




Progression of Skills

EFYS		Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
	<p>Singing songs with control and using the voice expressively.</p>	<p>To find their singing voice and use their voices confidently.</p> <p>Sing simple songs, chants and rhymes (e.g. Boom Chicka Boom)</p> <p>Sing songs from memory</p> <p>Sing collectively at the same pitch</p> <p>Respond to simple visual direction e.g. start stop loud quiet and counting in.</p> <p>Sing a wide range of call and response songs e.g. Pretty Trees around the world from Rhythms of Childhood) to control vocal pitch to match the pitch they hear with accuracy.</p> <p>Follow pitch movements with their hands and use high, low and middle voices.</p>	<p>Sing songs regularly with a pitch range of do-so with increasing vocal control.</p> <p>Sing songs with a small pitch range (e.g. Rain, Rain Go Away), pitching accurately.</p> <p>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)</p> <p>Recognise phrase lengths and know when to breathe.</p> <p>Sing songs expressively.</p> <p>Follow pitch movements with their hands and use high, low and</p>	<p>Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so (e.g. Extreme Weather), tunefully and with expression. Perform forte and piano, loud and soft.</p> <p>Perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders).</p> <p>Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.</p> <p>Perform as a choir in school assemblies.</p>	<p>Sing a broad range of unison songs with the range of an octave (do–do) (e.g. One More Day—a traditional sea shanty) pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo).</p> <p>Sing rounds and partner songs in different time signatures (2, 3 and 4 time) (e.g. Our Dustbin) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony (e.g. Hear the Wind).</p> <p>Perform a range of songs in school assemblies.</p>	<p>Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style.</p> <p>Sing three-part rounds, partner songs, and songs with a verse and a chorus.</p> <p>Perform a range of songs in school assemblies and in school performance opportunities</p>	<p>Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style.</p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.</li> </ul>

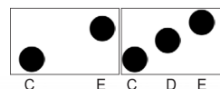
			middle voices.				
	Listening, Memory and Movement.	<p>Know the stories, origins, history, traditions and social context of music that has been listened to, sang and played</p> <p>Have knowledge of recorded music and live music watched live music in school or out of school.</p> <p>Respond physically when performing, composing and appraising music.</p> <p>Identify well-defined musical features.</p>	<p>Know the stories, origins, history, traditions and social context of music that has been listened to, sang and played</p> <p>Have knowledge of recorded music and live music watched live music in school or out of school.</p>	<p>Know and understand the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p> <p>Have knowledge of recorded music and live music watched live music in school or out of school (Examples can be found in Appendix 2 and 3)</p>	<p>Know and understand the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p> <p>Have knowledge of recorded music and live music watched live music in school or out of school (Examples can be found in Appendix 2 and 3)</p>	<p>Know and understand the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p> <p>Have knowledge of recorded music and live music watched live music in school or out of school (Examples can be found in Appendix 2 and 3)</p>	<p>Know and understand the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p> <p>Have knowledge of recorded music and live music watched live music in school or out of school (Examples can be found in Appendix 2 and 3)</p>
	Composing	<p>Improvise simple vocal chants, using question and answer phrases.</p> <p>Create music sound effects and short sequences of sounds in response to stimuli e.g. rainmaker or sound-makers e.g. rustling leaves.</p> <p>Know the difference of creating a pitch pattern and rhythm pattern</p> <p>Invent, retain and recall rhythm and pitch patterns</p> <p>Perform to others and take turns.</p>	<p>Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch).</p> <p>Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation.</p> <p>Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of</p>	<p><b>Improvise</b> Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played in whole class/group/individual/instrumental teaching), inventing short 'on-the-spot' responses using a limited note-range.</p> <p>Structure musical ideas (e.g. using echo or question and answer phrases) to create music that has a beginning, middle and end. Pupils should compose in response to different stimuli, e.g. stories, verse, images (paintings and photographs) and musical sources.</p>	<p><b>Improvise</b> Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato).</p> <p>Begin to make compositional decisions about the overall structure of improvisations. Continue this process in the composition tasks below.</p> <p><b>Compose</b> Combine known rhythmic notation with letter names to create short pentatonic</p>	<p><b>Improvise</b> Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments.</p> <p>Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano). Continue this process in the composition</p>	<p><b>Improvise</b> Extend improvisation skills through working in small groups to:</p> <ul style="list-style-type: none"> <li>• Create music with multiple sections that include repetition and contrast.</li> <li>• Use chord changes as part of an improvised sequence.</li> <li>• Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.</li> </ul> <p><b>Compose</b></p> <ul style="list-style-type: none"> <li>• Plan and compose an 8- or 16-beat</li> </ul>

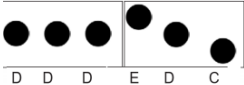
		<p>Use music technology, capture, change and combine sounds</p> <p>Recognise and use graphic notation to represent created sounds.</p> <p>Explore and invent own symbols for graphic notation.</p>	<p>composed pieces.</p> <p>Use music technology, if available, to capture, change and combine sounds</p>	<p><b>Compose</b> Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi). Compose song accompaniments on untuned percussion using known rhythms and note values.</p>	<p>phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions.</p> <p>Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 4-</p>  <p>beat phrases, arranged into bars.</p> <p>Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip. Introduce major and minor chords. Include instruments played in whole-class/group/individual teaching to expand the scope and range of the</p>	<p>tasks below.</p> <p><b>Compose</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Working in pairs, compose a short ternary piece.</li> <li>• Use chords to evoke a specific atmosphere, mood or environment. For example, La Mer by Debussy and The River Flows In You by Yiruma both evoke images of water. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book.</li> <li>• Capture and record creative ideas using any of: <ul style="list-style-type: none"> <li>o graphic symbols</li> <li>o rhythm notation and time signatures</li> <li>o staff notation</li> <li>o technology.</li> </ul> </li> </ul>	<p>melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody.</p> <ul style="list-style-type: none"> <li>• Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen.</li> <li>• Either of these melodies can be enhanced with rhythmic or chordal accompaniment.</li> <li>• Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.</li> </ul>
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					<p>sound palette available for composition work.          Capture and record creative ideas using any of:</p> <ul style="list-style-type: none"> <li>- graphic symbols</li> <li>- rhythm notation and time signatures</li> <li>- staff notation</li> <li>- technology.</li> </ul>	
	<p><b>Musicianship</b>          Exploring sounds, melody and accompaniment.</p>	<p><b>Pulse/ Beat</b>          Walk, move or clap a steady beat with others.</p> <p>Change the speed of a beat as the tempo changes.</p> <p>Use body percussion e.g. clapping, tapping, walking.</p> <p>Use classroom percussion e.g. shakers, sticks, blocks.</p> <p>Play repeated rhythm patterns (ostinato)</p> <p>Play short pitched patterns on tuned instruments (Glockenspiels, chime bars) to maintain a steady beat.</p> <p>Respond to pulse in recorded/ live music through movement.</p> <p>Stepping (e.g. Mattachins from Capriol Suite by Warlock),          o Jumping (e.g. Trepak from The Nutcracker by Tchaikovsky)</p>	<p><b>Pulse/ Beat</b>          Understand that the speed of the beat can change, creating a faster or slower pace (tempo).</p> <p>Mark the beat of a listening piece (e.g. Bolero by Ravel) by tapping or clapping and recognising tempo as well as changes in tempo.</p> <p>Walk in time to the beat of a piece of music or song (e.g. La Mousisque by Susato)</p> <p>Know the difference between left and right to support coordination and shared movement with others.</p> <p>Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the</p>			

		<p>o Walking on tiptoes (e.g. Scherzo from The Firebird Suite by Stravinsky).</p> <p><b>Rhythm</b> Perform short copycat rhythms led by a teacher. Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat. Perform word-pattern chants (e.g. ca-ter-pil-lar crawl, fish and chips); create, retain and perform their own rhythm patterns.</p> <p><b>Pitch</b> Listen to sounds in the local school environment, comparing high and low sounds. Sing familiar songs in both low and high voices and talk about the difference in sound. Explore percussion sounds to enhance storytelling, e.g. o ascending xylophone notes to suggest Jack climbing the beanstalk, o quiet sounds created on a rainstick/shakers to depict a shower, o regular strong beats played on a drum to replicate menacing footsteps. Follow pictures and</p>	<p>remaining beats.</p> <p>Identify the beat groupings in familiar music that they sing regularly and listen to, e.g. o in 2 Maple Leaf Rag by Joplin o in 3 The Elephant from Carnival of the Animals by Saint-Saëns</p> <p><b>Rhythm</b> Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion. Create rhythms using word phrases as a starting point (e.g. Hel-lo Si-mon or Can you come and play?). Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests. Create and perform their own chanted rhythm patterns with the same stick notation.</p> <p><b>Pitch</b> Play a range of singing games based on the cuckoo interval (so-mi, e.g. Little Sally Saucer) matching voices</p>	
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		<p>symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum</p>	<p>accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track. Sing short phrases independently within a singing game or short song. Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low). Recognise dot notation and match it to 3-note tunes played on tuned percussion, e.g (see example on music model curriculum)</p>				
	<p>Performing, composition and controlling instruments.</p>		<ul style="list-style-type: none"> <li>• Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. Play and perform melodies following staff notation using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups (e.g. trios and quartets).</li> <li>• Use listening skills to correctly order phrases using dot notation, showing</li> </ul>	<p><b><u>Instrumental Performance</u></b> Develop facility in the basic skills of a selected musical instrument over a sustained learning period. This can be achieved through working closely with your local Music Education Hub who can provide whole-class instrumental teaching programmes.</p> <p>Play and perform melodies following staff</p>	<p><b><u>Instrumental Performance</u></b> Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one staff 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.</p>	<p><b><u>Instrumental Performance</u></b></p> <ul style="list-style-type: none"> <li>• Play a melody following staff notation written on one staff and using notes within an octave range (do–do); make decisions about dynamic range, including very loud ( ), very quiet ( ), moderately loud ( ) and moderately quiet ( ).</li> <li>• Accompany this</li> </ul>	



			<p>different arrangements of notes C-D-E/do-re-mi (see illustration):</p>  <p>Individually (solo) copy stepwise melodic phrases with accuracy at different speeds;</p> <p>allegro and adagio, fast and slow. Extend to question-and-answer phrases.</p> <p><b>Reading Notation</b></p> <p>Introduce the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch.</p> <p>Introduce and understand the differences between crotchets and paired quavers.</p> <p>Apply word chants to rhythms, understanding how to link each syllable to one musical note.</p>	<p>notation using a small range (e.g. Middle C–G/do–so) as a whole-class or in small groups.</p> <p>Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. Identify static and moving parts.</p> <p>Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A).</p> <p><b>Reading Notation</b></p> <p>Introduce and understand the differences between minims, crotchets, paired quavers and rests.</p> <ul style="list-style-type: none"> <li>• Read and perform pitch notation within a defined range (e.g. C–G/do–so).</li> <li>• Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.</li> </ul>	<ul style="list-style-type: none"> <li>• Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs (e.g. Yellow Submarine by The Beatles).</li> <li>• Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra.</li> <li>• Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies.</li> </ul> <p><b>Reading Notation</b></p> <p>Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers.</p> <ul style="list-style-type: none"> <li>• Understand the differences between 2/4, 3/4 and 4/4 time signatures.</li> <li>• Read and perform pitch notation within an octave (e.g. C–C'/do–do).</li> <li>• Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols</li> </ul>	<p>same melody, and others, using block chords or a bass line. This could be done using keyboards, tuned percussion or tablets, or demonstrated at the board using an online keyboard.</p> <ul style="list-style-type: none"> <li>• 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.</li> </ul> <p><b>Reading Notation</b></p> <p>Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests.</p> <ul style="list-style-type: none"> <li>• Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do).</li> <li>• Read and play confidently from rhythm notation</li> </ul>
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					for known rhythms and note durations.	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.
	Indicative Musical features		<p>•</p> <p><b>Rhythm, Metre and Tempo</b> – Downbeats, fast (Allegro), slow (Adagio) pulse, beat</p> <p><b>Pitch and Melody</b> – High, low, rising, falling, pitch, range do-so</p> <p><b>Structure and Form</b> – Call and response, question phrase, answer phrase, echo, ostinato</p> <p><b>Harmony</b> - Drone</p> <p><b>Texture</b> – Unison, layered, solo</p> <p><b>Dynamics and Articulation</b> – Loud (forte), Quiet (piano)</p> <p><b>Instruments and playing techniques</b> Instruments used in listening.</p>	<p><b>Rhythm, Metre and Tempo</b> – Getting faster (accelerando) Getting slower (rallentando) Bar, metre</p> <p><b>Pitch and Melody</b> – Pentatonic scales, major and minor tonality, pitch, range do-do</p> <p><b>Structure and Form</b> – Rounds and partner songs, repetition, contrast</p> <p><b>Harmony</b> - Static, moving</p> <p><b>Texture</b> – Duet, melody, accompaniment</p> <p><b>Dynamics and Articulation</b> – Getting louder (crescendo) getting softer (decrecendo) legato (smooth) staccato (detached)</p> <p><b>Instruments and playing techniques</b> Instruments used in listening including playing techniques</p>	<p><b>Rhythm, Metre and Tempo</b> – simple time, compound time, syncopation</p> <p><b>Pitch and Melody</b> – Full diatonic scale in different keys</p> <p><b>Structure and Form</b> – Ternary form, verse and chorus form, music with multiple sections</p> <p><b>Harmony</b> - Triads, chord progression</p> <p><b>Texture</b> – Music in 3 parts, music in 4 parts</p> <p><b>Dynamics and Articulation</b> – fortissimo (very loud) pianissimo (very quiet) mezzo forte (moderately loud) mezzo piano (moderately quiet)</p> <p><b>Instruments and playing techniques</b> Instruments used in listening including playing techniques and effects, for example, pizzicato (e.g. mysterious) and tremolo (e.g. dark and expectant)</p>	<p><b>Rhythm, Metre and Tempo</b> – simple time, compound time, syncopation</p> <p><b>Pitch and Melody</b> – Full diatonic scale in different keys</p> <p><b>Structure and Form</b> – Ternary form, verse and chorus form, music with multiple sections</p> <p><b>Harmony</b> - Triads, chord progression</p> <p><b>Texture</b> – Music in 3 parts, music in 4 parts</p> <p><b>Dynamics and Articulation</b> – fortissimo (very loud) pianissimo (very quiet) mezzo forte (moderately loud) mezzo piano (moderately quiet)</p> <p><b>Instruments and playing techniques</b> Instruments used in listening including</p>



							playing techniques and effects, for example, pizzicato (e.g. mysterious) and tremolo (e.g. dark and expectant)
Resources from the National Curriculum	<p><b>Singing</b> Good repertoire for this age group includes:</p> <ul style="list-style-type: none"> <li>• Sing for Pleasure: Boom Chicka Boom</li> <li>• Voices Foundation: Have you Brought your Whispering Voice?</li> <li>• Voices Foundation: Hello, How are You</li> <li>• Bance: Copy Kitten</li> <li>• Voicelinks: I'm a Train</li> <li>• Bounce High, Bounce Low</li> <li>• Singing Sherlock: Dr Knickerbocker</li> <li>• Dragon Dance</li> <li>• Trad. Bangladesh: Mo matchi (Song of the Bees)</li> <li>• Trad. Ghana: Kye Kye Kule</li> <li>• Trad. England: An Acre of Land</li> </ul> <p><b>Listening</b> Rondo alla Turca I Mozart Classical Mars from The Planets Holst 20th Century Art Pop Wild Man Kate Bush Blues Runaway Blues Ma Rainey Brazil Samba Fanfarra (Cabua-Le-Le) Sérgio Mendes/Carlinhos</p>	<p><b>Singing</b> Good repertoire for this age group includes:</p> <ul style="list-style-type: none"> <li>• Little Sally Saucer</li> <li>• Trad. Star Light, Star Bright, First Star I See Tonight</li> <li>• Trad. Hey, Hey, Look at Me</li> <li>• Trad. Rain, Rain Go Away</li> <li>• Trad. Acka Backa</li> <li>• Voicelinks: The King is in the Castle</li> <li>• Young Voiceworks: Ebenezer Sneezer</li> <li>• Trad. Oats and Beans and Barley Grow</li> <li>• Singing Sherlock I: Teddy Bear Rock n Roll</li> <li>• Trad. Oliver Cromwell</li> <li>• Trad. Lovely Joan</li> <li>• Trad. Searching for Lambs</li> <li>• Voicelinks: Fireworks</li> <li>• Trad. Bangladesh: Hatti – ma tim tim (An Imaginary Bird)</li> <li>• Trad. Bangladesh: Charti Kula beng (Four Fat Frogs)</li> <li>• Trad. Australia: I Got Kicked by a Kangaroo</li> </ul>	<p><b>Singing</b> Good repertoire for this age group includes:</p> <p>Sing Up: Heads and Shoulders Singing Sherlock 2: Si, Si, Si Flying a Round: To stop the train</p> <p>Trad. Japan: Kaeru no uta Trad. Morocco: A ram sam sam/Pease Pudding Hot Trad. Bangladesh: Now charia de (A Boatman's Song)</p> <p>Junior Songscape: Listen to the Rain Voicelinks: Extreme Weather Sing Up: Skye Boat Song Trad. Ireland: Be Thou My Vision</p> <p>Junior Voiceworks 1: Now The Sun Is Shining Voiceworks 1: Candle Light Singing Sherlock 2: Shadow Singing Express 3: Mirror Trad. England: Ah! Poor bird/Hey, Ho! Nobody home/Rose</p> <p><b>Listening</b> Hallelujah from Messiah Handel Baroque Night on a Bare Mountain Mussorgsky Romantic</p> <p>Jai Ho from Slumdog Millionaire A. R. Rahman 21st Century Rondo alla Turca Mozart Classical</p> <p>Mars from The Planets Holst 20th Century Bolero Ravel</p>	<p><b>Singing</b> Good repertoire for this age group includes:</p> <p>Junior Voiceworks 1: Calypso Junior Voiceworks 2: Our Dustbin Voiceworks 1: Hear the Wind Kendrick: Servant King Happy Birthday Great Weather Songs: Long Journey Great Celebration Songs: World in Union Sing Up: Just like a Roman Trad. Ghana: Namuma Sing for Pleasure: Ghosts Sing for Pleasure: Lost in Space</p> <p><b>Listening</b> Symphony No. 5 Beethoven Classical O Euchari Hildegard Early For the Beauty of the Earth Rutter 20th Century Jai Ho from Slumdog Millionaire A. R. Rahman 21st Century Hallelujah from Messiah Handel Baroque Rondo alla Turca Mozart Classical Night on a Bare Mountain Mussorgsky Romantic Mars from The Planets Holst 20th Century Bolero Ravel</p>	<p><b>Singing</b> Trad. Ireland: Danny Boy • Kodály: Rocky Mountain • Kodály: My Paddle • High Low Chickalo • Ally Ally O • Trad. Caribbean: Four White Horses • Trad. Uganda: Dipidu • Are You Ready? • Row, Row, Row your Boat</p> <p><b>Listening</b> Western Classical Tradition and Film</p> <p>English Folk Song Suite 5 Vaughan Williams 20th Century</p> <p>Symphonic Variations on an African Air Coleridge-Taylor 20th Century</p> <p>This Little Babe from Ceremony of Carols Britten 20th Century</p> <p>Jai Ho from Slumdog Millionaire A.R. Rahman 21st Century</p> <p>O Euchari Hildegard Early Hallelujah from Messiah Handel Baroque</p>	<p><b>Singing</b> Trad. South Africa: Siyahamba • Junior Voiceworks 1: Calypso • Sing Up: Touch the Sky • Sing Up: Dona Nobis Pacem • Sing Up: We are the Champions • British National Anthem – God Save the Queen • Sing Up: We Go Together</p> <p>• Trad. Ghana: Senwa de Dende • Sing Up: Be the Change • Sing Up: One Moment, One People • Sing Up: There's a Power in the Music</p> <p><b>Listening</b> Western Classical Tradition and Film 812 Overture Tchaikovsky Romantic Connect It 6 Anna Meredith 21st Century O Euchari Hildegard Early Hallelujah from Messiah Handel Baroque</p>	

		Brown	<ul style="list-style-type: none"> <li>• Trad. America: Built My Lady a Fine Brick House</li> <li>• Sing Up: Paintbox</li> </ul> <p><b>Listening</b> Night Ferry Anna Clyne 21<sup>st</sup> Century</p> <p>Bolero2 Ravel 20th Century</p> <p>Rondo alla Turca Mozart Classical</p> <p>Mars from The Planets Holst 20th Century</p> <p>Rock n Roll Hound Dog Elvis Presley</p> <p>Pop With A Little Help from My Friends The Beatles</p> <p>Art Pop Wild Man Kate Bush</p> <p>Blues Runaway Blues Ma Rainey</p> <p>Indonesia Gamelan Baris Gong Kebyar of Peliatan</p> <p>Brazil Samba Fanfarra (Cabua-Le-Le) Sérgio Mendes/Carlinhos Brown</p>	<p>20th Century</p> <p>Night Ferry Anna Clyne 21<sup>st</sup> Century</p> <p>Popular Music Funk I Got You (I Feel Good) James Brown</p> <p>Disco Le Freak Chic</p> <p>Rock n Roll Hound Dog Elvis Presley</p> <p>Art Pop Wild Man Kate Bush</p> <p>Blues Runaway Blues Ma Rainey</p> <p>Pop With A Little Help from My Friends The Beatles</p> <p>Musical Traditions India Indian Classical Sahela Re Kishori Amonkar Brazil Samba Fanfarra (Cabua-Le-Le) Sérgio Mendes/Carlinhos Brown</p> <p>Indonesia Gamelan Baris Gong Kebyar of Peliatan</p>	<p>20th Century</p> <p>Night Ferry Anna Clyne 21<sup>st</sup> Century</p> <p>Popular Music Style Title Artist(s) Jazz Take the 'A' Train4 Billy Strayhorn/Duke Ellington Orchestra 90s Indie Wonderwall Oasis Rock n Roll Hound Dog Elvis Presley Pop With a Little Help with My Friends The Beatles Funk I Got You (I Feel Good) James Brown Disco Le Freak Chic Art Pop Wild Man Kate Bush Blues Runaway Blues Ma Rainey Musical Traditions Country* Tradition Title Artist/Composer Punjab/UK Bhangra Bhabiye Akh Larr Gayee Bhujhangy Group Trinidad Calypso Tropical Bird Trinidad Steel Band Brazil Samba Fanfarra (Cabua-Le-Le) Sérgio Mendes/Carlinhos Brown Indonesia Gamelan Baris Gong Kebyar of Peliatan India Indian Classical Sahela Re Kishori Amonkar</p>	<p>Rondo alla Turca Mozart Classical</p> <p>Symphony No. 5 Beethoven Classical</p> <p>Night on a Bare Mountain Mussorgsky Romantic</p> <p>Mars from The Planets Holst 20th Century</p> <p>Bolero Ravel 20th Century</p> <p>For the Beauty of the Earth Rutter 20th Century</p> <p>Night Ferry Anna Clyne 21<sup>st</sup> Century</p> <p>Popular Music Play Dead Björk 80s Synth/Pop Smalltown Boy Bronski Beat Jazz Take the 'A' Train Billy Strayhorn/Duke Ellington Orchestra Rock n Roll Hound Dog Elvis Presley Pop With A Little Help from My Friends The Beatles Funk I Got You (I Feel Good) James Brown Disco Le Freak Chic Art Pop Wild Man Kate Bush 90s Indie Wonderwall Oasis Blues Runaway Blues</p>	<p>Rondo alla Turca Mozart Classical</p> <p>Symphony No. 5 Beethoven Classical</p> <p>Night on a Bare Mountain Mussorgsky Romantic</p> <p>Mars from The Planets Holst 20th Century</p> <p>Bolero Ravel 20th Century</p> <p>English Folk Song Suite6 Vaughan Williams 20th Century</p> <p>Symphonic Variations on an African Air Coleridge-Taylor 20th Century</p> <p>For the Beauty of the Earth Rutter 20th Century</p> <p>This Little Babe from A Ceremony of Carols Britten 20th Century</p> <p>Night Ferry Anna Clyne 21<sup>st</sup> Century</p> <p>Jai Ho from Slumdog Millionaire A. R. Rahman 21<sup>st</sup> Century</p> <p>Pop Music 90s RnB Say My Name Destiny's Child Blues Runaway Blues Ma Rainey Jazz Take the 'A' Train Billy Strayhorn/Duke Ellington Orchestra</p>
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						<p>Ma Rainey</p> <p>Musical Traditions</p> <p>Nigeria Drumming Jin-Go-La-Ba (Drums of Passion) Babatunde Olatunji</p> <p>South Africa Choral Inkanyezi Nezazi</p> <p>Ladysmith Black Mambazo</p> <p>Brazil Samba Fanfarra (Cabua-Le-Le) Sérgio Mendes/Carlinhos Brown</p> <p>Indonesia Gamelan</p> <p>Baris Gong Kebyar of Peliatan</p> <p>India Indian Classical Sahela Re Kishori Amonkar</p> <p>Punjab/UK Bhangra Bhabiye Akh Larr</p> <p>Gayee Bhujhangy Group</p> <p>Trinidad Calypso</p> <p>Tropical Bird Trinidad Steel Band</p>	<p>Rock n Roll Hound</p> <p>Dog Elvis Presley</p> <p>Pop With A Little Help from My Friends The Beatles</p> <p>Funk I Got You (I Feel Good) James Brown</p> <p>Disco Le Freak</p> <p>Chic</p> <p>80s Synth/Pop</p> <p>Smalltown Boy</p> <p>Bronski Beat</p> <p>90s</p> <p>Singer/Songwriter</p> <p>Play Dead Björk</p> <p>Art Pop Wild Man</p> <p>Kate Bush</p> <p>90s Indie</p> <p>Wonderwall Oasis</p> <p><b>Musical Traditions</b></p> <p>Middle East Folk</p> <p>Sprinting Gazelle</p> <p>Reem Kelani</p> <p>England Folk Sea Shanties Various</p> <p>Poland Folk</p> <p>Mazurkas Op. 24</p> <p>Chopin</p> <p>Argentina Tango</p> <p>Libertango Piazzolla</p> <p>Brazil Samba</p> <p>Fanfarra (Cabua-Le-Le) Sérgio Mendes/Carlinhos Brown</p> <p>Indonesia Gamelan</p> <p>Baris Gong Kebyar of Peliatan</p> <p>India Indian</p> <p>Classical Sahela Re Kishori Amonkar</p> <p>Punjab/UK Bhangra</p> <p>Bhabiye Akh Larr</p> <p>Gayee Bhujhangy</p>
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							Group Trinidad Calypso Tropical Bird Trinidad Steel Band Nigeria Drumming Jin-Go-La-Ba (Drums of Passion) Babatunde Olatunji South Africa Choral Inkanyezi Nezazi Ladysmith Black Mambazo
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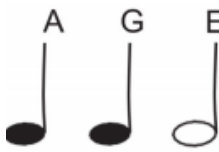
**Winnington Park Primary School and Nursery**

**Progression of Knowledge**

	<b>Year 1</b>	<b>Year 2</b>	<b>Year 3</b>	<b>Year 4</b>	<b>Year 5</b>	<b>Year 6</b>
Singing songs with control and using the voice expressively.	<p>To know the difference between a singing voice and a speaking voice.</p> <p>To sing with confidence.</p> <p>To know what a song is.</p> <p>To know what a chant is.</p> <p>To know what a rhyme is.</p> <p>To know how to sing chants, rhymes and songs.</p> <p>Sings songs from</p>	<p>To sing songs with accurate pitch</p> <p>To know how to control my vocals by taking part in vocal exercises.</p> <p>To sing songs with a wide pitch range with control</p> <p>To know what dynamics are e.g. loud/quiet, fast/slow.</p> <p>To sing with a range of dynamics e.g. loud/quiet,</p>	<p>To sing a widening range of songs (see appendix for examples)</p> <p>To know what forte and piano means</p> <p>To be able to sing in forte and piano</p> <p>To be able to sing a range of songs with different styles and structures with a pitch range.</p> <p>To be able to perform actions confidently and in time to a range of action</p>	<p>To sing a range of unison songs.</p> <p>To sing songs with arrange of octave (original sea-shanty)</p> <p>To pitch the voice correctly when singing songs.</p> <p>To accurately follow direction when singing songs for getting louder (crescendo) and quieter (decrescendo)</p> <p>To know the meaning</p>	<p>To sing a broad range of songs with a sense of ensemble and performance.</p> <p>To observe phrasing, accurate pitching and appropriate style of music.</p> <p>To sing in three part round.</p> <p>To sing partner songs.</p> <p>To sing songs with a verse and chorus.</p>	<p>To sing a broad range of songs with a sense of ensemble and performance.</p> <p>To know the meaning of syncopated rhythms in a choir.</p> <p>To observe rhythm, phrasing, accurate pitching and appropriate style and use this in my singing.</p> <p>To know how to sing three- and four-part rounds or</p>

	<p>memory</p> <p>To know what pitch is and sing using the correct pitch.</p> <p>To know how to respond to visual directions e.g. loud/ quiet.</p> <p>To know how to control pitch when singing.</p> <p>Match the pitch in the song when singing it.</p> <p>To know how to use high, middle and low voices.</p>	<p>fast/slow accurately.</p> <p>To respond to visual symbols when singing.</p> <p>To know what crescendo means.</p> <p>To know what decrescendo means.</p> <p>To know when to pause by following visual signals.</p> <p>To know when to take breathes.</p> <p>To understand phrase lengths.</p> <p>To follow the pitch of songs.</p> <p>To use high, middle and low voices.</p>	<p>songs.</p> <p>To be able to walk, move and clap to a steady beat that changes in tempo as the music changes.</p> <p>To perform live music in choirs/ music assemblies.</p>	<p>of crescendo</p> <p>To know the meaning of decrescendo</p> <p>To know the meaning of rounds.</p> <p>To sing in rounds.</p> <p>To know the meaning of time signatures.</p> <p>To sing in a range of time signatures (See music model curriculum for examples)</p> <p>To sing repertoire with small and large leaps.</p> <p>To sing in vocal harmony.</p> <p>To perform a range of songs in school assemblies.</p>	<p>To perform a range of songs in school assemblies and in school performance Opportunities.</p>	<p>partner songs</p> <p>To know how to experiment with positioning singers to develop listening skills and balance.</p> <p>To know how to perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.</p>
Listening, Memory and Movement.	<p>To know different types of music and where they originate from.</p> <p>To be able to discuss musical traditions and social contexts of music that are listened to and played.</p> <p>To know some of the musical history from the music model curriculum.</p> <p>To listen to recorded music and live music and compare the two.</p>	<p>To know different types of music and where they originate from.</p> <p>To be able to discuss musical traditions and social contexts of music that are listened to and played.</p> <p>To know some of the musical history from the music model curriculum.</p> <p>To listen to recorded music and live music</p>	<p>To know different types of music and where they originate from.</p> <p>To be able to discuss musical traditions and social contexts of music that are listened to and played.</p> <p>To know some of the musical history from the music model curriculum.</p> <p>To listen to recorded music and live music and compare the two. (see examples in appendix</p>	<p>To know different types of music and where they originate from.</p> <p>To be able to discuss musical traditions and social contexts of music that are listened to and played.</p> <p>To know some of the musical history from the music model curriculum.</p> <p>To listen to recorded</p>	<p>To know different types of music and where they originate from.</p> <p>To be able to discuss musical traditions and social contexts of music that are listened to and played.</p> <p>To know some of the musical history from the music model curriculum.</p> <p>To listen to recorded music and live music and compare the two.</p>	<p>To know different types of music and where they originate from.</p> <p>To be able to discuss musical traditions and social contexts of music that are listened to and played.</p> <p>To know some of the musical history from the music model curriculum.</p> <p>To listen to recorded</p>

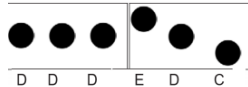
	<p>To know how to respond physically when listening and appraising music.</p> <p>To know how to identify instruments, pitch, rhythm, pulse and other music features when listening and appraising.</p>	and compare the two.	2 and 3)	music and live music and compare the two. (see examples in appendix 2 and 3)	(see examples in appendix 2 and 3)	music and live music and compare the two. (see examples in appendix 2 and 3)
Composing	<p>To improvise vocal chants using question and answer phrases.</p> <p>To know how to create musical sound effects e.g. inventing their own.</p> <p>To be able to create pitch patterns</p> <p>To be able to create rhythm pattern</p> <p>To invent own rhythm and pitch patterns and perform them to groups/ class.</p> <p>To be able to perform to other children in small groups and in the class.</p> <p>To know how to use interactive resources to manipulate/ change/ combine sounds.</p> <p>To use graphic notation (symbols) with created sounds</p> <p>To know how to create own graphic notation symbols.</p>	<p>To know how to create own music after listening to a non-musical stimuli e.g. a storm</p> <p>To improvise music with a partner.</p> <p>To improvise music with question and answer phrase with either a tuned or untuned instrument.</p> <p>To use graphic symbols, dot notation and stick notation.</p> <p>To use technology to change and combine sounds.</p>	<p><b>Improvise</b> To improvise using tuned and untuned instruments played as a class and individually.</p> <p>To be able to create on-the-spot note change when improvising music in response.</p> <p>To structure musical ideas when improvising.</p> <p>To improvise music but know that it has a beginning, middle and end.</p> <p>To compose music to different stimuli and musical sources.</p> <p><b>Compose</b> To know how to combine rhythmic notation with letter names to create rising and falling phrases using three notes e.g. do re mi.</p> <p>To compose song accompaniments on tuned percussion.</p>	<p><b>Improvise</b> To improvise with limited pitch range on a familiar tuned instrument.</p> <p>To make use of musical features when improvising e.g. smooth (legato) and detached (staccato)</p> <p>To know the meaning of legato.</p> <p>To know the meaning of staccato.</p> <p>To know how to make compositional decisions of the structure of improvisation.</p> <p><b>Compose</b> To know the meaning of pentatonic phrases.</p> <p>To know the meaning of rhythmic notation.</p> <p>To create short pentatonic phrases with a range of 5 pitches.</p> <p>To know how to sing</p>	<p><b>Improvise</b> To improvise freely over a drone.</p> <p>To develop shape and character using tuned percussion and melodic instruments.</p> <p>To improvise over a simple groove.</p> <p>To respond to beats.</p> <p>To know, use and experiment with the wider range of dynamics.</p> <p>To experiment with very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and Moderately quiet (mezzo piano).</p> <p><b>Compose</b> To compose melodies made from pairs of phrases in either C major or A minor or a key suitable for your chosen instrument.</p> <p>To work in pairs to</p>	<p><b>Improvise</b> To know how to create music with multiple sections that include repetition and contrast.</p> <p>To know how to use chord changes as part of an improvised sequence.</p> <p>To know how to create improvised melodies beyond 8 beats over a fixed groove.</p> <p><b>Compose</b> To know how to plan and compare an 8- or 16- beat melodic phrase.</p> <p>To know how to plan and compare beats using the pentatonic scale (e.g. C, D, E, G, A)</p> <p>To know and incorporate rhythmic</p>

				<p>and play phrases as self-standing compositions on a familiar instrument being taught.</p> <p>To know the meaning of a crotchet</p> <p>To know the meaning of a quaver</p> <p>To know the meaning of a crotchet rest</p> <p>To know the meaning of a minim</p> <p>To know the meaning of paired quavers</p> <p>To know how to arrange the above notation cards to create 3 or 4 beat phrases arranged into bars.</p>   <p>To create music designed for a specific mood.</p>	<p>compose a short ternary pieces.</p> <p>To know how to use chords to compose music to evoke a specific atmosphere.</p> <p>To compose music for a silent film or book.</p> <p>To use graphic symbols, rhythm notation, time signatures, staff notation And technology to compose music.</p>	<p>variety and interest. To play melodies on available tuned percussion and/or orchestral instruments</p> <p>To know how to notate a melody.</p> <p>To know how to compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument I have chosen.</p> <p>To be able to compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.</p>
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				<p>To create music to accompany a small film clip</p> <p>To know what a major chord is</p> <p>To know what a minor chord is.</p> <p>To know instruments that would be played as a whole class/ group/ individual.</p> <p>To be able to capture and record</p> <ul style="list-style-type: none"> <li>- Graphic symbols</li> <li>- Rhythm notation and time signatures</li> </ul>		
<p>Musicianship</p> <p>Exploring sounds, melody and accompaniment</p>	<p><b>Pulse/ Beat</b></p> <p>To have awareness of a steady beat and move/ clap to it.</p> <p>To use body percussion to represent the pulse in music.</p> <p>To know what the tempo is.</p> <p>To know how to change the tempo as the speed of the music increases/ decreases.</p> <p>To know what classroom percussion is and how to use it.</p> <p>To know what a repeated rhythm pattern</p>	<p><b>Pulse/ Beat</b></p> <p>To know what tempo is</p> <p>To represent the beat of music by tapping, clapping and recognising the change in tempo.</p> <p>To know how to walk in time to the beat of music.</p> <p>To know left and right.</p> <p>To know how to group beats together and use different body movements to show this.</p> <p>To group beats in familiar music.</p>	KSI Only	KSI Only	KSI Only	KSI Only



	<p>is and to know the correct vocabulary ostinato.</p> <p>To know how to play short pitched patterns on a tuned instrument (glockenspiel)</p> <p>To maintain a steady beat when playing music short pitched music.</p> <p>To respond to the pulse in live and recorded music through movement.</p> <p><b><u>Rhythm</u></b> To know what rhythm is.</p> <p>To be able to perform short copycat rhythms led by a teacher.</p> <p>To perform short repeating rhythm patterns. To know rhythm patterns ostinato is maintaining a steady beat whilst keeping to a steady beat.</p> <p>To perform word patterns.</p> <p><b><u>Pitch</u></b> To know what pitch is.</p> <p>To listen to the sounds in the local environment and compare high and low.</p> <p>To identify high and low</p>	<p><b><u>Rhythm</u></b> To play copycat rhythms by copying a leader.</p> <p>To respond to copycat rhythms on untuned percussion instruments.</p> <p>To know how to create rhythms using word phrases.</p> <p>To know what stick notation is and how to use it.</p> <p>To know what crochets, quavers and crotchet rests are.</p> <p>To know how to read and respond to chanted rhythms</p> <p><b><u>Pitch</u></b> To know what pitch is.</p> <p>To play games with pitch and to know how to follow the matching pitch sung/ played by a leader.</p> <p>To be able to sing short phrases independently in a short singing game.</p> <p>To know how to change my pitch when the pitch changes in a music piece.</p> <p>To know what a melodic phrase is</p>				
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	<p>voices and to sing using these.</p> <p>To explain the difference between high and low sounds.</p> <p>To know that high and low sounds can be made using percussion instruments and how this may link to stories. E.g. Jack climbing a beanstalk.</p> <p>To know how to follow dot notation to play instruments e.g. 4 dots = 4 bangs on the drum.</p>	<p>To know what dot notation is.</p> <p>To match dot notation to 3 notes played on tuned percussion.</p>				
<p>. Performing, composition and controlling instruments.</p>	<p><b>KS2 Only</b></p>	<p><b>KS2 Only</b></p>	<p>To play tuned percussion.</p> <p>To play and perform melodies following staff notation in small groups, whole class, trios or quartets.</p> <p>To understand notation.</p> <p>To know how to use listening skills to order phrases from dot notation e.g. C-D-E/do-re-mi (see illustration):</p>  <p>To know how to copy melodic phrases at different speeds.</p>	<p><b>Instrumental Performance</b></p> <p>To know the basic skills to play a chosen instrument over a sustained learning period.</p> <p>To know how to play and perform melodies.</p> <p>To know how to follow staff notation using a small range.</p> <p>To perform as a class or small group.</p> <p>To perform two or more parts from simple notation</p> <p>To be able to identify static notation.</p> <p>To know what the</p>	<p><b>Instrumental Performance</b></p> <p>To know how to play melodies on tuned percussion.</p> <p>To know what staff notation is and how to follow it on one staff and using notes.</p> <p>To know how to use notes within the middle C.</p> <p>To know how to play melodies as a class.</p> <p>To know how to play melodies in small groups.</p> <p>To know how to play melodies independently.</p> <p>To know what a triad is and how it is formed.</p>	<p><b>Instrumental Performance</b></p> <p>To know how to play a melody following staff notation written on one staff and using notes within an octave range (do-do);</p> <p>To know how to make decisions of dynamic range.</p> <p>To know how to use block chords.</p> <p>To know how to use a bassline.</p> <p>To engage with others through ensemble playing (e.g. school orchestra, band, mixed ensemble) with pupils taking on melody or</p>

			<p>To know allegro and adagio means fast and slow.</p> <p><b><u>Reading Notation</u></b></p> <p>To know the meaning of stave</p> <p>To know the meaning of spaces</p> <p>To know what a clef is.</p> <p>To know how to read dot notation and how this can determine the pitch.</p> <p>To know what a crotchet is</p> <p>To know what a paired quaver is.</p> <p>To know how to apply word chants to rhythms, understanding how to link each syllable to one musical note.</p>	<p>pentatonic scale is.</p> <p>To copy short melodic phrases using the pentatonic scales.</p> <p><b><u>Reading Notation</u></b></p> <p>To know minims</p> <p>To know crotchets</p> <p>To know paired quavers.</p> <p>To know rests.</p> <p>To know how to perform pitch notation within a defined range.</p> <p>To follow and perform simple rhythmic scores to steady beat.</p>	<p>To play triads on tuned percussion, melodic instruments or keyboards</p> <p>To know what chordal accompaniments are.</p> <p>To know how to perform simple accompaniments to familiar songs.</p> <p>To create a range of repertoire pieces and arrangements combining acoustic instrument for mixed ensembles.</p> <p><b><u>Reading Notation</u></b></p> <p>To know the difference in between semibreves, minims, crotchets, crotchet rests, paired quavers and semiquavers.</p> <p>To know the difference between 2/4, 3/4 and 4/4 time signatures.</p> <p>To know how to read and perform pitch notation within an octave (e.g. C–C'/do–do).</p> <p>To know how to read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.</p>	<p>accompaniment roles.</p> <p><b><u>Reading Notation</u></b></p> <p>To understand further semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests.</p> <p>To know the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do).</p> <p>To read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations.</p> <p>To read and play from notation a four-bar phrase, confidently identifying note names and durations.</p>
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