****Over Hall Computing Knowledge and Skills Progression Overview

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| **RECEPTION** | **Musicianship** | **Listen and Respond** | **Singing** | **Playing** | **Improvising** | **Compose** | **Perform** |
| ***EYFS Framework* / Development Matters** |  | Listen attentively, move to and talk about music, expressing their feelings and responses. Watch and talk about dance and performance art, expressing their feelings and responses. | *Sing a range of well-known nursery rhymes and songs.*  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 | Explore and engage in music making and dance, performing solo or in groups |  | *Perform songs, rhymes, poems and stories with others, and – when appropriate – try to move in time with music.* |
| **Pupil Outcomes** | To know that we can move with the pulse of the music. Find the pulse by copying a character in a nursery rhyme, imagining a similar character or object and finding different ways to keep the pulse. Copy basic rhythm patterns of single words, building to short phrases from the song/Explore high and low using voices and sounds of characters in the songs. | To know twenty nursery rhymes off by heart. To know the stories of some of the nursery rhymes. To learn that music can touch your feelings. To enjoy moving to music by dancing, marching, being animals or Pop stars. | To sing or rap nursery rhymes and simple songs from memory. Songs have sections. To sing along with a pre-recorded song and add actions. To sing along with the backing track. To know that the words of songs can tell stories and paint pictures. | Listen to high-pitched and low-pitched sounds on a glockenspiel. Playing with two pitched notes to invent musical patterns. | Adding a 2-note melody to the rhythm of the words. | Invent a pattern using one pitched note, keep the pulse throughout with a single note and begin to create simple 2-note patterns to accompany the song. | A performance is sharing music. Perform any of the nursery rhymes by singing and adding actions or dance. Perform any nursery rhymes or songs adding a simple instrumental part. Record the performance to talk about it. |

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| **YEAR 1** | **Musicianship** | **Listen and Respond** | **Singing** | **Playing** | **Improvising** | **Compose** | **Perform** |
| **National Curriculum** | Experiment with, create, select and combine sounds using the interrelated dimensions of music. | Listen with concentration and understanding to a range of high-quality live and recorded music. | Use their voices expressively and creatively by singing songs and speaking chants and rhymes. | Play tuned and untuned instruments musically. | Experiment with, create, select and combine sounds using the interrelated dimensions of music. | Experiment with, create, select and combine sounds using the interrelated dimensions of music | Use their voices expressively and creatively by singing songs and speaking chants and rhymes. Play tuned and untuned instruments musically. |
| **Pupil Outcomes** | How to move in time with a steady beat/pulse.  To copy back simple long and short rhythms with clapping.  To copy back singing simple high and low patterns.  To understand and demonstrate the difference between pulse, rhythm and pitch. | To move, dance and respond with their bodies in any way they can when listening.  To describe their thoughts and feelings when listening to the music, including why they like or don’t like the music.  To talk about any instruments they might hear and perhaps identify them. To recognise some band and orchestral instruments.  To identify a fast or slow tempo.  To identify loud and quiet sounds as an introduction to understanding dynamics.  To talk about any other music they have heard that is similar.  Begin to understand where the music fits in the world. Begin to understand different styles of music. | To sing, rap or rhyme as part of a choir/group Begin to demonstrate good singing posture – standing up straight with relaxed shoulders. To sing unit songs from memory. (Perhaps) to have a go at singing a solo. Try to understand the meaning of the song. Try to follow the leader or conductor. To add actions and/or movement to a song. | To play a part on a tuned or untuned instrument by ear. Decide to play Part 1 or Part 2. To learn to treat instruments carefully and with respect. To rehearse and perform their parts within the context of the unit song. To play together with everybody while keeping in time with a steady beat. To perform short, repeating rhythm patterns (ostinati or riffs) while keeping in time with a steady beat. | To explore and begin to create personal musical ideas using the given notes for the unit. To understand that improvisation is about making up your own very simple tunes on the spot. To follow a steady beat and stay ‘in time’. To improvise simple vocal patterns using question-and-answer phrases. To understand the difference between creating a rhythm pattern and a pitch pattern. | Begin to understand that composing is like writing a story with music. To explore sounds and create their own melodies. To perform their simple composition/s using two, three, four or five notes. Use simple notation if appropriate: To create a simple melody using crotchets and minims. | To rehearse a song and then perform it to an audience, explaining why the song was chosen. To add actions and perhaps movement to the song. To perform the song from memory. To follow the leader or conductor. To talk about the performance afterwards; saying what they enjoyed and what they think could have been better. When planning, rehearsing, introducing and performing the song: ● Introduce the performance (any connection to the Social Theme is an added bonus). ● Begin to play tuned and untuned instruments musically within the performance. ● Begin to use the voice expressively and creatively by singing simple songs. ● Begin to play together as a group/band/ensemble. To show their understanding of the Musical Spotlight and Social Theme, and how they have influenced their performance. |

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| **YEAR 2** | **Musicianship** | **Listen and Respond** | **Singing** | **Playing** | **Improvising** | **Compose** | **Perform** |
| **National Curriculum** | Experiment with, create, select and combine sounds using the interrelated dimensions of music. | Listen with concentration and understanding to a range of high-quality live and recorded music. | Use their voices expressively and creatively by singing songs and speaking chants and rhymes | Play tuned and untuned instruments musically. | Experiment with, create, select and combine sounds using the interrelated dimensions of music. | Experiment with, create, select and combine sounds using the interrelated dimensions of music. | Use their voices expressively and creatively by singing songs and speaking chants and rhymes. Play tuned and untuned instruments musically |
| **Pupil Outcomes** | To move in time and keep a steady beat together. To create their own rhythmic and melodic patterns. To understand the difference between creating a rhythm pattern and a pitch pattern. Continue to copy back simple rhythmic patterns using long and short. Continue to copy back simple melodic patterns using high and low. To sing short phrases independently. Continue to learn to watch and follow a steady beat. Begin to understand that the speed of the beat can change, creating a faster or slower pace (tempo). To play copy-back rhythms, copying a leader, and invent rhythms for others to copy on untuned and tuned percussion. To create rhythms using word phrases as a starting point. To recognise long and short sounds, matching them to syllables and movements. | To find and try to keep a steady beat. To invent different actions to move in time with the music. To move, dance and respond with their bodies in any way they can. To describe their thoughts and feelings when hearing the music. To describe what they see in their individual imaginations when listening to the piece of music. To talk about why they like or don’t like the music. To identify a fast or slow tempo. To identify loud and quiet sounds as an introduction to understanding dynamics. Begin to understand the concept of there being different styles of music. To discuss the style of the music. To discuss together what the song or piece of music might be about. To talk about any other music they have heard that is similar. To mark the beat of a listening piece (eg Boléro by Ravel) by tapping or clapping and recognising tempo, as well as changes in tempo. To walk in time to the beat of a piece of music. To describe differences in tempo and dynamics with more confidence. To recognise some band and orchestral instruments. Continue to talk about where music might fit into the world. | To sing as part of a choir. To have a go at singing a solo. To demonstrate good singing posture. To sing songs from memory. To sing with more pitching accuracy. To understand and follow the leader or conductor. To sing to try to communicate the meaning of the words. To listen for being ‘in time’ or ‘out of time’. To add actions and perhaps movement to a song. | To play a part on a tuned or untuned instrument by ear (either Part 1 or Part 2) To rehearse and perform their parts within the context of the unit song. To treat instruments carefully and with respect. To play together with everybody while keeping in time with a steady beat. To perform short, repeating rhythm patterns (ostinati or riffs) while keeping in time with a steady beat. | Begin to create personal musical ideas using the given notes. To follow a steady beat and stay ‘in time’. To understand that improvisation is about making up your own very simple tunes on the spot. | To perform their simple composition/s using two, three, four or five notes. To start and end their tune/s on note one. Continue to understand that composing is like writing a story with music. To explore and create graphic scores: To create musical sound effects and short sequences of sounds in response to music and video stimuli. To use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces. To create a story, choosing and playing classroom instruments. To create and perform their own rhythm patterns with stick notation, including crotchets, quavers and minims. To use music technology, if available, to capture, change and combine sounds. Use notation, if appropriate: To create a simple melody using crotchets and minims. | To rehearse a song and then perform it to an audience, explaining why the song was chosen. To add actions to the song. To show a simple understanding of the Musical Spotlight and Social Theme, and how they have influenced their performance. To perform the song from memory. To follow the leader or conductor. To talk about the performance afterwards, saying what they enjoyed and what they think could have been better |
| **YEAR 3** | **Musicianship** | **Listen and Respond** | **Singing** | **Playing** | **Improvising** | **Compose** | **Perform** |
| **National Curriculum** | Use and understand staff and other musical notations. Listen with attention to detail and recall sounds with increasing aural memory. | Listen with attention to detail and recall sounds with increasing aural memory | Listen with attention to detail and recall sounds with increasing aural memory. Use and understand staff and other musical notations. | Use and understand staff and other musical notations. 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 interrelated dimensions of music. | Improvise and compose music for a range of purposes using the interrelated dimensions of music. Use and understand staff and other musical notations. | Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. |
| **Pupil Outcomes** | The beginnings of formal notation, linking sounds to symbols and that music has its own language. Start learning about basic music theory: ● Staves ● Lines and spaces ● Clefs ● Crotchets ● Minims ● Paired quavers Introduce and understand the differences between crotchets and paired quavers. To play and sing in the time signatures of 2/4, 3/4 and 4/4To copy back and improvise with rhythmic patterns using minims, crotchets, quavers and their rests. To recognise and move in time with the beat. Begin to recognise (by ear and from notation): minims, crotchets, quavers and their rests. To identify the names of some pitched notes on a stave. To identify if a song is major or minor. To internalise, keep and move in time with a steady beat in 4/4, 3/4 and 2/4 time. To create rhythms using word phrases as a starting point. To recognise long and short sounds and match them to syllables and movements. | To share their thoughts and feelings about the music together. To find the beat or groove of the music. To invent different actions and move in time with the music. To talk about what the song or piece of music means. To talk about the style of the music. To identify and describe their feelings when hearing the music, including why they like or don’t like the music. To use appropriate musical language to describe and discuss the music. Start to use musical concepts and elements with more confidence when talking about the music. To recognise that some instruments are band instruments and some are orchestral instruments, identifying specific instruments if they can. To talk about where the music fits into the world. To think about and discuss why the song or piece of music was written and what it might mean. To discuss the style of the music and any other music they have heard that is similar. | To sing as part of a choir and in unison. To demonstrate good singing posture. To sing the unit songs from memory. To listen for being ‘in time’ or ‘out of time’, with an awareness of following the beat. To sing with attention to clear diction. To sing more expressively, with attention to breathing and phrasing. To have a go at singing a solo. To discuss together what the song or piece of music might be about. To follow the leader or conductor confidently. To sing with attention to the meaning of the words. To perform actions confidently and in time. To sing a widening range of unison songs, of varying styles and structures. | To play a part on a tuned instrument, by ear or from notation. To play the instrumental part they are comfortable with and swap when appropriate. To play the right notes with secure rhythms. To play together with everybody while keeping the beat. To listen to and follow musical instructions from a leader. To treat instruments carefully and with respect. To play their instruments with good posture and technique. | To follow a steady beat and stay ‘in time’ when improvising. To become more skilled in improvising; perhaps trying more notes and rhythms, Including rests or silent beats. To think about creating music with ‘phrases’ made up of notes, rather than just lots of notes played one after the other. | To successfully create a melody in keeping with the style of the backing track. This could be to: ● Compose over a simple chord progression. ● Compose over a simple groove. ● Compose over a drone. To include a home note to provide a sense of an ending; coming home. To perform their simple composition/s using their own choice of notes. To give the melody a shape. To describe how their melodies were created. To start to use simple structures within compositions, eg introduction, verse, chorus or AB form. To use simple dynamics. To create a tempo instruction. To compose song accompaniments on tuned and untuned percussion, using known rhythms and note values. To use simple rhythmic combinations of minims, crotchets and paired quavers with their corresponding rests to create rhythm patterns. | To plan, rehearse and perform a song to an audience that has been learned in the lesson, from memory or with notation, with confidence. To explain why the song was chosen. To show their understanding of the Musical Spotlight and Social Theme, and how they have influenced their performance. To follow the leader or conductor. To talk about the strengths of the performance, how they felt and what they would like to change. To introduce the performance with an understanding of what the song is about and to comment on any other relevant connections. To include any actions, instrumental parts/improvisatory ideas/composed passages within the rehearsal and in the performance. To reflect on feelings about sharing and performing, eg excitement, nerves, enjoyment, etc. |

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| **YEAR 4** | **Musicianship** | **Listen and Respond** | **Singing** | **Playing** | **Improvising** | **Compose** | **Perform** |
| **National Curriculum** | Use and understand staff and other musical notations. Listen with attention to detail and recall sounds with increasing aural memory | 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. Listen with attention to detail and recall sounds with increasing aural memory. | Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. | Use and understand staff and other musical notations. 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 interrelated dimensions of music. | Improvise and compose music for a range of purposes, using the interrelated dimensions of music. Use and understand staff and other musical notations. | Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. |
| **Pupil Outcomes** | The beginnings of formal notation, linking sound to symbol. That music has its own language. Start learning about basic music theory: ● Staves ● Lines and spaces ● Clefs ● Crotchets ● Minims ● Paired quavers Introduce and understand the differences between crotchets and paired quavers. To play and sing in the time signatures of 2/4, 3/4 and 4/4. To copy back and improvise with rhythmic patterns using minims, crotchets, quavers and their equivalent rests. To internalise, keep and move in time with a steady beat in 4/4, 3/4 and 2/4 timeTo begin to recognise (by ear and from notation): minims, crotchets, quavers and their rests. To internalise, keep and move in time with a steady beat in 4/4, 3/4 and 2/4 time. To begin to recognise (by ear and from notation): minims, crotchets, quavers and their rests. To begin to recognise (by ear and from notation): minims, crotchets, quavers and their rests. To create rhythms using word phrases as a starting point. To recognise long sounds and short sounds, and match them to syllables and movements. To listen and copy more complex rhythmic patterns, by ear or from notation. To copy back more complex melodic patterns. | To talk about the words of a song. To think about why the song or piece of music was written. To find and demonstrate the steady beat. To identify 2/4, 3/4, and 4/4 metre. To identify the tempo as fast, slow or steady. To recognise the style of music they are listening to. To recognise different styles and any important musical features that distinguish the style. To discuss the structures of songsTo explain what a main theme is and identify when it is repeatedTo identify: ● Call and response ● A solo vocal or instrumental line and the rest of the ensemble ● A change in texture ● Articulation of certain words ● Programme Music. To understand what a musical introduction is and its purpose. To recall (by ear) memorable phrases heard in the music. To identify major and minor tonalities. To recognise the sound and notes of the pentatonic scale, by ear and from notation. To describe legato and staccato. | To rehearse and learn songs from memory and/or with notation. To sing in different time signatures: 2/4, 3/4 and 4/4. To sing as part of a choir with awareness of size: the larger the ensemble, the thicker and richer the musical texture. To demonstrate vowel sounds, blended sounds and consonants. To sing ‘on pitch' and 'in time'. To sing expressively, with attention to breathing and phrasing. To sing expressively, with attention to staccato and legato. To talk about the different styles of singing used for different styles of song. To talk about how the songs and their styles connect to the world. | To rehearse and play a simple melodic instrumental part, by ear or from notation, in C major, F major, G major and D major. To play the right notes with secure rhythms. To rehearse and perform their parts within the context of the unit song. To play together with everybody while keeping the beat. To listen to and follow musical instructions from a leader To treat instruments carefully and with respect. To play their instruments with good posture and technique. | To explore improvisation within a major scale, using more notes. To improvise on a limited range of pitches on the instrument they are learning, making use of musical features, including smooth (legato) and detached (staccato) articulation. To improvise over a simple chord progression/groove. | To compose over a simple chord progression. To compose over a groove. To use music technology, if available, to capture, change and combine sounds. To start to use simple structures within compositions, eg introduction, verse, chorus or AB form. To use simple dynamics. To create a tempo instruction. To compose song accompaniments on tuned and untuned percussion, using known rhythms and note values. To create a melody using crotchets, minims, quavers and their rests. To use a pentatonic scale. Begin to understand the structure of the composition. To explain a composition’s musical shape, identifying melodic intervals (a melody that leaps) and melodic steps (a melody that moves to the next note). To include the home note to provide a sense of an ending; coming home. | To rehearse and enjoy the opportunity to share what has been learnt in the lessons. To perform, with confidence, a song from memory or using notation. To play and perform melodies following staff notation, using a small range of notes, as a whole class or in small groups. To include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance. To explain why the song was chosen, including its composer and the historical and cultural context of the song. To communicate the meaning of the words and articulate them clearly. To reflect on the performance and how well it suited the occasion. To discuss and respond to any feedback; to consider how future performances might be different. |

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| **YEAR 5** | **Musicianship** | **Listen and Respond** | **Singing** | **Playing** | **Improvising** | **Compose** | **Perform** |
| **National Curriculum** | Use and understand staff and other musical notations. Listen with attention to detail and recall sounds with increasing aural memory. | 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. Listen with attention to detail and recall sounds with increasing aural memory. | Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. | Use and understand staff and other musical notations. 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 interrelated dimensions of music. | Improvise and compose music for a range of purposes, using the interrelated dimensions of music. Use and understand staff and other musical notations. | Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. |
| **Pupil Outcomes** | To find and keep a steady beat. To listen and copy rhythmic patterns made of dotted minims, minims, dotted crotchets, crotchets, dotted quavers, triplet quavers, quavers, semiquavers and their rests, by ear or from notation. To copy back various melodic patterns. | To talk about feelings created by the music. To justify a personal opinion with reference to musical elements. To find and demonstrate a steady beat. To identify 2/4, 3/4, 6/8 and 5/4 metre. To identify the musical style of a song or piece of music. To identify instruments by ear and through a range of media. To discuss the structure of the music with reference to verse, chorus, bridge, repeat signs, final chorus, improvisation, call and response and AB form. To explain a bridge passage and its position in a song. To recall (by ear) memorable phrases heard in the music. To identify major and minor tonalities. To recognise the sound and notes of the pentatonic and Blues scales, by ear and from notation. To explain the role of a main theme in a musical structure. To understand what a musical introduction is and its purpose. To explain rapping | To rehearse and learn songs from memory and/or with notation. To sing in 2/4, 3/4, 4/4 and 6/8 time. To sing in unison and in parts, and as part of a smaller group. To sing ‘on pitch' and 'in time'. To sing a second part in a song. To self-correct if lost or out of time. To sing expressively, with attention to breathing and phrasing. To sing expressively, with attention to dynamics and articulation. To develop confidence as a soloist. To talk about the different styles of singing used for different styles of song. To talk confidently about how connected they feel to the music and how it connects to the world. To respond to a leader or conductor. | To rehearse and learn to play a simple melodic instrumental part, by ear and/or from notation. To play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one stave and using notes within the middle C–C′/do–do range. This should initially be done as a whole class, with greater independence gained each lesson through smaller group performance. To play a part on a tuned instrument (by ear or from notation): ● Playing the right notes with secure rhythms. ● Rehearsing and performing their parts within the context of the unit song. ● Playing together with everybody while keeping the beat. ● Listening to and following musical instructions from a leader. ● Treating instruments carefully and with respect. ● Playing their instruments with good posture. ● Beginning to understand how to rehearse a piece of music in order to improve. | To explore improvisation within major and minor scales, using the following notes: C, D, E♭, F, G C, D, E, F, G C, D, E, G, A F, G, A, B♭, C D, E, F, G, A To improvise over a simple groove, responding to the beat and creating a satisfying melodic shape. To experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte) and moderately quiet (mezzo piano). To follow a steady beat and stay ‘in time’. To become more skilled in improvising, perhaps trying more notes and rhythms. To become more skilled in improvising, perhaps trying to use melodic jumps that get higher and lower. To explore rhythm patterns created from quavers, crotchets, semiquavers, minims and their rests. To include rests or silent beats. To use some loud and quiet dynamics. To think about creating music with ‘phrases’ made up of notes, rather than simply lots of notes played one after the other. To include smooth (legato) and detached (staccato) articulation when playing notes. | To create music in response to music and video stimuli. To use music technology, if available, to capture, change and combine sounds. Start to use structures within compositions, eg introductions, multiple verse and chorus sections, AB form or ABA form (ternary form). To use chords to compose music that evokes a specific atmosphere, mood or environment. To use simple dynamics. To use rhythmic variety. To compose song accompaniments, perhaps using basic chords. To use a wider range of dynamics, including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet). To use full scales in different keys. To understand how chord triads are formed and play them on tuned percussion, melodic instruments or keyboards. To perform simple, chordal accompaniments. To create a melody using crotchets, quavers, minims and perhaps semibreves and semiquavers, plus all equivalent rests. To use a pentatonic and a full scale, as well as major and minor tonalities. To understand the structure of the composition. To explain the composition’s musical shape, identifying melodic intervals (a melody that leaps) and melodic steps (a melody that moves to the next note). To include a home note to provide a sense of an ending; coming home. To perform their simple composition/s using their own choice of notes. To successfully create a melody in keeping with the style of the backing track. To create their composition/s with an awareness of the basic/simple chords in the backing track. | To create, rehearse and present a holistic performance for a specific purpose, for a friendly but unfamiliar audience. (Perhaps) to perform in smaller groups, as well as the whole class. To perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra. To perform from memory or with notation, with confidence and accuracy. To include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance. To explain why the song was chosen, including its composer and the historical and cultural context of the song. A student leads part of the rehearsal and part of the performance. To record the performance and compare it to a previous performance; to explain how well the performance communicated the mood of each piece. To discuss and talk musically about the strengths and weaknesses of a performance. To collect feedback from the audience and reflect on how future performances might be different. |

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| **YEAR 6** | **Musicianship** | **Listen and Respond** | **Singing** | **Playing** | **Improvising** | **Compose** | **Perform** |
| **National Curriculum** | Use and understand staff and other musical notations. Listen with attention to detail and recall sounds with increasing aural memory. | 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. Listen with attention to detail and recall sounds with increasing aural memory. | Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. | Use and understand staff and other musical notations. 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 interrelated dimensions of music. | Improvise and compose music for a range of purposes, using the interrelated dimensions of music. Use and understand staff and other musical notations. | Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. |
| **Pupil Outcomes** | To use body percussion, instruments and voices. The key centres of C major, G major, D major, A minor and D minor. The time signatures of 2/4, 3/4, 4/4, 5/4 and 6/8. To find and keep a steady beat. To listen and copy rhythmic patterns made of minims, dotted crotchets, crotchets, dotted quavers, triplet quavers, quavers, semiquavers and their rests, by ear or from notation. | To talk about feelings created by the music. To justify a personal opinion with reference to the musical elements. To identify 2/4, 4/4, 3/4, 6/8 and 5/4. To identify the musical style of a song, using some musical vocabulary to discuss its musical elements. To identify the following instruments by ear and through a range of media: bass guitar, electric guitar, percussion, sections of the orchestra such as brass, woodwind and strings, electric organ, congas, pianos and synthesisers, and vocal techniques such as scat singing. To discuss the structure of the music with reference to verse, chorus, bridge and an instrumental break. To explain a bridge passage and its position in a song. To recall (by ear) memorable phrases heard in the music. To identify major and minor tonalities, chord triads I, IV and V, and intervals within a major scale. To explain the role of a main theme in a musical structure. To understand what a musical introduction and outro are, and their purposes. To identify the sound of a Gospel choir and soloist, a Rock band, a symphony orchestra and an A cappella group. To recognise the following styles and any key musical features that distinguish them: 20th and 21st Century Orchestral; Soul; Pop; Hip Hop; Jazz: Swing; Rock; Disco; Romantic; Zimbabwean Pop; RnB; Folk; Gospel; Salsa; Reggae; Musicals and Film Music. | To rehearse and learn songs from memory and/or with notation. To sing a broad range of songs as part of a choir, including those that involve syncopated rhythms, with a good sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style. Continue to sing in parts where appropriate. To sing in 2/4, 4/4, 3/4, 5/4 and 6/8. To sing with and without an accompaniment. To sing syncopated melodic patterns. To demonstrate and maintain good posture and breath control whilst singing. To lead a singing rehearsal. To talk about the different styles of singing used in the different songs sung throughout this year. To discuss with others how connected they are to the music/songs, and how the songs and styles are connected to the world. | To rehearse and learn to play one of four differentiated instrumental parts, by ear or from notation, in the tonal centres of C major, F major, G major, D major, E major, A major, E♭ major, D minor and F minor. To play a melody, following staff notation written on one stave and using notes within an octave range (do–do); to make decisions about dynamic range, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte) and moderately quiet (mezzo piano). To play a part on a tuned instrument, by ear or from notation: ● Playing the right notes with secure rhythms. ● Rehearsing and performing their parts within the context of the unit song. ● Playing together with everybody while keeping the beat. ● Listening to and following musical instructions from a leader. ● Treating instruments carefully and with respect. ● Playing their instruments with good posture. ● Understanding how to rehearse a piece of music in order to improve. ● Playing a more complex part. | To explore improvisation within a major scale, using the notes: C, D, E, F, G G, A, B♭, C, D G, A, B, C, D F, G, A, C, DTo improvise over a groove, responding to the beat and creating a satisfying melodic shape with varied dynamics and articulation. To follow a steady beat and stay ‘in time’. To become more skilled in improvising; perhaps trying more notes and rhythms. To include rests or silent beats. To think about creating music with ‘phrases’ made up of notes, rather than just lots of notes played one after the other. | To plan and compose an eight or 16-beat melodic phrase using the pentatonic scale (eg C, D, E, G, A) and incorporate rhythmic variety and interest. To play this melody on available tuned percussion and/or orchestral instruments. To notate this melody. Either of these melodies can be enhanced with rhythmic or simple chordal accompaniment. To create a simple chord progression. To compose a ternary (ABA form) piece; to use available music software/apps to create and record it, discussing how musical contrasts are achieved. To use music technology, if available, to capture, change and combine sounds. To create music in response to music and video stimuli. Start to use structures within compositions, eg introductions, multiple verse and chorus sections, AB form or ABA form (ternary form). To use rhythmic varietyTo compose song accompaniments, perhaps using basic chords. To use a wider range of dynamics, including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet). To use full scales in different keys. To create a melody using crotchets, quavers, minims, perhaps semibreves and semiquavers, and all equivalent rests. To use a pentatonic and a full scale as well as major and minor tonalities. To understand the structure of the composition. To explain a composition’s musical shape, identifying melodic intervals (a melody that leaps) and melodic steps (a melody that moves to the next note). To include a home note, providing a sense of an ending; coming home. To perform their simple composition/s using their own choice of notes. To successfully create a melody in keeping with the style of the backing track and to describe how their melodies were created. To create their composition/s with an awareness of the basic/simple chords in the backing track. | To create their composition/s with an awareness of the basic/simple chords in the backing track. To perform a range of songs as a choir in school assemblies, school performance opportunities and for a wider audience. To create, rehearse and present a holistic performance with a detailed understanding of the musical, cultural and historical contexts. To perform from memory or with notation. To understand the value of choreographing any aspect of a performance. To understand the importance of a performing space and how to use it. A student or a group of students to rehearse and lead parts of the performance. To record the performance and compare it to a previous performance. To collect feedback from the audience and reflect on how the audience believed in the performance. To discuss how the performance might change if it was repeated in a larger/smaller performance space. |