



Music Curriculum Progression 2025/2026



	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
Year 1	<u>Little Red Riding Hood</u> Singing, Listening, Composing, Musicianship		<u>Little Red Riding Hood</u> Singing, Listening, Composing, Musicianship		<u>Jack and the Beanstalk</u> Singing, Listening, Composing, Musicianship	
	<p>Singing</p> <ul style="list-style-type: none"> • Sing simple songs, chants and rhymes from memory, singing 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. <p>Listening</p> <ul style="list-style-type: none"> • Listen with concentration and understanding to a range of high quality live and recorded music. <p>Composing</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 your own symbols. 		<p>Singing</p> <ul style="list-style-type: none"> • Sing simple songs, chants and rhymes from memory, singing 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. <p>Listening</p> <ul style="list-style-type: none"> • Listen with concentration and understanding to a range of high quality live and recorded music. <p>Composing</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 your own symbols. 		<p>Singing</p> <ul style="list-style-type: none"> • Sing simple songs, chants and rhymes from memory, singing 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. <p>Listening</p> <ul style="list-style-type: none"> • Listen with concentration and understanding to a range of high quality live and recorded music. <p>Composing</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 your own symbols. 	

Musicianship

Pulse/Beat

- 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.

Rhythm

- 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.

Pitch

- 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 symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum.

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	<p>Vocabulary</p> <p>Pulse, Rhythm, Pitch, Tempo</p>	<p>Vocabulary</p> <p>Pulse, Rhythm, Pitch, Tempo</p>	<p>Vocabulary</p> <p>Pulse, Rhythm, Pitch, Tempo</p>
Year 2	<p><u>Jack and the Beanstalk</u> Singing. Listening. Composing. Musicianship</p>	<p><u>Sun, Sea and Song</u> Singing. Listening. Composing. Musicianship</p>	<p><u>Sun, Sea and Song</u> Singing. Listening. Composing. Musicianship</p>
	<p>Singing</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>Listening</p> <ul style="list-style-type: none"> • Listen with concentration and understanding to a range of high quality live and recorded music. <p>Composing</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 <p>Musicianship</p> <p><u>Pulse/Beat</u> • Understand that the speed of the beat can change,</p>	<p>Singing</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>Listening</p> <ul style="list-style-type: none"> • Listen with concentration and understanding to a range of high quality live and recorded music. <p>Composing</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 <p>Musicianship</p> <p><u>Pulse/Beat</u> • Understand that the speed of the beat can</p>	<p>Singing</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>Listening</p> <ul style="list-style-type: none"> • Listen with concentration and understanding to a range of high quality live and recorded music. <p>Composing</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 <p>Musicianship</p> <p><u>Pulse/Beat</u> • Understand that the speed of the beat can</p>

<p>creating a faster or slower pace (tempo).</p> <ul style="list-style-type: none"> • Mark the beat of a listening piece 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. 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 <p>Rhythm • Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion.</p> <ul style="list-style-type: none"> • Create rhythms using word phrases as a starting point • 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>Pitch • Play a range of singing games (limited range of notes) matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track.</p> <ul style="list-style-type: none"> • 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: <p>Vocabulary</p> <p>Pulse, Rhythm, Pitch, Tempo ,Dynamics</p>	<p>change, creating a faster or slower pace (tempo).</p> <ul style="list-style-type: none"> • Mark the beat of a listening piece 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. 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 <p>Rhythm • Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion.</p> <ul style="list-style-type: none"> • Create rhythms using word phrases as a starting point • 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>Pitch • Play a range of singing games (limited range of notes) matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track.</p> <ul style="list-style-type: none"> • 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: <p>Vocabulary</p> <p>Pulse, Rhythm, Pitch, Tempo ,Dynamics</p>	<p>change, creating a faster or slower pace (tempo).</p> <ul style="list-style-type: none"> • Mark the beat of a listening piece 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. 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 <p>Rhythm • Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion.</p> <ul style="list-style-type: none"> • Create rhythms using word phrases as a starting point • 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>Pitch • Play a range of singing games (limited range of notes) matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track.</p> <ul style="list-style-type: none"> • 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: <p>Vocabulary</p> <p>Pulse, Rhythm, Pitch, Tempo ,Dynamics</p>
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Year 3	<u>Singing. Listening. Composing: (Improvise & Compose). Performing</u>	<u>Singing. Listening. Composing: (Improvise & Compose). Performing</u>	<u>Singing. Listening. Composing: (Improvise & Compose). Performing</u>
	<p>Model Music Curriculum</p> <p>Singing</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 with expression. <p>Perform forte and piano, loud and soft.</p> <ul style="list-style-type: none"> • 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>Listening</p> <ul style="list-style-type: none"> • Listen with concentration and understanding to a range of high quality live and recorded music. Start to articulate how the music makes you feel. <p>Composing</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>Model Music Curriculum</p> <p>Singing</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 with expression. <p>Perform forte and piano, loud and soft.</p> <ul style="list-style-type: none"> • 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>Listening</p> <ul style="list-style-type: none"> • Listen with concentration and understanding to a range of high quality live and recorded music. Start to articulate how the music makes you feel. <p>Composing</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>Model Music Curriculum</p> <p>Singing</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 with expression. <p>Perform forte and piano, loud and soft.</p> <ul style="list-style-type: none"> • 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>Listening</p> <ul style="list-style-type: none"> • Listen with concentration and understanding to a range of high quality live and recorded music. Start to articulate how the music makes you feel. <p>Composing</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

<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). <p>Compose song accompaniments on untuned percussion using known rhythms and note values.</p> <p>Performing</p> <ul style="list-style-type: none"> Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. <p>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).</p> <ul style="list-style-type: none"> Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C–D–E/do–re–mi (see illustration): Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases. <p><u>Reading Notation</u></p> <ul style="list-style-type: none"> Introduce the stave, 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>Vocabulary</p> <p>Pulse, Rhythm, Pitch, Dynamics, Tempo, Structure</p>	<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). <p>Compose song accompaniments on untuned percussion using known rhythms and note values.</p> <p>Performing</p> <ul style="list-style-type: none"> Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. <p>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).</p> <ul style="list-style-type: none"> Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C–D–E/do–re–mi (see illustration): Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases. <p><u>Reading Notation</u></p> <ul style="list-style-type: none"> Introduce the stave, 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>Vocabulary</p> <p>Pulse, Rhythm, Pitch, Dynamics, Tempo, Structure</p>	<p>different stimuli, e.g. stories, verse, images (paintings and photographs) and musical sources.</p> <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). <p>Compose song accompaniments on untuned percussion using known rhythms and note values.</p> <p>Performing</p> <ul style="list-style-type: none"> Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. <p>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).</p> <ul style="list-style-type: none"> Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C–D–E/do–re–mi (see illustration): Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases. <p><u>Reading Notation</u></p> <ul style="list-style-type: none"> Introduce the stave, 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>Vocabulary</p> <p>Pulse, Rhythm, Pitch, Dynamics, Tempo, Structure</p>
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<p>Year 4</p>	<p>Model Music Curriculum</p> <p>Singing</p> <ul style="list-style-type: none"> • Continue to sing a broad range of unison songs with the range of an octave (do–do) 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) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony. • Perform a range of songs in school assemblies. <p>Listening</p> <ul style="list-style-type: none"> • Listen with concentration and understanding to a range of high quality live and recorded music. Start to articulate how the music makes you feel. Respond with movement. Start to use music vocabulary (pitch, tempo, dynamics) when describing the music. <p>Composing</p> <p><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. • 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: graphic symbols / rhythm notation and time signatures / staff notation / technology.

Performing

Instrumental Performance

- 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.
- 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).

Reading Notation

- 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.

Vocabulary

Pulse, Rhythm, Pitch, Dynamics, Tempo, Timbre, Structure, Texture.

<p><u>Notation and Composition</u> <u>Glockenspiels / Xylophone - C</u> <u>Major Scale</u></p>	<p><u>Christmas Performance -</u> <u>Singing</u></p>	<p><u>The Musical Elements</u> <u>(Vocab Deep Dive)</u></p>	<p><u>Playing - Percussion (Native</u> <u>American Drum)</u></p>	<p><u>Singing - Rounds (Healthy</u> <u>Singing/Body Percussion)</u></p>	<p><u>Listening - Genre Bingo</u></p>
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<p>Reading Notation</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>Compose</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. <p>Performing</p> <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. This can be achieved through working closely with your local Music Education Hub who can provide whole-class instrumental teaching programmes. • Play and perform melodies following staff notation using a small range (e.g. Middle 	<p>Singing</p> <p>Continue to sing a broad range of unison songs with the range of an octave (do–do) 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) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony</p> <p>Perform a range of songs in school assemblies.</p>	<p>Listening</p> <ul style="list-style-type: none"> • Listen with concentration and understanding to a range of high quality live and recorded music. Start to articulate how the music makes you feel. Respond with movement. Start to use music vocabulary (pitch, tempo, dynamics) when describing the music. <p>Improvise</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>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 	<p>Performing</p> <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. • 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><u>Reading Notation</u></p> <ul style="list-style-type: none"> • Introduce and understand the differences between minims, crotchets, paired quavers and rests. • Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble. 	<p>Singing</p> <ul style="list-style-type: none"> • Continue to sing a broad range of unison songs with the range of an octave (do–do) 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) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony. • Perform a range of songs in school assemblies. 	<p>Listening</p> <ul style="list-style-type: none"> • Listen with concentration and understanding to a range of high quality live and recorded music. Start to articulate how the music makes you feel. Respond with movement. Start to use music vocabulary (pitch, tempo, dynamics) when describing the music.
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	C–G/do–so) as a whole-class or in small groups.					
Year 5	<p>Model Music Curriculum</p> <p>Singing</p> <ul style="list-style-type: none"> • 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. • 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>Listening</p> <ul style="list-style-type: none"> • Listen with concentration and understanding to a range of high quality live and recorded music. Start to articulate how the music makes you feel. Respond with movement. Use music vocabulary (pitch, tempo, dynamics, structure) when describing the music. How can we connect the music to our lives (movies, gaming, landscape)? <p>Composing</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 (3 parts/sections e.g start, middle end). • 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: graphic symbols / rhythm notation and time signatures / staff notation / technology <p>Performing</p> <p><u>Instrumental Performance</u></p>					

- 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.)
- Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra.
- Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies.

Reading Notation

- 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.

Vocabulary

Pulse, Rhythm, Pitch, Dynamics, Tempo, Timbre, Structure, Texture.

	<p><u>Composition & Performing</u> <u>(Ghost Train Soundtrack)</u></p>	<p><u>Christmas Performance -</u> <u>Singing</u></p>	<p><u>Listening & Composition ICT</u> <u>(space exploration)</u></p>	<p><u>Notation & Performing</u> <u>(Notes on treble clef /</u> <u>rhythm creation / First</u> <u>Ukulele Chords)</u></p>	<p><u>Listening (creature theme)</u> <u>& Performing</u> <u>(Ukulele)</u></p>	<p><u>Singing & Performing (class</u> <u>orchestra, ukulele,</u> <u>xylophone, percussion,</u> <u>voice)</u></p>
	<p><u>Compose</u></p> <ul style="list-style-type: none"> • Working in pairs, compose a short ternary piece (3 parts/sections e.g start, middle end). • Use chords to compose music to evoke a specific atmosphere, mood or environment. For example, La 	<p><u>Singing</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. This should include observing phrasing, accurate pitching and appropriate style. 	<p><u>Listening</u></p> <ul style="list-style-type: none"> • Listen with concentration and understanding to a range of high quality live and recorded music. Start to articulate how the music makes you feel. Respond with movement. Use music vocabulary (pitch, tempo, dynamics, structure) when describing the music. How can we connect the 	<p><u>Reading Notation</u></p> <ul style="list-style-type: none"> • Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. 	<p><u>Listening</u></p> <ul style="list-style-type: none"> • Listen with concentration and understanding to a range of high quality live and recorded music. Start to articulate how the music makes you feel. Respond with movement. Use music vocabulary (pitch, tempo, dynamics, structure) when describing 	<p><u>Performing</u></p> <p><u>Instrumental Performance</u></p> <ul style="list-style-type: none"> • Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra.

	<p>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.</p> <ul style="list-style-type: none"> • Capture and record creative ideas using any of: graphic symbols / rhythm notation and time signatures / staff notation / technology <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 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. • Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs.) 	<ul style="list-style-type: none"> • 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>music to our lives (movies, gaming, landscape)?</p> <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 (3 parts/sections e.g start, middle end). • 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: graphic symbols / rhythm notation and time signatures / staff notation / technology 	<ul style="list-style-type: none"> • Understand the differences between 2/4, 3/4 and 4/4 time signatures. • Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations. <p><u>Compose</u></p> <ul style="list-style-type: none"> • Capture and record creative ideas using any of: graphic symbols / rhythm notation and time signatures / staff notation / technology <p><u>Instrumental Performance</u></p> <ul style="list-style-type: none"> • Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs.) 	<p>the music. How can we connect the music to our lives (movies, gaming, landscape)?</p> <p>Performing</p> <ul style="list-style-type: none"> • Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs.) • Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies. • Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations. • Understand the differences between 2/4, 3/4 and 4/4 time signatures. 	<ul style="list-style-type: none"> • 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. • Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs.) • Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies. <p><u>Reading Notation</u></p> <ul style="list-style-type: none"> • Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. • 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.
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Year 6

Model Music Curriculum

Singing

- 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 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.
- Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.

Listening

- Listen with concentration and understanding to a range of high quality live and recorded music. Start to articulate how the music makes you feel. Respond with movement. Use music vocabulary (pitch, tempo, dynamics, structure, timbre,) when describing the music. How can we connect the music to our lives (movies, gaming, landscape)?
- Draw freely in response to music. Start to identify time signatures. Talk about the instruments being used. Talk about how the musical elements are working together,

Composing

Improvise

Extend improvisation skills through working in small groups to:

- 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, creating a satisfying melodic shape.

Compose

- 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.

Performing

Instrumental Performance

- 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 (*ff*), very quiet (*pp*),

moderately loud (*mf*) and moderately quiet (*mp*).

- 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 (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.

Reading Notation

- 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 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.

Transition Project The end of Year 6 transition project provides a way to bring together what the pupils have learnt about reading notation, playing an instrument, composing melodies and singing as a class.

Vocabulary

Pulse, Rhythm, Pitch, Dynamics, Tempo, Timbre, Structure, Texture.

<u>Performing & Notation (Carnival rhythms)</u>	<u>Singing (Christmas Performance) -</u>	<u>Composition with ICT (bandlab YouTube Channel Theme Tunes)</u>	<u>Listening (Guide to the Orchestra, 19th Century (Victorian Era Composers)</u>	<u>Performing, Reading Notation & Composition Ukulele Cmaj Scale</u>	<u>Performing (Leavers Assembly - Singing and ukulele continued</u>
Performing	Singing	Compose	Listening	Composing	Performing
<p><u>Instrumental Performance</u></p> <ul style="list-style-type: none"> • 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. 	<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 or partner songs, and experiment with positioning singers randomly 	<ul style="list-style-type: none"> • Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved. • 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. 	<ul style="list-style-type: none"> • Listen with concentration and understanding to a range of high quality live and recorded music. Start to articulate how the music makes you feel. Respond with movement. Use music vocabulary (pitch, tempo, dynamics, structure, timbre,) when describing the music. How can we connect the music to our lives (movies, 	<p><u>Improvise</u></p> <ul style="list-style-type: none"> • Use chord changes as part of an improvised sequence. • Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying 	<p>Transition Project The end of Year 6 transition project provides a way to bring together what the pupils have learnt about reading notation, playing an instrument, composing melodies and singing as a class.</p> <p><u>Instrumental Performance</u></p>

	<p><u>Reading Notation</u></p> <ul style="list-style-type: none"> • Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests. • Read and play confidently from rhythm notation 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. 	<p>within the group – i.e. no longer in discrete parts – in order to develop greater listening skills, balance between parts and vocal independence.</p> <ul style="list-style-type: none"> • Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience. 	<p>Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody.</p> <ul style="list-style-type: none"> • 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. 	<p>gaming, landscape)?</p> <ul style="list-style-type: none"> • Draw freely in response to music. Start to Identify time signatures. Talk about the instruments being used. Talk about how the musical elements are working together, 	<p>melodic shape.</p> <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. <p>Performing</p> <p><u>Instrumental Performance</u></p> <ul style="list-style-type: none"> • Play a melody following staff notation written on one stave 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. <p><u>Reading Notation</u></p> <ul style="list-style-type: none"> • 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 	<ul style="list-style-type: none"> • Play a melody following staff notation written on one stave 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 (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. <p>Singing</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. • Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.
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					<p>(e.g. C-C/ do-do).</p> <ul style="list-style-type: none">• Read and play from notation a four-bar phrase, confidently identifying note names and durations. <p><u>Vocabulary</u></p>	
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