Subject Specific Planning Documents Music

Whole School Curriculum Aims







Intent

We believe that high quality music education will inspire and engage children to develop their musical skills and knowledge, resulting in a long-lasting love of music. Our intent in music is for children:

- To listen to, review and perform a wide range of music.
- To learn to sing and use their voices.
- To develop an understanding of musical related terminology the interrelated dimensions of music: pitch, timbre, dynamics, structure, tempo, texture and musical notation.
- To have the opportunity to learn a musical instrument.

Implementation

Our music curriculum enables children to sing, listen, play, perform and evaluate through classroom activities, assemblies, concerts and performances and the learning of instruments.

- Class teachers use the musical programme Charanga to teach inclusive lessons, which are clearly sequenced across all year groups to support the development of skills and knowledge.
- Children are given opportunities to access a wide range of musical genres, recognise, evaluate and analyse the interrelated dimensions of music.
- All children use glockenspiels as a tuned instrument and key stage 2 children are given the opportunity to learn a musical instrument.
- Children are given the opportunity to develop their confidence in performance through a variety of concerts and performances.
- Clear assessment of children's knowledge and skills enables teachers to build upon previously taught content and ensures lessons challenge and support appropriately.

Impact

Our musical curriculum ensures that:

- Children enjoy participating in musical activities as a listener, a creator and a performer.
- Children develop an understanding of culture and history and how it relates to them as individuals and the wider world.
- Children are confident to share and perform their musical skills and understanding in assemblies and concerts.
- Children are able to play various instruments which in turn supports their understanding when listening, playing or analysing music.

Overview of Subject Content & Key Composers

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Reception	Me!	My Stories Composer- Pyotr Ilyich Tchaikovsky Focus piece- The Nutcracker (linked to Christmas and toys)	Everyone!	Our World	Big Bear Funk	Reflect, Rewind and Replay
Year 1	My Musical Heartbeat Composer- Sergei Prokofiev (link to traditional tale) Focus piece- Peter & the Wolf	Dance, Sing and Play!	Exploring Sounds	Learning to Listen	Having Fun with Improvisation	Let's Perform Together
Year 2	Pulse, Rhythm and Pitch	Playing in an Orchestra	Inventing a Musical Story	Recognising Different Sounds Composer- Gustav Holst Focus piece- The Planets	Exploring Improvisation	Our Big Concert
Year 3	Writing Down Music	Playing in a Band	Glockenspiels 1	More Musical Styles	Recorders Composer- Antonio Vivaldi Focus piece- The Four Seasons	Recorders
Year 4	Musical Structures	Exploring Feelings When You Play	Glockenspiels 2	Expressions and Improvisation	Violins Composer- Hans Zimmer Focus piece- Earth	Violins
Year 5	Melody and Harmony in Music	Sing and Play in Different Styles	Composing and Chords	Enjoying Musical Styles	Ukuleles Composer- Paul Mealor Focus piece- Song of the Ocean	Ukuleles
Year 6	Music and Technology	Developing Ensemble Skills	Creative Composition	Musical Styles Connect Us	Improvising with Confidence	Farewell Tour Composer- Anna Meredith- link to performance skills Focus piece- Connect It

				Progression Map for	Music			
	Musicianship: Understanding Music	Listening	Singing	Notation	Playing Instruments	Creating: Improvising	Creating: Composing	Performing
Rec	Listen attentively, move to and talk about music, expressing their feelings and responses.	Listen with increased attention to sounds. Respond to what they have heard, expressing their thoughts and feelings.	Remember and sing entire songs. Sing the pitch of a tone sung by another person ('pitch match'). Sing the melodic shape (moving melody, such as up and down, down and up) of familiar songs. Create their own songs or improvise a song around one they know.		Play instruments with increasing control to express their feelings and ideas.			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.
Key Stage 1 National Curriculum	play tuned and unturlisten with concentra	ned instruments musically tion and understanding to a ra	ng songs and speaking chants a nge of high-quality live and rec s using the inter-related dimen	orded music				
Year 1	Use body percussion, instruments and voices. In the key centres of: C major, F major, G major and A minor. Find and keep a steady beat together. Understand the difference between creating a rhythm pattern and a pitch pattern. Copy back simple rhythmic patterns using long and short. Copy back simple melodic patterns using high and low. Complete vocal warm-ups with a copy back option to use Solfa.	Move and dance with the music. Find the steady beat. Talk about feelings created by the music. Recognise some band and orchestral instruments. Describe tempo as fast or slow. Describe dynamics as loud and quiet. Join in sections of the song, eg chorus. Begin to understand where the music fits in the world. Begin to understand about different styles of music.	Sing, rap, rhyme, chant and use spoken word. Demonstrate good singing posture. Sing songs from memory. Copy back intervals of an octave and fifth (high, low). Sing in unison.	Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. If appropriate: explore standard notation, using crotchets, quavers and minims, and simple combinations of: C, D, E, F, G F, G, A G, B, D D, E, F\$, G, A D, A, C	Rehearse and learn to play a simple melodic instrumental part by ear or from simple notation, in C major, F major, D major and D minor.	Explore improvisation within a major and minor scale using the notes: C, D, E D, E, A F, G, A D, F, G Improvise simple vocal patterns using 'Question and Answer' phrases. Understand the difference between creating a rhythm pattern and a pitch pattern.	Explore and create graphic scores: Create musical sound effects and short sequences of sounds in response to music and video stimulus. Create a story, choosing and playing classroom instruments and/or soundmakers. Recognise how graphic notation can represent created sounds. Explore and invent your own symbols. Use music technology, if available, to capture, change and combine sounds. Use simple notation if appropriate: Create a simple melody using crotchets and minims: C, D C, D, E C, D, E, F C, D, E, F, G Start and end on the note C F, G F, G, A F, G, A, C F, G, A, C, D Start and end on the note F D, F D, F, G D, F, G, A D, F, G, A, C Start and end on the note D	Enjoy and have fun performing. Choose a song/songs to perform to a well-known audience. Prepare a song to perform. Communicate the meaning of the song. Add actions to the song. Play some simple instrumental parts.
Year 2	Use body percussion, instruments and voices. In the key centres of: C major, G major and A minor. Find and keep a steady beat. Copy back simple rhythmic patterns using long and short. Copy back simple melodic patterns using high and low. Complete vocal warm-ups with a copy back option to use Solfa. Sing short phrases independently.	Mark the beat of a listening piece (eg Boléro by Ravel) by tapping or clapping and recognising tempo, as well as changes in tempo. Walk in time to the beat of a piece of music. Identify the beat groupings in the music you sing and listen, eg 2-time, 3-time etc. Move and dance with the music confidently. Talk about how the music makes you feel. Find different steady beats. Describe tempo as fast or slow. Describe dynamics as loud or quiet. Join in sections of the song, eg call and response. Start to talk about the style of a piece of	Sing as part of a choir. Demonstrate good singing posture. Sing songs from memory and/or from notation. Sing to communicate the meaning of the words. Sing in unison and sometimes in parts, and with more pitching accuracy. Understand and follow the leader or conductor. Add actions to a song. Move confidently to a steady beat. Talk about feelings created by the music/song. Recognise some band and orchestral instruments. Describe tempo as fast or slow. Join in sections of the song, eg chorus. Begin	Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. Explore standard notation, using crotchets, quavers, minims and semibreves, and simple combinations of: C, D, E, F, G, A, B G, A, B, C, D, E, F\$ F, G, A, Bb, C, D, E A, B, C, D, E Identify hand signals as notation, and recognise music notation on a stave of five lines	Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major and G major. Playing the glockenspiel, rehearse and learn a simple instrumental part by ear or from notation.	Explore improvisation within a major scale using the notes: C, D, E C, G, A G, A, B F, G, A Work with a partner and in the class to improvise simple 'Question and Answer' phrases, to be sung and played on untuned percussion, creating a musical conversation.	Explore and create graphic scores: Create musical sound effects and short sequences of sounds in response to music and video stimulus. Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces. Create a story, choosing and playing classroom instruments. Create and perform your own rhythm patterns with stick notation, including crotchets, quavers and minims. Use music technology, if available, to capture, change and combine sounds. Use notation if appropriate: Create a simple	Practise, rehearse and share a song that has been learned in the lesson, from memory or with notation, and with confidence. Decide on any actions, instrumental parts/improvisatory ideas/composed passages to be practised and included in the performance. Talk about what the song means and why it was chosen to share. Talk about the difference between rehearsing a song and performing it.

music. Recognise some band	to understand where the	melody using crotchets and
and orchestral instruments.	music fits in the world. Begin	minims: C, D C, D, E C, D, E, F
Start to talk about where	to talk about and understand	C, D, E, F, G Start and end on
music might fit into the world.	the style of the music. Know	the note C (C major) G, A G, A,
	the meaning of dynamics	B G, A, B, D G, A, B, D, E Start
	(loud/quiet) and tempo	and end on the note G
	(fast/slow), and be able to	(Pentatonic on G) F, G F, G, A
	demonstrate these when	F, G, A, C F, G, A, C, D Start and
	singing by responding to (a)	end on the note F (Pentatonic
	the leader's directions and (b)	on F)
	visual symbols (eg crescendo,	
	decrescendo, pause).	

Key Stage	Pupils should be taught to sin	g and play musically with incre	easing confidence and control.	They should develop an unders	standing of musical compositio	n, organising and manipulating	ideas within musical structure	s and reproducing sounds
2 National	from aural memory.							
Curriculum	Pupils should be taught to:							
	 play and perform in s 	olo and ensemble contexts, us	ing their voices and playing mu	sical instruments with increasi	ing accuracy, fluency, control a	nd expression		
	 improvise and compo 	ose music for a range of purpos	ses using the inter-related dime	ensions of music				
	 listen with attention to 	to detail and recall sounds with	n increasing aural memory					
	 use and understand s 	taff and other musical notatio	ns					
	 appreciate and under 	stand a wide range of high-qu	ality live and recorded music di	rawn from different traditions	and from great composers and	musicians		
	 develop an understar 	nding of the history of music.						
	Musicianship:	Listening	Singing	Notation	Playing Instruments	Creating: Improvising	Creating: Composing	Performing
	Understanding Music	_						_
Year 3	Use body percussion,	Share your thoughts and	Sing as part of a choir. Sing a	Explore ways of representing	Rehearse and learn to play a	Explore improvisation within a	Create music and/or sound	Practise, rehearse and share a
	instruments and voices. In the	feelings about the music	widening range of unison	high and low sounds, and long	simple melodic instrumental	major scale using the notes: C,	effects in response to music	song that has been learned in
	key centres of: C major, F	together. Find the beat or	songs, of varying styles and	and short sounds, using	part by ear or from notation,	D, E C, D, E, F, G C, D, E, G, A G,	and video stimulus. Use music	the lesson, from memory or
	major, G major and A minor.	groove of the music. Walk,	structures. Demonstrate good	symbols and any appropriate	in C major, F major, G major	A, B G, A, B, D, E G, A, B, C, D F,	technology, if available, to	with notation, and with
	In the time signatures of: 2/4,	move or clap a steady beat	singing posture. Perform	means of notation. Explore	and E major. Develop facility	G, A F, G, A, C, D Become more	capture, change and combine	confidence. Play and perform
	3/4 and 4/4. Find and keep a	with others, changing the	actions confidently and in time	standard notation, using	in playing tuned percussion or	skilled in improvising (using	sounds. Compose over a	melodies following staff
	steady beat. Copy back and improvise simple rhythmic	speed of the beat as the	to a range of action songs. Sing songs from memory	minims, semibreves, dotted crotchets, crotchets, quavers	a melodic instrument, such as	voices, tuned and untuned percussion, and instruments	simple chord progression.	notation, using a small range, as a whole class or in small
	patterns using minims,	tempo of the music changes. Invent different actions to	and/or from notation. Sing	and semiquavers, and simple	a recorder.	played in whole	Compose over a simple groove. Compose over a	groups. Include any actions,
	crotchets, quavers and their	move in time with the music.	with awareness of following	combinations of: C, D, E, F, G,	Playing the recorder: Rehearse	class/group/individual/instru	drone. Start to use simple	instrumental
	rests. Copy back and improvise	Talk about what the song or	the beat. Sing with attention	A, B F, G, A, Bb, C G, A, B, C, D,	and learn a simple	mental teaching), inventing	structures within	parts/improvisatory
	simple melodic patterns using	piece of music means. Identify	to clear diction. Sing	E E, F♯, G♯, A, B Read and	instrumental part by ear or	short 'on-the-spot' responses	compositions, eg introduction,	ideas/composed passages
	the notes: C, D, E G, A, B F, G,	some instruments you can	expressively, with attention to	respond to semibreves,	from notation.	using a limited note-range.	verse, chorus or AB form. Use	within the rehearsal and in the
	A A, B, C	hear playing. Identify if it's a	the meaning of the words.	minims, crotchets and paired		Compose over a simple	simple dynamics. Compose	performance. Talk about what
		male or female voice singing	Sing in unison. Understand	quavers. Identify:		groove. Compose over a	song accompaniments on	the song means and why it
		the song. Talk about the style	and follow the leader or	Stave • Treble clef		drone. Structure musical ideas	tuned and untuned	was chosen to share. Reflect
		of the music.	conductor. Copy back simple	Time signature		(eg using echo or 'Question	percussion, using known	on feelings about sharing and
			melodic phrases using the	Lines and spaces on the		and Answer' phrases) to	rhythms and note values.	performing, eg excitement,
			voice.	stave		create music that has a beginning, middle and end	Create a simple melody using crotchets, minims and perhaps	nerves, enjoyment.
				Identify and understand the		beginning, initiale and end	paired quavers: C, D C, D, E C,	
				differences between crotchets and paired quavers. Apply			D, E, G C, D, E, G, A Start and	
				spoken word to rhythms,			end on the note C (Pentatonic	
				understanding how to link			on C) C, D C, D, E C, D, E, F C,	
				each syllable to one musical			D, E, F, G Start and end on the	
				note.			note C (C major) F, G F, G, A F,	
							G, A, Bb F, G, A, Bb, C Start and	
							end on the note F (F major) G,	
							A G, A, B G, A, B, D G, A, B, D, E	
							Start and end on the note G	
							(Pentatonic on G)	
Year 4	Use body percussion,	Talk about the words of a	Rehearse and learn songs	Explore ways of representing	Rehearse and learn to play a	Explore improvisation within a	Combine known rhythmic	Rehearse and enjoy the
	instruments and voices. In the key centres of: C major, F	song. Think about why the song or piece of music was	from memory and/or with notation. Sing in different time	high and low sounds, and long and short sounds, using	simple melodic instrumental part by ear or from notation,	major scale using the notes: C, D, E C, D, E, G, A C, D, E, F, G D,	notation with letter names, to create short, pentatonic	opportunity to share what has been learned in the lessons.
	major, G major and A minor.	written. Find and demonstrate	signatures: 2/4, 3/4 and 4/4.	symbols and any appropriate	in C major, F major, G major	E, F\$, A, B D, E, F, G, A	phrases using a limited range	Perform, with confidence, a
	In the time signatures of: 2/4,	the steady beat. Identify 2/4,	Sing as part of a choir with	means of notation. Explore	and D major.	Improvise on a limited range	of five pitches, suitable for the	song from memory or using
	3/4 and 4/4. Find and keep a	3/4, and 4/4 metre. Identify	awareness of size: the larger,	standard notation, using		of pitches on the instrument	instruments being learnt.	notation. Play and perform
	steady beat. Listen and copy	the tempo as fast, slow or	the thicker and richer the	semibreves, minims, dotted	Playing the violin: Rehearse	you are now learning, making	Compose over a simple chord	melodies following staff
	rhythmic patterns made of	steady. Recognise the style of	musical texture. Demonstrate	crotchets, crotchets, quavers	and learn to play instrumental	use of musical features,	progression. Compose over a	notation, using a small range,
	semibreves, minims, dotted	music you are listening to.	good singing posture.	and semiquavers, and simple	parts by ear or from notation,	including smooth (legato) and	groove. Create music in	as a whole class or in small
	crotchets, crotchets, quavers,	Discuss the structures of	Demonstrate vowel sounds,		in the tonal centres of C	detached (staccato)	response to music and video	groups. Include instrumental
	semiquavers and their rests,	songs. Identify:	blended sounds and	A, B F, G, A, Bb, C G, A, B, C, D,	major, F major, G major and D	articulation. Improvise over a	stimulus. Use music	parts/improvisatory
	by ear or from notation. Copy	Call and response	consonants. Sing 'on pitch'	E, F♯ D, E, F♯, G, A, B, C Read	major.	simple chord progression.	technology, if available, to	sections/composed passages
	back melodic patterns using	A solo vocal or instrumental	and 'in time'. Sing	and respond to semibreves,		Improvise over a groove.	capture, change and combine	within the rehearsal and
	the notes: C, D, E C, D, E, G, A	line and the rest of the	expressively, with attention to	minims, dotted crotchets,			sounds. Start to use simple	performance. Explain why the
	G, A, B G, A, B, D, E F, G, A A, B, C, D, E, F, G	ensemble A change in texture	breathing and phrasing. Sing expressively, with attention to	crotchets, quavers and			structures within compositions, eg introduction,	song was chosen, including its composer and the historical
	5, 6, 5, 1, 0	Articulation on certain words	staccato and legato. Talk	semiquavers. Identify:			verse, chorus or AB form. Use	and cultural context of the
		Programme music Explain	about the different styles of	Stave Treble clef			simple dynamics. Compose	song. Communicate the
		what a main theme is and	singing used for different	Time signature Identify and			song accompaniments on	meaning of the words and
		identify when it is repeated.	styles of song. Talk about how	understand the differences			tuned and untuned	articulate them clearly. Use

Was F	Know and understand what a musical introduction is and its purpose. Recall by ear memorable phrases heard in the music. Identify major and minor tonality. Recognise the sound and notes of the pentatonic scale by ear and from notation. Describe legato and staccato. Recognise the following styles and any important musical features that distinguish the style: 20th and 21st Century Orchestral, Reggae, Soul, R&B, Pop, Folk, Jazz, Disco, Musicals, Classical, Rock, Gospel, Romantic, Choral, Funk and Electronic Dance Music	the songs and their styles connect to the world.	between minims, crotchets, paired quavers and rests. Read and perform pitch notation within a range. Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.			percussion, using known rhythms and note values. Create a melody using crotchets, minims, quavers and their rests. Use a pentatonic scale: C, D C, D, E C, D, E, G C, D, E, G, A Start and end on the note C (Pentatonic on C) C, D C, D, E C, D, E, F C, D, E, F, G Start and end on the note C (C major) A, B A, B, C A, B, C, D A, B, C, D, E Start and end on the note A (A minor) D, E D, E, F D, E, F, G D, E, F, G, A Start and end on the note D (D minor) G, A G, A, B G, A, B, D G, A, B, D, E Start and end on the note G (Pentatonic on G)	the structure of the song to communicate its mood and meaning in the performance. Talk about what the rehearsal and performance has taught the student. Understand how the individual fits within the larger group ensemble. Reflect on the performance and how well it suited the occasion. Discuss and respond to any feedback; consider how future performances might be different.
Use body percussion, instruments and voices. In the key centres of: C major, G major, D major, F major and A minor. In the time signatures of: 2/4, 3/4, 4/4, 5/4 and 6/8. Find and keep a steady beat. 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. Copy back melodic patterns using the notes: C, D, E C, D, E, F, G, A, B, D, E, F♯, G, A, A, B, C, D, E, F♯, G, G, A, B♭, C, D, E G, A, B, C, D, E, F♯	Talk about feelings created by the music. Justify a personal opinion with reference to Musical Elements. Find and demonstrate the steady beat. Identify 2/4, 3/4, 6/8 and 5/4 metre. Identify the musical style of a song or piece of music. Identify instruments by ear and through a range of media. Discuss the structure of the music with reference to verse, chorus, bridge, repeat signs, chorus and final chorus, improvisation, call and response, and AB form. Explain a bridge passage and its position in a song. Recall by ear memorable phrases heard in the music. Identify major and minor tonality. Recognise the sound and notes of the pentatonic and Blues scales, by ear and from notation. Explain the role of a main theme in musical structure. Know and understand what a musical introduction is and its purpose. Explain rapping. Recognise the following styles and any key musical features that distinguish the style: 20th and 21st Century Orchestral, Gospel, Pop, Minimalism, Rock n' Roll, South African, Contemporary Jazz, Reggae, Film Music, Hip Hop, Funk, Romantic and Musicals.	Rehearse and learn songs from memory and/or with notation. Sing in 2/4, 3/4, 4/4 and 6/8 time. Sing in unison and parts, and as part of a smaller group. Sing 'on pitch' and 'in time'. Sing a second part in a song. Self-correct if lost or out of time. Sing expressively, with attention to breathing and phrasing. Sing expressively, with attention to dynamics and articulation. Develop confidence as a soloist. Talk about the different styles of singing used for different styles of song. Talk confidently about how connected you feel to the music and how it connects in the world. Respond to a leader or conductor.	Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. Explore standard notation, using minims, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B F, G, A, Bb, C, D, E G, A, B, C, D, E, F, G, Ab, Bb, C, D, E, F, G, Ab, Bb, C, Db Identify: • Stave • Treble clef • Time signature Read and respond to minims, crotchets, quavers, dotted quavers and semiquavers. Recognise how notes are grouped when notated. Identify the stave and symbols on the stave (such as the treble clef), the name of the notes on lines and in spaces, bar lines, a flat sign and a sharp sign. 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 (eg C—C'/do—do).	Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major, G major, Eb major, C minor and D minor. 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. Playing the ukulele: 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 and A minor.	Explore improvisation within a major scale, using the notes: C, D, Eb, F, G C, D, E, F, G C, D, E, G, A F, G, A, Bb, C D, E, F, G, A Improvise over a simple groove, responding to the beat and 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).	Create music in response to music and video stimulus. Use music technology, if available, to capture, change and combine sounds. Start to use structures within compositions, e.g. introduction, multiple verse and chorus sections, AB form or ABA form (ternary form). Use chords to compose music to evoke a specific atmosphere, mood or environment. Use simple dynamics. Use rhythmic variety. Compose song accompaniments, perhaps using basic chords. Use a wider range of dynamics, including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet). Use full scales in different keys. Understand how chord triads are formed and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments. Create a melody using crotchets, quavers and minims, and perhaps semibreves and semiquavers, plus all equivalent rests. Use a pentatonic and a full scale. Use major and minor tonality: F, G F, G, A F, G, A, Bb F, G, A, Bb, C Start and end on the note F (F major) G, A G, A, B G, A, B, C G, A, B, C, D Start and end on the note F (F major) G, A G, A, B G, A, B, C G, A, B, C, D Start and end on the note G (G major) G,	Create, rehearse and present a holistic performance for a specific purpose, for a friendly but unknown audience. Perhaps perform in smaller groups, as well as the whole class. Perform a range of repertoire pieces and arrangements combining acoustic instruments, to form mixed ensembles, including a school orchestra. Perform from memory or with notation, with confidence and accuracy. Include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance. 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 and compare it to a previous performance; explain how well the performance communicated the mood of each piece. Discuss and talk musically about the strengths and weaknesses of a performance. Collect feedback from the audience and reflect how future performances might be different.

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indicate from the five registratives of 2/4, 2/4, 5/4, 2/4, 6/4 and 6/4 and 5/4. Per companies from the five of the state		key centres of: C major, G	opinion with reference to	notation. Sing a broad range	and short sounds, using	instrumental parts by ear or	C, D, E, F, G G, A, Bb, C, D G, A,	pentatonic scale (eg C, D, E, G,	specific event, for an unknown
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of the music with reference to verse, chrons, bridge and an exposure of the music in response to music and video stimulus, with attention to in a sone, Recall by ear memorbic phrases heard in the music. Identify major and minor tornality, thord trails, I, IV and V, and intervals within a major scale. Explain the role of the part		C# A, B, C, D, E, F, G	•		The state of the s			_	
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its purpose. Identify the sound of a Gospel choir and soloist, Rock band, symphony orchestra and A Cappella groups. Recognise the following styles and any key musical features that distinguish the style: 20th and 21st Century Orchestra, Soul, Pop, High Phop, Jazz: Swing, Rock, Disco, Romantic, Zimbabwean Pop, R&B, Folk, Gospel, Salsa, Reggae, Musicals and Film Music. Its and an equivalent rests. Use a pentatonic and a false. Use major and minor tonality: C, D, C, D, E, F, C, E, F, G Start and end on the note C (major) G, A, B, D, E, F, D, E, F, G, S, Katart and end on the note G (Pentatonic on G) D, E, F, E, F, G, S, A Start and end on the note G (Rentatonic on G) D, E, F, F, G, F, F, G, S, A Start and end on the note C									space.
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Rock band, symphony orchestra and A Cappella groups. Recognise the following styles and any key full scales in different keys. Create a melody using distinguish the style: 20th and 21st Century Orchestral, Soul, Pop, Hip Hop, Jazz: Swing, Rock, Disco, Romantic, Zimbabwean Pop, R&B, Folk, Gospel, Salsa, Reggae, Musicals and Film Music. Rose, D. C. D. C. D. C. D. E. C. D. E. F. C. D. E. F. G. Start and end on the note C (C major) G. A. B. D. G. A. B. D. G. A. B. D. G. A. B. D. G. F. F. D. E. F			_ · · · · · · · · · · · · · · · · · · ·					_	
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musical features that distinguish the style: 20th and 21st Century Orchestral, Soul, Pop, Hip Hop, Jazz: Swing, Pop, Hip Hop, Jazz: Swing, Rock, Disco, Romantic, 21mbabwean Pop, R&B, Folk, Gospel, Salsa, Reggae, Gospel, Salsa, Reggae, Musicals and Film Music. Musicals and Film Music. Create a melody using crotchets, quavers and crotchets, quavers and minims, and perhaps semibreves and semiquavers, and all equivalent rests. Use a pentatonic and a full scale. Use major and minor tonality: C, Dc, D, E, C, D, E, F, G, A, B, D, C, A, B, D, E, Start and end on the note C (C major) G, A, G, A, B, G, A, B, D, E, Start and end on the note G (Pentatonic on G, D, E, D, E, F,									
21st Century Orchestral, Soul, Pop, Hip Hop, Jazz: Swing, Rock, Disco, Romantic, Zimbabwean Pop, R&B, Folk, Gospel, Salsa, Reggae, Musicals and Film Music. Musicals and Film Music. 21st Century Orchestral, Soul, Pop, Hip Hop, Jazz: Swing, Rock, Disco, Romantic, Zimbabwean Pop, R&B, Folk, Gospel, Salsa, Reggae, Use major and minor tonality: C, D C, D, E, C, D, E, F, C, D, E, F, G Start and end on the note C (C major) G, A G, A, B G, A, B, D G, A, B, D, E Start and end on the note G (Pentatonic on G) D, E D, E, F, G, D, E, F, G, A Start and end on the note									
Pop, Hip Hop, Jazz: Swing, Rock, Disco, Romantic, Zimbabwean Pop, R&B, Folk, Gospel, Salsa, Reggae, Musicals and Film Music. Musicals and Film Music. Pop, Hip Hop, Jazz: Swing, Rock, Disco, Romantic, Zimbabwean Pop, R&B, Folk, Gospel, Salsa, Reggae, Musicals and Film Music. Use major and an Illustrative C, D, C, E, F, C, D, E, F, G Start and end on the note C (C major) G, A G, A, B G, A, B, D G, A, B, D, E Start and end on the note G (Pentatonic on G) D, E D, E, F, D, E, F, G, D, E, F, G, A Start and end on the note			distinguish the style: 20th and					crotchets, quavers and	
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Zimbabwean Pop, R&B, Folk, Gospel, Salsa, Reggae, Musicals and Film Music. Musicals and Film Music. Musicals and Film Music. C, D C, D, E C, D, E, F, C, D, E, F, G Start and end on the note C (C major) G, A G, A, B G, A, B, D G, A, B, D G, A, B, D G, A, B, D, E Start and end on the note G (Pentatonic on G) D, E D, E, F, D, E, F, G, A Start and end on the note			Pop, Hip Hop, Jazz: Swing,					semibreves and semiquavers,	
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G) D, E D, E, F, D, E, F, G D, E, F, G, A Start and end on the note									
G, A Start and end on the note								The state of the s	
D (D Millior) P, G P, G, A P, G, A,									
								D (D IIIIIIOI) F, G F, G, A F, G, A,	

		C F, G, A, C, D Start and end on
		the note F (Pentatonic on F) F,
		G F, G, Ab F, G, Ab, Bb F, G, Ab,
		Bb, C Start and end on the
		note F (F minor)

Assessment Criteria in a Spiral Curriculum

Charanga's music curriculum works as a 'spiral'. The children will regularly revisit prior musical learning in order to refresh, consolidate and then build upon knowledge, skills and attitudes. This approach will form holistic, resilient, confident and informed musicians over the course of the curriculum. For this reason, Assessment Criteria may overlap heavily from unit to unit and year to year. This does not mean that the students are unnecessarily repeating the 'same old thing all the time', but rather that the essential core elements that make a well-rounded musician are ever-present as a focus and constantly improved upon, keeping the learner in an ideal 'zone of development' between comfort and challenge. End points for each unit of work are broken down into half terms and included on the medium-term plans.

Year 1 End Points

Listening & Responding to Music	Developing Performance Awareness & Skills
Demonstrates an understanding and appropriate use of musical language (including basic musical elements), from both p	rior Demonstrates an awareness of pulse/beat when listening, moving to and performing music.
and new learning.	Demonstrates an understanding and use of basic differences in pitch (high and low) and note duration (long and short).
Demonstrates a basic understanding of how feelings can connect with / relate to music.	Demonstrates a basic understanding of the importance of posture and technique when performing.
Demonstrates some basic understanding of musical style.	Demonstrates an understanding of the basic concepts of improvisation and composition
	Introduces the performance (any connection to the Social Theme is an added bonus).
Opportunities for Assessment (working beyond)	
Finding and keeping a steady beat.	Singing, rapping or rhyming as part of a choir/group.
Inventing different actions to move in time with the music.	Beginning to demonstrate good singing posture – standing up straight with relaxed shoulders.
Moving, dancing and responding with their bodies in any way they can.	Singing unit songs from memory.
Describing their thoughts and feelings when hearing the music.	• Listening out for when a piece of music is 'in time' or 'out of time'.
Describing what they see in their individual imaginations when listening to the piece of music.	Having a go at singing a solo.
Talking about why they like or don't like the music.	Trying to understand the meaning of the song.
Identifying some of the instruments they can hear.	Understanding and following the leader or conductor.
Identifying a fast or slow tempo.	Adding actions to a song.
Identifying loud and quiet sounds as an introduction to understanding dynamics.	Playing a part on a tuned or untuned instrument by ear.
Beginning to understand where the music fits in the world.	Rehearsing and performing their part within the context of the unit song.
Beginning to understand about different styles of music.	Learning to treat instruments carefully and with respect.
Discussing the style of the music.	Playing together with everybody while keeping in time with a steady beat.
Discussing together what the song or piece of music might be about.	 Performing short, repeating rhythm patterns (ostinati or riffs) while keeping in time with a steady beat.
Talking about any other music they have heard that is similar.	

Year 2 End Points

Listening & Responding to Music	Developing Performance Awareness & Skills
Demonstrates an understanding and appropriate use of musical language (including basic musical elements), from	both prior Demonstrates an awareness of pulse/beat when listening, moving to and performing music.
and new learning.	Demonstrates an understanding and use of basic differences in pitch (high and low) and note duration (long and short).
Demonstrates a basic understanding of how feelings can connect with / relate to music.	Demonstrates a basic understanding of the importance of posture and technique when performing.
Demonstrates some basic understanding of musical style.	Demonstrates an understanding of the basic concepts of improvisation and composition.
	Introduces the performance (any connection to the Social Theme is an added bonus)
Opportunities for Assessment (working beyond)	
Finding and keeping a steady beat.	Singing, rapping or rhyming as part of a choir/group.
Inventing different actions to move in time with the music.	 Demonstrating good singing posture – standing up straight with relaxed shoulders.
Moving, dancing and responding with their bodies in any way they can.	Singing unit songs from memory.
Describing their thoughts and feelings when hearing the music.	Listening for being 'in time' or 'out of time'.
Describing what they see in their individual imaginations when listening to the piece of music.	Having a go at singing a solo.
Talking about why they like or don't like the music.	Trying to understand the meaning of the song.
Talking about the instruments they can hear.	Singing to communicate the meaning of the words.
Recognising that some are band instruments and some are orchestral instruments.	Singing with more pitching accuracy.
 Describing tempo as fast or slow; beginning to recognise changes in tempo. 	Understanding and following the leader or conductor.
Describing dynamics as loud and quiet.	Adding actions to a song.
Discussing together what the song or piece of music might be about.	Playing a part on a tuned instrument by ear or from notation.
Continuing to understand and talk about different styles of music.	Rehearsing and performing their part within the context of the unit song.
Discussing the style of the music.	Treating instruments carefully and with respect.
Talking about any other music they have heard that is similar.	Playing together with everybody while keeping in time with a steady beat.
Beginning to understand and talk about where the music fits in the world.	Listening to and following musical instructions from a leader.

Year 3 End Points

Listening & Responding to Music	Understanding & Using the Language of Music	Developing Performance Awareness & Skills
Demonstrates an understanding and appropriate use of musical language	Can create a four or six-bar melody according to the instructions given for the	Demonstrates an awareness of pulse/beat when listening, moving to and
(including musical elements), from both prior and new learning.	Music Notepad composition task.	performing music.
Can identify and describe feelings as they relate to music.	When playing instrumental parts with the song, children can follow the	Demonstrates an understanding of the importance of posture, diction and
· · · · · · · · · · · · · · · · · · ·	instrumental part on the screen, playing by ear or with the notation provided.	technique when performing.
Demonstrates an understanding of the musical style and a broader understanding of the cultural and historical connections of the music.	Can make an informed decision as to which notes to use when composing and	
of the cultural and historical confidentions of the music.	improvising with the song.	 When planning, rehearsing, introducing and performing the song: Understand and make connections between the music encountered and the
	improvising with the song.	Social Theme.
		Understand and apply learning from the Musical Spotlight.
		• Introduce the performance with context and understanding of the song, the
		learning process and any other relevant connections
Opportunities for Assessment (working beyond)		
Finding the beat or groove of the music and demonstrating it through clapping	• Composing a 'stand-alone' piece of music which includes: O A time signature. O	Singing as part of a choir and in unison.
and/or movement.	A treble clef.	Demonstrating good singing posture.
Identifying and describing their feelings when hearing the music.	o Four bars or six bars.	• Singing the unit songs from memory or notation.
• Talking about why they like or don't like the music, and sharing their thoughts	o The right notes for the scale and key signature.	• Listening for being 'in time' or 'out of time', with an awareness of following the
and feelings about it (with each other).	o Rhythmic combinations of minims, crotchets and paired quavers, with their	beat.
Inventing different actions to move in time with the music.	corresponding rests.	Singing with attention to clear diction.
Talking about the key instruments they hear.	o Expression/dynamics.	Rejoining the group with help if they get lost or out of time.
Using the musical language on the 'Respond' and 'Extended Listening' tabs to	O A melody that starts and ends on note one.	 Singing expressively, with attention to breathing and phrasing.
discuss what they hear.	Following the musical instructions given for this composition:	Having a go at singing a solo.
 Using appropriate musical language to describe and discuss the music. 	o Compose in 4/4 time.	Discussing together what the song or piece of music might be about.
Starting to use musical concepts with more confidence.	O Make musical decisions within a given set of musical parameters:	Performing actions confidently and in time.
Recognising that some instruments are band instruments and some are	■ C major (the tonal centre is C major: start and end on C).	 Singing expressively, with attention to the meaning of the words.
orchestral instruments.	O Create a four or six-bar melody using the first three notes of the C major scale	Following the leader or conductor
 Using the 'Understand' tab; thinking about where the music fits into the world. 	(C, D, E) or the pentatonic scale (C, D, E, G, A).	
• Using the 'Understand' tab; thinking about and discussing why the song or piece	O Use simple rhythmic combinations of minims, crotchets and paired quavers,	
of music was written.	with their corresponding rests to create rhythm patterns.	
• Discussing when and where they listen to, sing or play music with their friends,	O Apply expression to the composition by adding tempo instructions and	
family or with other people.	dynamics.	
Discussing the style of the music and any other music they have heard that is	o Give the melody a shape.	
similar.		
Talking about what the song or piece of music might mean.		

Year 4 End Points

Listening & Responding to Music	Understanding & Using the Language of Music	Developing Performance Awareness & Skills
Demonstrates an understanding and appropriate use of musical language	Can create a four or six-bar melody according to the instructions given for the	Demonstrates an awareness of pulse/beat when listening, moving to and
(including musical elements), from both prior and new learning.	Music Notepad composition task.	performing music.
Can identify and describe feelings as they relate to music.	When playing instrumental parts with the song, children can follow the	Demonstrates an understanding of the importance of posture, diction and
Demonstrates an understanding of the musical style and a broader understanding	instrumental part on the screen, playing by ear or with the notation provided.	technique when performing.
of the cultural and historical connections of the music.	Can make an informed decision as to which notes to use when composing and	When planning, rehearsing, introducing and performing the song:
	improvising with the song.	Understand and make connections between the music encountered and the Social Theme.
		Understand and apply learning from the Musical Spotlight.
		Introduce the performance with context and understanding of the song, the
		learning process and any other relevant connections
Opportunities for Assessment (working beyond)		
• Finding the beat or groove of the music and demonstrating it through clapping	Composing a 'stand-alone' piece of music which includes:	Singing as part of a choir and in unison.
and/or movement.	o A time signature.	Demonstrating good singing posture.
Identifying and describing their feelings when hearing the music.	o A treble clef.	Singing the unit songs from memory or notation.
• Talking about why they like or don't like the music, and sharing their thoughts	o Four or six bars.	• Listening for being 'in time' or 'out of time', with an awareness of following the
and feelings about it (with each other).	o The right notes for the scale and key signature.	beat.
Inventing different actions to move in time with the music.	o Rhythmic combinations of minims, crotchets and paired quavers, with their	Listening for being 'in tune' or 'out of tune'.
Talking about the key instruments they hear.	corresponding rests.	Singing with attention to clear diction.
• Using the musical language on the 'Respond' and 'Extended Listening' tabs to	o Expression/dynamics. o Structured musical ideas (eg using echo or 'question and	Rejoining the group with help if they get lost or out of time.
discuss what they hear.	answer' phrases) to create music that has a beginning, middle and end.	• Singing expressively, with attention to breathing and phrasing.
Using appropriate musical language to describe and discuss the music.	O A melody that starts and ends on note one.	Having a go at singing a solo.
Starting to use musical concepts with more confidence.	 Following the musical instructions given for this composition: ○ Compose in 4/4 	Connecting with and trying to understand the meaning, emotion and intent of
Recognising that some instruments are band instruments and some are	time.	the song.
orchestral instruments.	Make musical decisions within a given set of musical parameters:	Discussing together what the song or piece of music might be about.
• Using the 'Understand' tab; thinking about where the music fits into the world.	A minor (the tonal centre is A minor: start and end on A).	Performing actions confidently and in time.
• Using the 'Understand' tab; thinking about and discussing why the song or piece	o Create a four or six-bar melody using the first three notes, a pentatonic scale or	Singing expressively, with attention to the meaning of the words.
of music was written.	the first five notes of the above scale.	Following and understanding the leader or conductor.
• Discussing when and where they listen to, sing or play music with their friends,	O Use simple rhythmic combinations of minims, crotchets and paired quavers,	Singing expressively, with attention to staccato and legato.
family or with other people.	with their corresponding rests to create rhythm patterns.	
Discussing the style of the music and any other music they have heard that is	O Apply expression to the composition by adding tempo instructions and	
similar.	dynamics.	
Suggesting any other music they have heard that is similar. Talking about what the sanger of music might many	o Give the melody a shape.	
Talking about what the song or piece of music might mean.		

Year 5 End Points

Listening & Responding to Music	Understanding & Using the Language of Music	Developing Performance Awareness & Skills
Demonstrates an understanding and appropriate use of musical language	Can create a four or six-bar melody according to the instructions given for the	Demonstrate with confidence an awareness of pulse/beat when listening, moving
(including musical elements), from both prior and new learning.	Music Notepad composition task.	to and performing music.
Can identify and describe feelings as they relate to music.	When playing instrumental parts with the song, children can follow the	Demonstrates – and can explain – an understanding of the importance of posture
Demonstrates an understanding of the musical style and a broader understanding	instrumental part on the screen, playing by ear or with the notation provided.	diction and technique when performing.
of the cultural and historical connections of the music.	Can make an informed decision as to which notes to use when composing and	When planning, rehearsing, introducing and performing the song:
	improvising with the song.	Understand and make connections between the music encountered and the
		Social Theme.
		Understand and apply learning from the Musical Spotlight.
		• Introduce the performance with context and understanding of the song, the
		learning process and any other relevant connections
Opportunities for Assessment (working beyond)		
Identifying and describing their feelings when hearing the music.	Composing a 'stand-alone' piece of music which includes:	Singing as part of a choir and in unison.
 Talking about why they like or don't like the music, and sharing their thoughts 	o A time signature.	Demonstrating good singing posture.
and feelings about it (with each other).	o A treble clef.	• Singing the unit songs from memory or notation.
Talking about the key instruments they hear.	o Four, six or eight bars.	• Listening for being 'in time' or 'out of time', with an awareness of following the
 Using the musical language on the 'Respond' and 'Extended Listening' tabs to 	o The right notes for the scale and key signature.	beat. Trying to correct themselves.
discuss what they hear.	o Rhythmic combinations of semibreves, minims, crotchets and paired quavers,	• Listening for being 'in tune' or 'out of tune'.
 Using appropriate musical language (with confidence) to describe and discuss 	with their corresponding rests.	Singing with attention to clear diction.
the music.	o Expression/dynamics.	Rejoining the group with help if they get lost or out of time.
Recognising that some instruments are band instruments and some are	o Structured musical ideas (eg using echo or 'question and answer' phrases) to	 Singing expressively, with attention to breathing and phrasing.
orchestral instruments.	create music that has a beginning, middle and end.	Developing confidence as a soloist.
• Using the 'Understand' tab; thinking about where the music fits into the world.	O A melody that starts and ends on note one.	• Connecting with and trying to understand the meaning, emotion and intent of
• Using the 'Understand' tab; thinking about and discussing why the song or piece	Following the musical instructions given for this composition:	the song.
of music was written.	o Compose in 4/4, 2/4 or 3/4 time.	Discussing together what the song or piece of music might be about
• Discussing when and where they listen to, sing or play music with their friends,	o Make musical decisions within a given set of musical parameters: © Copyright	Performing actions confidently and in time.
family or with other people.	2022 Charanga Ltd Page 4 of 13	 Singing expressively, with attention to the meaning of the words.
Discussing the style of the music and any other music they have heard that is	■ C major (the tonal centre is C major: start and end on C).	Following and understanding the leader or conductor.
similar.	■ G major (the tonal centre is G major: start and end on G).	 Singing expressively, with attention to staccato and legato.
Suggesting any other music they have heard that is similar.	■ A minor (the tonal centre is A minor: start and end on A).	Singing expressively, with attention to dynamics.
• Talking about what the song or piece of music might mean.	o Create a four, six or eight-bar melody using the first three notes of the above	Leading a singing session.
Discussing why the song or piece of music was written.	scales or a pentatonic scale.	Responding to a leader or conductor
• Discussing the composer and why/when they composed this piece of music.	o Use simple rhythmic combinations of semibreves, minims, crotchets and paired	
	quavers, with their corresponding rests to create rhythm patterns.	
	 Apply expression to the composition by adding tempo instructions and 	
	dynamics.	
	O Use melodic intervals (a melody that leaps) and melodic steps (a melody that	
	moves to the next note).	
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o Give the melody a shape.

Year 6 End Points		
Listening & Responding to Music	Understanding & Using the Language of Music	Developing Performance Awareness & Skills
Demonstrates an understanding and appropriate use of musical language (including musical elements), from both prior and new learning. Can identify and describe feelings as they relate to music.	Can create a four or six-bar melody according to the instructions given for the Music Notepad composition task. When playing instrumental parts with the song, children can follow the	Demonstrate with confidence an awareness of pulse/beat when listening, moving to and performing music. Demonstrates – and can explain – an understanding of the importance of posture,
Demonstrates an understanding of the musical style and a broader understanding of the cultural and historical connections of the music.	instrumental part on the screen, playing by ear or with the notation provided. Can make an informed decision as to which notes to use when composing and	diction and technique when performing. When planning, rehearsing, introducing and performing the song:
	improvising with the song.	Understand and make connections between the music encountered and the Social Theme.
		 Understand and apply learning from the Musical Spotlight. Introduce the performance with context and understanding of the song, the learning process and any other relevant connections
Opportunities for Assessment (working beyond)		
• Finding the beat or groove of the music and demonstrating it securely through	Composing a 'stand-alone' piece of music which includes:	Singing as part of a choir and in unison.
clapping and/or movement.	o A time signature.	Demonstrating good singing posture.
• Identifying and describing their feelings in depth when hearing the music.	o A treble clef.	• Singing the unit songs from memory or notation.
• Talking about why they like or don't like the music, and sharing their thoughts	o Four, six, eight or twelve bars.	• Listening for being 'in time' or 'out of time', with an awareness of following the
and feelings about it (with each other).	o The right notes for the scale and key signature.	beat and correcting themselves.
Talking about the key instruments they hear.	O Rhythmic combinations of semibreves, minims, crotchets, paired quavers,	• Listening for being 'in tune' or 'out of tune'.
• Using the musical language on the 'Respond' and 'Extended Listening' tabs to	semiquavers and their rests. O Expression/dynamics.	Singing with attention to clear diction.
discuss what they hear.	O Structured musical ideas (eg using echo or 'question and answer' phrases) to	Rejoining the group with help if they get lost or out of time.
Using appropriate musical language (with confidence) to describe and discuss	create music that has a beginning, middle and end.	• Singing expressively, with attention to breathing and phrasing.
the music.	O A melody that starts and ends on note one.	Developing confidence as a soloist.
• Knowing that some instruments are band instruments and some are orchestral instruments.	 Following the musical instructions given for this composition: Compose in 4/4, 2/4, 3/4 or 6/8 time. 	• Connecting with and trying to understand the meaning, emotion and intent of the song.
• Using the 'Understand' tab; thinking about where the music fits into the world.	O Make musical decisions within a given set of musical parameters:	Discussing together what the song or piece of music might be about.
• Using the 'Understand' tab; thinking about and discussing why the song or piece	■ C major (the tonal centre is C major: start and end on C).	Performing actions confidently and in time.
of music was written.	■ G major (the tonal centre is G major: start and end on G).	Making suggestions on how to sing expressively, with attention to the meaning
• Discussing when and where they listen to, sing or play music with their friends,	■ D major (the tonal centre is D major: start and end on D).	of the words.
family or with other people.	■ A minor (the tonal centre is A minor: start and end on A).	Following and understanding the leader or conductor.
• Discussing the style of the music and any other music they have heard that is	■ E minor (the tonal centre is E minor: start and end on E).	• Singing expressively, with attention to staccato and legato.
similar.	O Create a four, six, eight or twelve-bar melody using either the first three notes	Making suggestions on how to sing expressively, with attention to dynamics.
Suggesting any other music they have heard that is similar.	of one of the above scales, the pentatonic scale or the complete scale.	Leading a singing session.
Confidently talking about what the song or piece of music might mean.	O Use simple rhythmic combinations of semibreves, minims, crotchets, paired	Responding to a leader or conductor.
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O Use melodic intervals (a melody that leaps) and melodic steps (a melody that

quavers and semiquavers with their corresponding rests to create rhythm

O Apply expression to the composition by adding tempo instructions and

patterns.

dynamics.

moves to the next note). O Give the melody a shape.

• Discussing why the song or piece of music was written.

around musical concepts, elements and structure

• Discussing the composer and why/when they composed this piece of music.

• Discussing the style of the music with fluency in correct musical vocabulary

• Talking about what they think the composer is trying to communicate.