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|  | Singing | Listening | Composing |
| Y1 | * Simple songs, chants and rhymes from memory
* Follow simple visual directions (stop, start, loud, quiet) 'My turn, your turn.'
* Begin with songs using a small range, so-mi (think cuckoo or nee-naw)
* Then slightly wider range (e.g. Bounce High, Bounce Low). Include pentatonic songs (e.g. Dr Knickerbocker).
* Call and response songs to help control vocal pitch and to match the pitch with accuracy
 | * Develop pupils’ shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.
* Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school.
 | * Improvise (make up on the spot) simple vocal chants- 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
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| Y2 | * Sing songs regularly with a pitch range of do-so with increasing vocal control (C-G or E-B or F-C)
* Sing short phrases independently
* 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)
* Demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. crescendo, decrescendo, pause)
 | * Develop pupils’ shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.
* Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school.
 | * 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
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| Y3 | * A variety of unison songs with a pitch range of do-so
* Perform forte and piano (loud and soft) with expression
* Perform actions confidently and in time to a range of action songs
* Perform as a choir in school assemblies
 | * Develop pupils’ shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.
* Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school.
 | * Improvise short ‘on-the-spot’ responses using a limited note-range; do, re, mi (E, F, G or C, D, E, etc)
* Structure musical ideas (eg using echo; copy back and question and answer; 2 distinct phrases that operate like a conversation) to create music that has a beginning, middle and end
* Create short up and down phrases using rhythmic notation and letter names (3 note range)
* Compose song accompaniments on untuned percussion using known rhythms and note values.
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| Y4 | * Unison songs with the range of an octave (do-do), with some leaps in the melody
* Follow directions for getting louder (crescendo) and (decrescendo)
* Rounds and partner songs in different time signatures (2, 3 and 4 time) A simple second part introduces vocal harmony
* Perform a range of songs in school assemblies
 | * Develop pupils’ shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.
* Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school
 | * Improvise on the instrument being learnt, making decisions about the structure
* Create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt.
* Use rhythm cards to create sequences of 2-, 3- or 4-beat phrases, arranged into bars
* Introduce major and minor tonality
* Compose music to create a specific mood
* Capture and record creative ideas in a variety of ways; graphic symbols, rhythm and staff notation, technology
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| Y5 | * Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance
* Focus on phrasing (breathing), accurate pitching and appropriate vocal style
* Sing three-part rounds, partner songs, and songs with a verse and a chorus.
* Perform in assemblies and other opportunities
 | * Develop pupils’ shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.
* Listening to recorded performances should be complemented by opportunities to experience live music making in and out of
* school.
 | * Improvise freely over a drone (a sustained sound; a long note or chord) using tuned percussion and melodic instruments.
* Improvise over a simple groove, responding to the beat Use a wider range of dynamics , including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet)
* Compose melodies from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen
* Compose a short ternary piece (A-B-A) with a partner
* Use chords to compose music to evoke a specific atmosphere, mood or environment
* Capture and record creative ideas in a variety of ways; graphic symbols, rhythm and staff notation, technology
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| Y6 | * Sing a broad range of songs, including those that have syncopated rhythms; as part of a choir, with a sense of ensemble and performance
* Perform to a wider audience.
* Observe rhythm, phrasing, accurate pitching and appropriate style.
* 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.
 | * Develop pupils’ shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.
* Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school.
* At the end of Year 6, pupils should be able to identify some of the focused listening pieces of music and their characteristics
 | * Develop improvisation skills
* 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
* Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g. C, D, E, G, A)
* 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.
* Compose a ternary piece (A-B-A); use available music software/apps to create and record it, discussing how musical contrasts are achieved.
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