

Parwich Primary School Music Progression Grid

Music Intent

Music is a universal language that embodies one of the highest forms of creativity. At Parwich Primary, we intend for our high-quality music education to engage and inspire our children to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. Music is all around us. It is the soundtrack to our lives. Music connects us through people and places in our ever-changing world. It is creative, collaborative, celebratory and challenging. We intend for music to bring communities together through the shared endeavour of singing, ensemble playing, experimenting with the creative process and, through the love of listening to friends and fellow pupils, performing. We also intend that the sheer joy of music-making will support pupil wellbeing, enjoyment and self-esteem and bring happiness to our whole school and the wider school community.

EYFS – see Development Matters 2021 for detailed examples of how to support learning in EYFS

Expressive Arts and Design - The development of children’s artistic and cultural awareness supports their imagination and creativity. It is important that children have regular opportunities to engage with the arts, enabling them to explore and play with a wide range of media and materials. The quality and variety of what children see, hear and participate in is crucial for developing their understanding, self-expression, vocabulary and ability to communicate through the arts. The frequency, repetition and depth of their experiences are fundamental to their progress in interpreting and appreciating what they hear, respond to and observe.

0-3 YEARS	3-4 YEARS	Reception / EYFS
<ul style="list-style-type: none"> • Show attention to sounds and music; • Respond emotionally and physically to music when it changes. • Move and dance to music. • Anticipate phrases and actions in rhymes and songs, like ‘Peepo’. • Explore their voices and enjoy making sounds. • Join in with songs and rhymes, making some sounds. • Make rhythmical and repetitive sounds. • Explore a range of sound makers and instruments and play them in different ways. • Enjoy and take part in action songs, such as ‘Twinkle, Twinkle Little Star’. 	<ul style="list-style-type: none"> • Listen with increased attention to sounds; • Respond to what they have heard, expressing their thoughts and feelings; • Remember and sing entire songs. • Sing the pitch of a tone sung by another person (‘pitch match’); • Sing the melodic shape of familiar songs; • Create their own songs, or improvise a song around one they know; • Play instruments with increasing control to express their feelings and ideas. 	<ul style="list-style-type: none"> • Listen attentively, move to and talk about music, expressing their feelings and responses; • Sing in a group or on their own, increasingly matching the pitch and following the melody. • Explore and engage in music-making and dance, performing solo or in groups. <p><u>ELG: Being Imaginative and Expressive</u></p> <ul style="list-style-type: none"> • Sing a range of well-known nursery rhymes and songs; • Perform songs, rhymes, poems and stories with others, and – when appropriate – try to move in time with music.

	Key Stage 1		Key Stage 2			
	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
National Curriculum	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> • Use their voices expressively and creatively by singing songs and speaking chants and rhymes; • Play tuned and untuned instruments musically; • Listen with concentration and understanding to a range of high-quality live and recorded music; • Experiment with, create, select and combine sounds using the inter-related dimensions of music. 		<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> <ul style="list-style-type: none"> • Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression; • Improvise and compose music for a range of purposes using the inter-related dimensions of music; • Listen with attention to detail and recall sounds with increasing aural memory; • Use and understand staff and other musical notations; • Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians; • Develop an understanding of the history of music. 			

Areas of Study	Key Stage 1		Key Stage 2			
	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Singing	<p><u>Year 1</u></p> <ul style="list-style-type: none"> • Sing simple songs, chants and rhymes from memory (e.g. Boom Chicka Boom); • Sing collectively and at the same pitch, 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 (e.g. Pretty Trees Around the World from Rhythms of Childhood). <p><u>Year 2</u></p> <ul style="list-style-type: none"> • Sing songs regularly with a pitch range of do-so with increasing vocal control; • Sing songs with a small pitch range (e.g. Rain, Rain Go Away), pitching accurately; • 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><u>Year 3</u></p> <ul style="list-style-type: none"> • 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; • Perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders); • Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes; • Perform as a choir in school assemblies. <p><u>Year 4</u></p> <ul style="list-style-type: none"> • Continue to 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). • 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). • Perform a range of songs in school assemblies. 		<p><u>Year 5</u></p> <ul style="list-style-type: none"> • Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance (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 school assemblies and in school performance opportunities. <p><u>Year 6</u></p> <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; • Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience. 	

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Possible Singing Repertoire	<u>Year 1</u> <ul style="list-style-type: none"> • Sing for Pleasure: Boom Chicka Boom • Voices Foundation: Have you Brought your Whispering Voice? • Voices Foundation: Hello, How are You • Bance: Copy Kitten • Voicelinks: I'm a Train • Bounce High, Bounce Low • Singing Sherlock: Dr Knickerbocker • Dragon Dance • Trad. Bangladesh: Mo matchi (Song of the Bees) • Trad. Ghana: Kye Kye Kule • Trad. England: An Acre of Land 	<u>Year 2</u> <ul style="list-style-type: none"> • Little Sally Saucer • Trad. Star Light, Star Bright, First Star I See Tonight • Trad. Hey, Hey, Look at Me • Trad. Rain, Rain Go Away • Trad. Acka Backa • Voicelinks: The King is in the Castle • Young Voiceworks: Ebenezer Sneezer • Trad. Oats and Beans and Barley Grow • Singing Sherlock 1: Teddy Bear Rock n Roll • Trad. Oliver Cromwell • Trad. Lovely Joan • Trad. Searching for Lambs • Voicelinks: Fireworks • Trad. Bangladesh: Hatti – ma tim tim (An Imaginary Bird) • Trad. Bangladesh: Charti Kula beng (Four Fat Frogs) • Trad. Australia: I Got Kicked by a Kangaroo • Trad. America: Built My Lady a Fine Brick House • Sing Up: Paintbox 	<u>Year 3</u> <ul style="list-style-type: none"> • Sing Up: Heads and Shoulders • Singing Sherlock 2: Si, Si, Si • Flying a Round: To stop the train • Trad. Japan: Kaeru no uta • Trad. Morocco: A ram sam sam/Pease Pudding Hot • Trad. Bangladesh: Now charia de (A Boatman's Song) • Junior Songscape: Listen to the Rain • Voicelinks: Extreme Weather • Sing Up: Skye Boat Song • Trad. Ireland: Be Thou My Vision • Junior Voiceworks 1: Now The Sun Is Shining • Voiceworks 1: Candle Light • Singing Sherlock 2: Shadow • Singing Express 3: Mirror • Trad. England: Ah! Poor bird/Hey, Ho! Nobody home/Rose 	<u>Year 4</u> <ul style="list-style-type: none"> • Junior Voiceworks 1: Calypso • Junior Voiceworks 2: Our Dustbin • Voiceworks 1: Hear the Wind • Kendrick: Servant King • Happy Birthday • Great Weather Songs: Long Journey • Great Celebration Songs: World in Union • Sing Up: Just like a Roman • Trad. Ghana: Namuma • Sing for Pleasure: Ghosts • Sing for Pleasure: Lost in Space 	<u>Year 5</u> <ul style="list-style-type: none"> • 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 	<u>Year 6</u> <ul style="list-style-type: none"> • Trad. South Africa: Siyahamba • Junior Voiceworks 1: Calypso • Sing Up: Touch the Sky • Sing Up: Dona Nobis Pacem • Sing Up: We are the Champions • British National Anthem – God Save the Queen • Sing Up: We Go Together • Trad. Ghana: Senwa de Dende • Sing Up: Be the Change • Sing Up: One Moment, One People • Sing Up: There's a Power in the Music

Areas of Study	Key Stage 1		Key Stage 2			
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Listening	<p>The teaching and learning of music will often be enriched by developing pupils' knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p> <p>The children will listen to recorded performances regularly and this will be complemented by opportunities to experience live music making in and, where possible, out of school. These may include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles.</p> <p>The pieces listed overleaf are intended to give teachers a good start in terms of choosing music, which is age-appropriate. It is not a mandatory list and is not included to limit the imagination or creativity of the teacher in terms of seeking and using other musical examples.</p>					

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Night on a Bare Mountain	Mussorgsky	Romantic																																																																																																																																																																																																							
Mars from <i>The Planets</i>	Holst	20th Century																																																																																																																																																																																																							
Bolero	Ravel	20th Century																																																																																																																																																																																																							
For the Beauty of the Earth	Rutter	20th Century																																																																																																																																																																																																							
Night Ferry	Anna Clyne	21st Century																																																																																																																																																																																																							
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Jazz	Take the 'A' Train	Billy Strayhorn/Duke Ellington Orchestra																																																																																																																																																																																																							
Rock n Roll	Hound Dog	Elvis Presley																																																																																																																																																																																																							
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Art Pop	Wild Man	Kate Bush																																																																																																																																																																																																							
90s Indie	Wonderwall	Oasis																																																																																																																																																																																																							
Blues	Runaway Blues	Ma Rainey																																																																																																																																																																																																							
Country*	Tradition	Title	Artist/Composer																																																																																																																																																																																																						
Nigeria	Drumming	Jin-Go-Le-Ba (Drums of Passion)	Babatunde Olatunji																																																																																																																																																																																																						
South Africa	Choral	Inkanyezi Nezazi	Ladysmith Black Mambazo																																																																																																																																																																																																						
Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown																																																																																																																																																																																																						
Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan																																																																																																																																																																																																						
India	Indian Classical	Sahela Re	Kishori Amonkar																																																																																																																																																																																																						
Punjab/UK	Bhangra	Bhabiye Akh Larr Gayee	Bhujhangy Group																																																																																																																																																																																																						
Trinidad	Calypso	Tropical Bird	Trinidad Steel Band																																																																																																																																																																																																						

Areas of Study

Key Stage 1

Year 1

Year 2

Year 2

Western Classical Tradition and Film

Title	Composer	Period
Night Ferry	Anna Clyne	21st Century
Bolero ²	Ravel	20th Century
Rondo alla Turca	Mozart	Classical
Mars from <i>The Planets</i>	Holst	20th Century

Popular Music

Style	Title	Artist(s)
Rock n Roll	Hound Dog	Elvis Presley
Pop	With A Little Help from My Friends	The Beatles
Art Pop	Wild Man	Kate Bush
Blues	Runaway Blues	Ma Rainey

Musical Traditions

Country	Tradition	Title	Artist/Composer
Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan
Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown

Key Stage 2

Year 3

Year 4

Year 4

Western Classical Tradition and Film

Title	Composer	Period
Symphony No. 5	Beethoven	Classical
O Euchar!	Hildegard	Early
For the Beauty of the Earth	Rutter	20th Century
Jai Ho from <i>Slumdog Millionaire</i>	A. R. Rahman	21st Century
Hallelujah from <i>Messiah</i>	Handel	Baroque
Rondo alla Turca	Mozart	Classical
Night on a Bare Mountain	Mussorgsky	Romantic
Mars from <i>The Planets</i>	Holst	20th Century
Bolero	Ravel	20th Century
Night Ferry	Anna Clyne	21st Century

Popular Music

Style	Title	Artist(s)
Jazz	Take the 'A' Train ⁴	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

Year 5

Year 6

Year 6

Western Classical Tradition and Film

Title	Composer	Period
1812 Overture	Tchaikovsky	Romantic
Connect It ⁶	Anna Meredith	21st Century
O Euchar!	Hildegard	Early
Hallelujah from <i>Messiah</i>	Handel	Baroque
Rondo alla Turca	Mozart	Classical
Symphony No. 5	Beethoven	Classical
Night on a Bare Mountain	Mussorgsky	Romantic
Mars from <i>The Planets</i>	Holst	20th Century
Bolero	Ravel	20th Century
English Folk Song Suite ⁶	Vaughan Williams	20th Century
Symphonic Variations on an African Air	Coleridge-Taylor	20th Century
For the Beauty of the Earth	Rutter	20th Century
This Little Babe from <i>A Ceremony of Carols</i>	Britten	20th Century
Night Ferry	Anna Clyne	21st Century
Jai Ho from <i>Slumdog Millionaire</i>	A. R. Rahman	21st Century


Popular Music


Style	Title	Artist(s)
90s RnB	Say My Name	Destiny's Child
Blues	Runaway Blues	Ma Rainey
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
80s Synth/Pop	Smalltown Boy	Bronski Beat
90s Singer/Songwriter	Play Dead	Björk
Art Pop	Wild Man	Kate Bush
90s Indie	Wonderwall	Oasis


Musical Traditions

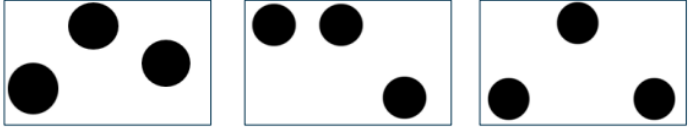
Country	Tradition	Title	Artist/Composer
Middle East	Folk	Sprinting Gazelle	Reem Kelani
England	Folk	Sea Shanties	Various
Poland	Folk	Mazurkas Op. 24	Chopin
Argentina	Tango	Libertango	Piazzolla
Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown
Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan
India	Indian Classical	Sahela Re	Kishori Amonkar
Punjab/UK	Bhangra	Bhabiye Akh Larr Gayee	Bhujhangy 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

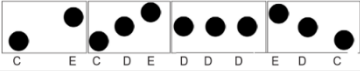
Possible Listening Continued

Areas of Study	Key Stage 1		Key Stage 2					
	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6		
Composing	<p><u>Year 1</u></p> <ul style="list-style-type: none"> • Improvise simple vocal chants, using question and answer phrases; • Create musical sound effects and short sequences of sounds in response to stimuli, e.g. a rainstorm or a train journey. Combine to make a story, choosing and playing classroom instruments (e.g. rainmaker) or sound-makers (e.g. rustling leaves); • Understand the difference between creating a rhythm pattern and a pitch pattern; • Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns; • Use music technology, if available, to capture, change and combine sounds; • Recognise how graphic notation can represent created sounds. Explore and invent own symbols, for example: 		<p><u>Year 3</u></p> <p><u>Improvise</u></p> <ul style="list-style-type: none"> • 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; • 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><u>Compose</u></p> <ul style="list-style-type: none"> • 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><u>Year 4</u> (see below)</p>		<p><u>Year 5</u></p> <p><u>Improvise</u></p> <ul style="list-style-type: none"> • Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments; • Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano). Continue this process in the composition tasks below. <p><u>Compose</u></p> <ul style="list-style-type: none"> • 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; • Working in pairs, compose a short ternary piece; • Use chords to compose music 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. • Capture and record creative ideas using any of: <ul style="list-style-type: none"> ○ graphic symbols ○ rhythm notation and time signatures ○ staff notation ○ technology. <p><u>Year 6</u> (see below)</p>			
	<p><u>Year 2</u></p> <ul style="list-style-type: none"> • Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch); • Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation; • Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces; • Use music technology, if available, to capture, change and combine sounds. 							

Areas of Study	Key Stage 1		Key Stage 2			
	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Composing (continued)			<p><u>Year 4</u> <u>Improvise</u></p> <ul style="list-style-type: none"> Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato); Begin to make compositional decisions about the overall structure of improvisations; Continue this process in the composition tasks below. <p><u>Compose</u></p> <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 sequences of 2-, 3- or 4-beat phrases, arranged into bars;  <ul style="list-style-type: none"> 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 sound palette available for composition work. Capture and record creative ideas using any of: <ul style="list-style-type: none"> graphic symbols rhythm notation and time signatures staff notation technology. 		<p><u>Year 6</u> <u>Improvise</u></p> <ul style="list-style-type: none"> Create music with multiple sections that include repetition and contrast; Use chord changes as part of an improvised sequence; Extend improvised melodies beyond 8 beats, creating a satisfying melodic shape. <p><u>Compose</u></p> <ul style="list-style-type: none"> 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. 	

Areas of Study	Key Stage 1	
	Year 1	Year 2
Musicianship Pulse / Beat	<ul style="list-style-type: none"> Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes; Use body percussion, (e.g. clapping, tapping, walking) and classroom percussion (shakers, sticks and blocks, etc.), playing repeated rhythm patterns (ostinati) and short, pitched patterns on tuned instruments (e.g. glockenspiels or chime bars) to maintain a steady beat; Respond to the pulse in recorded/live music through movement and dance, e.g. <ul style="list-style-type: none"> Stepping (e.g. Mattachins from Capriol Suite by Warlock), Jumping (e.g. Trepak from The Nutcracker by Tchaikovsky) Walking on tiptoes (e.g. Scherzo from The Firebird Suite by Stravinsky). 	<ul style="list-style-type: none"> Understand that the speed of the beat can change, creating a faster or slower pace (tempo); 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; Walk in time to the beat of a piece of music or song (e.g. La Mourisque by Susato); Know the difference between left and right to support coordination and shared movement with others; Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats; Identify the beat groupings in familiar music that they sing regularly and listen to, e.g. <ul style="list-style-type: none"> in 2 Maple Leaf Rag by Joplin in 3 The Elephant from Carnival of the Animals by Saint-Saëns
Musicianship Rhythm	<ul style="list-style-type: none"> Perform short copycat rhythm patterns accurately, led by the 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. 	<ul style="list-style-type: none"> 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.

Areas of Study	Key Stage 1	
	Year 1	Year 2
Musicianship Pitch	<ul style="list-style-type: none"> 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. <ul style="list-style-type: none"> 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. Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum. 	<ul style="list-style-type: none"> 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; 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, for example: <div style="text-align: center;">  </div>

Areas of Study	Key Stage 2			
	Year 3	Year 4	Year 5	Year 6
Performing	<ul style="list-style-type: none"> 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); Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi (see illustration):  <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. <u>Reading Notation</u> Introduce the staff, lines and spaces, and clef. Use dot notation to show higher or lower pitch; Introduce and understand the differences between crotchets and paired quavers; Apply word chants to rhythms, understanding how to link each syllable to one musical note. 	<p><u>Instrumental Performance</u></p> <ul style="list-style-type: none"> Develop facility in the basic skills of a selected musical instrument over a sustained learning period; 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; 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; Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A). <p><u>Reading Notation</u></p> <ul style="list-style-type: none"> Introduce and understand the differences between minims, crotchets, paired quavers and rests; Read and perform pitch notation within a defined range (e.g. C–G/do–so); Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble. 	<p><u>Instrumental Performance</u></p> <ul style="list-style-type: none"> 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; 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); Perform a range of repertoire pieces and arrangements; Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies. <p><u>Reading Notation</u> (see below)</p>	<p><u>Instrumental Performance</u></p> <ul style="list-style-type: none"> 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 (<i>ff</i>), very quiet (<i>pp</i>), moderately loud (<i>mf</i>) and moderately quiet (<i>mp</i>). Accompany this same melody, and others, using block chords or a bass line. This could be done using keyboards, tuned percussion or tablets, or demonstrated at the board using an online keyboard. Engage with others through ensemble playing. <u>Reading Notation</u> 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 that contain known rhythms and note durations. Read and play from notation a four-bar phrase, confidently identifying note names and durations

Areas of Study	Key Stage 2			
	Year 3	Year 4	Year 5	Year 6
Performing (Continued)			<u>Reading Notation</u> <ul style="list-style-type: none"> • Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers; • Understand the differences between 2/4, 3/4 and 4/4 time signatures; • Read and perform pitch notation within an octave (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. 	