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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 |
| 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 |
| 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. |
| 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 |
| 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 |
| 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. |