

## **Music Progression Grid**

	EYFS	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Understanding	Nur - Respond	Use body	Use body	Use body	Use body	Use body	Use body
0	emotionally and	percussion,	percussion,	percussion,	percussion,	percussion,	percussion,
	physically to music	instruments and	instruments and	instruments and	instruments and	instruments and	instruments and
	when it changes.	voices.	voices.	voices.	voices.	voices.	voices.
	Respond to what	In the key centres	In the key centres	In the key centres	In the key centres	In the key centres	In the key centres
	they have heard,	of: C major, F	of: C major, G	of: C major, F	of: C major, F	of: C major, G	of: C major, G
	expressing	major, G major and	major and A minor.	major, G major and	major, G major and	major, D major, F	major, D major, A
	their thoughts and	A minor.		A minor. In the	A minor.	major and A minor.	minor and D minor.
	feelings.		Find and keep a	time signatures of:			
		Find and keep a	steady beat.	2/4, 3/4 and 4/4.	In the time	In the time	In the time
		steady beat			signatures of: 2/4,	signatures of: 2/4,	signatures of: 2/4,
		together.	Copy back simple	Find and keep a	3/4 and 4/4.	3/4, 4/4, 5/4 and	3/4, 4/4, 5/4 and
			rhythmic patterns	steady beat.		6/8.	6/8.
		Understand the	using long and		Find and keep a		
		difference between	short.	Copy back and	steady beat.	Find and keep a	Find and keep a
		creating a rhythm		improvise simple		steady beat.	steady beat.
		pattern and a pitch	Copy back simple	rhythmic patterns	Listen and copy		
		pattern.	melodic patterns	using minims,	rhythmic patterns	Listen and copy	Listen and copy
			using high and low.	crotchets, quavers	made of	rhythmic patterns	rhythmic patterns
		Copy back simple		and their rests.	semibreves,	made of dotted	made of minims,
		rhythmic patterns	Complete vocal		minims, dotted	minims, minims,	dotted crotchets,
		using long and	warm-ups with a	Copy back and	crotchets,	dotted crotchets,	crotchets, dotted
		short.	copy back option to	improvise simple	crotchets, quavers,	crotchets, dotted	quavers, triplet
			use Solfa.	melodic patterns	semiquavers and	quavers, triplet	quavers, quavers,
		Copy back simple		using the notes:	their rests, by ear	quavers, quavers,	semiquavers and
		melodic patterns	Sing short phrases	C, D, E,	or from notation.	semiquavers and	their rests, by ear
		using high and low.	independently.	G, A, B,		their rests, by ear	or from notation.
		Complete vessel		F, G, A,	Copy back melodic patterns using the	or from notation.	Copy back melodic
		Complete vocal		А, В, С		Copy back melodic	patterns using the
		warm-ups with a			notes:	patterns using the	notes:
		copy back option to use Solfa.			C, D, E		
		use solia.			C, D, E, G, A	notes:	D, E, F, G, A



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					G, A, B	C, D, E	C, D, E, F, G, A, B
					G, A, B, D, E	C, D, E, F, G, A, B	G, A, B, C, D, E, F♯
					F, G, A	D, E, F♯, G, A	D, E, F♯, G, A, B, C♯
					A, B, C, D, E, F, G	A, B, C, D, E, F♯, G	A, B, C, D, E, F, G
						F, G, A, Bb, C, D, E	
						G, A, B, C, D, E, F♯	
Listening	NUR – Show	Move and dance	Mark the beat of a	Share your	Talk about the	Talk about feelings	Talk about feelings
Listening	attention to sounds	with the music.	listening piece (eg	thoughts and	words of a song.	created by the	created by the
	and music.		Boléro by Ravel) by	feelings about the		, music.	, music.
		Find the steady	tapping or clapping	music together.	Think about why		
	Anticipate phrases	, beat.	and recognising		the song or piece	Justify a personal	Justify a personal
	and actions in		tempo, as well as	Find the beat or	of music was	opinion with	opinion with
	rhymes and songs,	Talk about feelings	changes in tempo.	groove of the	written.	reference to	reference to
	like 'Peepo'.	created by the		music.		Musical Elements.	Musical Elements.
		music.	Walk in time to the		Find and		Identify 2/4, 4/4,
	Listen with		beat of a piece of	Walk, move or clap	demonstrate the	Find and	3/4, 6/8 and 5/4.
	increased attention	Recognise some	music.	a steady beat with	steady beat.	demonstrate the	
	to sounds.	band and		others, changing		steady beat.	Identify the musical
		orchestral	Identify the beat	the speed of the	Identify 2/4, 3/4,	Identify 2/4, 3/4,	style of a song
	Sing the pitch of a	instruments.	groupings in the	beat as the tempo	and 4/4 metre.	6/8 and 5/4 metre.	using some musical
	tone sung by		music you sing and	of the music			vocabulary to
	another person	Describe tempo as	listen, eg 2-time, 3-	changes.	Identify the tempo	Identify the musical	discuss its Musical
	('pitch match').	fast or slow.	time etc.		as fast, slow or	style of a song or	Elements.
	•			Invent different	steady.	piece of music.	
		Describe dynamics	Move and dance	actions to move in		Identify	Identify the
	REC - Listen	as loud and quiet.	with the music	time with the	Recognise the style	instruments by ear	following
	attentively, move		confidently.	music.	of music you are	and through a	instruments by ear
	to and talk about	Join in sections of			listening to.	range of media.	and through a
	music, expressing	the song, eg	Talk about how the	Talk about what			range of media:
	their feelings and	chorus.	music makes you	the song or piece	Discuss the	Discuss the	bass guitar, electric
	responses.		feel.	of music means.	structures of songs.	structure of the	guitar, percussion,
		Begin to				music with	sections of the
		understand where	Find different	Identify some	Identify:	reference to verse,	orchestra such as
		the music fits in the	steady beats.	instruments you	Call and	chorus, bridge,	brass, woodwind
		world.		can hear playing.	response	repeat signs,	and strings, electric
						chorus and final	organ, congas,



Begin to	Describe tempo as	Identify if it's a	A solo	chorus,	pianos and
understand about	fast or slow.	male or female	vocal or	improvisation, call	synthesizers, and
different styles of		voice singing the	instrument	and response, and	vocal techniques
music.	Describe dynamics	song.	al line and	AB form.	such as scat
	as loud or quiet.	5 0	the rest of		singing.
		Talk about the style	the	Explain a bridge	
	Join in sections of	of the music	ensemble	passage and its	Discuss the
	the song, eg call	or the masie	A change in	position in a song.	structure of the
	and response.		texture	peeree	music with
	and response.		Articulatio	Recall by ear	reference to verse,
	Start to talk about		n on	memorable	chorus, bridge and
	the style of a piece		certain	phrases heard in	an instrumental
	of music.		words	the music.	break.
	of music.		<ul> <li>Programm</li> </ul>	the maste.	breaki
	Recognise some		e music	Identify major and	Explain a bridge
	band and		e music	minor tonality.	passage and its
	orchestral		Explain what a	minor conducy.	position in a song.
	instruments.		main theme is and	Recognise the	position in a song.
	instruments.		identify when it is	sound and notes of	Recall by ear
				the pentatonic and	memorable
	Start to talk about		repeated.	Blues scales, by ear	phrases heard in
	where music might		Kasuraal	and from notation.	the music.
	fit into the world.		Know and		the music.
			understand what a	Eveloin the vale of	Identify major and
			musical	Explain the role of	Identify major and
			introduction is and	a main theme in	minor tonality,
			its purpose.	musical structure.	chord triads I, IV
					and V, and
			Recall by ear	Know and	intervals within a
			memorable	understand what a	major scale.
			phrases heard in	musical	
			the music.	introduction is and	Explain the role of
				its purpose.	a main theme in
			Identify major and		musical structure.
			minor tonality.	Explain rapping.	
					Know and
					understand what a
					musical



		I	I	I			
					Recognise the	Recognise the	introduction and
					sound and notes of	following styles	outro is, and its
					the pentatonic	and any key	purpose.
					scale by ear and	musical features	
					from notation.	that distinguish the	Identify the sound
						style: 20th and 21st	of a Gospel choir
					Describe legato	Century Orchestral,	and soloist, Rock
					and staccato.	Gospel, Pop,	band, symphony
						Minimalism, Rock	orchestra and A
					Recognise the	n' Roll, South	Cappella groups.
					following styles	African,	
					and any important	Contemporary Jazz,	Recognise the
					musical features	Reggae, Film	following styles
					that distinguish the	Music, Hip Hop,	and any key
					style: 20th and 21st	Funk, Romantic	musical features
					Century Orchestral,	and Musicals.	that distinguish the
					Reggae, Soul, R&B,		style: 20th and 21st
					Pop, Folk, Jazz,		, Century Orchestral,
					Disco, Musicals,		Soul, Pop, Hip Hop,
					Classical, Rock,		Jazz: Swing, Rock,
					Gospel, Romantic,		Disco, Romantic,
					Choral, Funk and		Zimbabwean Pop,
					Electronic Dance		R&B, Folk, Gospel,
					Music.		Salsa, Reggae,
							Musicals and Film
							Music.
Singing	NUR – Join in with	Sing, rap, rhyme,	Sing as part of a	Sing as part of a	Rehearse and learn	Rehearse and learn	Rehearse and learn
Jinging	songs and rhymes,	chant and use	choir.	choir.	songs from	songs from	songs from
	making	spoken word.			memory and/or	memory and/or	memory and/or
	some sounds.		Demonstrate good	Sing a widening	with notation.	with notation.	with notation.
		Demonstrate good	singing posture.	range of unison			
	Sing the melodic	singing posture.	Sing songs from	songs, of varying	Sing in different	Sing in 2/4, 3/4,	Sing a broad range
	shape (moving		memory and/or	styles and	time signatures:	4/4 and 6/8 time.	of songs as part of
	melody, such as up	Sing songs from	from notation.	structures.	2/4, 3/4 and 4/4.		a choir, including
	and down, down	memory.				Sing in unison and	those that involve
	and up) of	,-	Sing to	Demonstrate good	Sing as part of a	parts, and as part	syncopated
	familiar songs.		communicate the	singing posture.	choir with	of a smaller group.	rhythms, with a
		1		0 01	L		, .



	Copy back intervals	meaning of the		awareness of size:		good sense of
	of an octave and	words.	Perform actions	the larger, the	Sing 'on pitch' and	ensemble and
REC - Sing in a	fifth (high, low).		confidently and in	thicker and richer	'in time'.	performance. This
group or on their		Sing in unison and	time to a range of	the musical		should include
own, increasingly	Sing in unison	sometimes in parts,	action songs.	texture.	Sing a second part	observing rhythm,
matching the pitch	_	and with more			in a song.	phrasing, accurate
and following the		pitching accuracy.	Sing songs from	Demonstrate good		pitching and
melody.			memory and/or	singing posture.	Self-correct if lost	appropriate style.
		Understand and	from notation.		or out of time.	
		follow the leader or		Demonstrate vowel		Continue to sing in
		conductor.	Sing with	sounds, blended	Sing expressively,	parts where
			awareness of	sounds and	with attention to	appropriate.
		Add actions to a	following the beat.	consonants.	breathing and	
		song.			phrasing.	Sing in 2/4, 4/4,
			Sing with attention	Sing 'on pitch' and		3/4, 5/4 and 6/8.
		Move confidently	to clear diction.	'in time'.	Sing expressively,	
		to a steady beat.			with attention to	Sing with and
			Sing expressively,	Sing expressively,	dynamics and	without an
		Talk about feelings	with attention to	with attention to	articulation.	accompaniment.
		created by the	the meaning of the	breathing and	- ·	c:
		music/song.	words.	phrasing.	Develop	Sing syncopated
		<b>D</b>	<b>C</b>		confidence as a	melodic patterns.
		Recognise some	Sing in unison.	Sing expressively, with attention to	soloist.	Demonstrate and
		band and orchestral	Lindonato nal on d	staccato and		maintain good
		instruments.	Understand and follow the leader or	legato.	Talk about the	posture and breath
		instruments.	conductor.	legato.	different styles of singing used for	control whilst
		Describe tempo as	conductor.	Talk about the	different styles of	singing.
		fast or slow. Join in	Copy back simple	different styles of	song.	3118118.
		sections of the	melodic phrases	singing used for	50Hg.	Sing expressively,
		song, eg chorus.	using the voice.	different styles of	Talk confidently	with attention to
				song.	about how	breathing and
		Begin to		5	connected you feel	phrasing.
		understand where		Talk about how the	to the music and	
		the music fits in the		songs and their	how it connects in	Sing expressively,
		world.		styles connect to	the world.	with attention to
				the world.		



Climbing the branches of su	ccess	1	Г	1	1		
			Begin to talk about and understand the style of the music. Know the meaning of dynamics (loud/quiet) and tempo (fast/slow), and be able to demonstrate these			Respond to a leader or conductor.	dynamics and articulation. Lead a singing rehearsal. Talk about the different styles of singing used for the different styles of songs sung in this
			when singing by responding to (a) the leader's directions and (b) visual symbols (eg crescendo, decrescendo, pause).				year. Discuss with others how connected you are to the music and songs, and how the songs and styles are connected to the world.
Notation		Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.	Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.	Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.	Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.	Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.	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:	Explore standard notation, using crotchets, quavers, minims and semibreves, and simple combinations of:	Explore standard notation, using minims, semibreves, dotted crotchets, crotchets, quavers and semiquavers,	Explore standard notation, using semibreves, minims, dotted crotchets, crotchets, quavers and semiquavers,	Explore standard notation, using minims, dotted crotchets, crotchets, quavers and semiquavers,	Explore standard notation, using dotted semibreves, dotted minims, minims, triplet crotchets, dotted crotchets,



C, D, E, F, G	C, D, E, F, G, A, B	and simple	and simple	and simple	crotchets, dotted
F, G, A	G, A, B, C, D, E, F♯	combinations of: C,	combinations of:	combinations of:	quavers, quavers
G, B, D	F, G, A, Bb, C, D, E	D, E, F, G, A, B	C, D, E, F, G, A, B	C, D, E, F, G, A, B.	and semiquavers,
D, E, F♯, G, A	A, B, C, D, E	F, G, A, B♭, C	F, G, A, B♭, C	F, G, A, B♭, C, D, E.	and simple
D, A, C		G, A, B, C, D, E	G, A, B, C, D, E, F♯	G, A, B, C, D, E, F♯.	combinations of:
	Identify hand	E, F♯, G♯, A, B	D, E, F♯, G, A, B, C	С, G, АЬ, ВЬ.	C, D, E, F, G, A, B.
	signals as notation,			G, G♯, A, B♭, C.	F, G, A, B♭, C, D, E.
	and recognise	Read and respond	Read and respond	D, E, F, G, A, B, C.	F, G, Ab, Bb, C, D,
	music notation on	to semibreves,	to semibreves,	ЕЬ, F, G, АЬ, ВЬ, С,	Eb.
	a stave of five lines.	minims, crotchets	minims, dotted	Db.	G, A, B♭, C, D, E, F.
		and paired	crotchets,	00.	G, A, B, C, D, E, F♯.
		quavers.	crotchets, quavers	Identify:	D, E, F, G, A.
			and semiquavers.	Stave	D, E, F♯, A, B, C♯.
				Treble clef	E, F♯, G, G♯, A, B, C,
		Identify:	Identify:	Time	C#.
		Stave	Stave	signature	Ся. ЕЬ, F, G, АЬ, ВЬ, С,
		Treble clef	Treble clef	Signature	Ев, г, G, Ав, Бв, С, D.
		Time	Time	Read and respond	D.
		signature	signature	to minims,	Identify:
		<ul> <li>Lines and</li> </ul>		crotchets, quavers,	• Stave
		spaces on	Identify and	dotted quavers and	<ul> <li>Stave</li> <li>Treble clef</li> </ul>
		the stave	understand the	semiquavers.	
			differences	semquavers.	• Time
		Identify and	between minims,	Recognise how	signature
		understand the	crotchets, paired	notes are grouped	
		differences	quavers and rests.	when notated.	Read and respond
		between crotchets		when notated.	to minims,
		and paired	Read and perform	Identify the stave	crotchets, quavers,
		quavers.	pitch notation	and symbols on the	dotted quavers and
			within a range.	stave (such as the	semiquavers.
		Apply spoken word	_	treble clef), the	
		to rhythms,	Follow and perform	name of the notes	Recognise how
		understanding how	simple rhythmic	on lines and in	notes are grouped
		to link each syllable	scores to a steady	spaces, barlines, a	when notated.
		to one musical	beat: maintain	flat sign and a	
		note	individual parts	sharp sign.	Identify the stave
				Sharp Sign.	and symbols on the



					accurately within		stave (such as the
					the rhythmic	Further understand	treble clef), the
					texture, achieving a	the differences	name of the notes
					sense of ensemble	between	on lines and in
						semibreves,	spaces, barlines, a
						minims, crotchets	flat sign and a
						and crotchet rests,	sharp sign.
						paired quavers and	
						semiquavers.	
						•	
						Understand the	
						differences	
						between 2/4, 3/4	
						and 4/4 time	
						signatures.	
Playing	Nur - Make	Rehearse and learn	Rehearse and learn	Rehearse and learn	Rehearse and learn	Rehearse and learn	Rehearse and learn
Instruments	rhythmical and	to play a simple	to play a simple	to play one of four			
motramento	repetitive sounds.	melodic	melodic	melodic	melodic	melodic	differentiated
		instrumental,	instrumental,	instrumental,	instrumental,	instrumental,	instrumental,
	Explore a range of	chime bars, part by	chime bars, part by	glockenspiel part	glockenspiel and	recorder, part by	recorder and
	soundmakers and	ear or from simple	ear or from	by ear or from	ocarina, part by ear	ear or from	keyboard, parts by
	instruments and	notation, in C	notation, in C	notation, in C	or from notation, in	notation, in C	ear or from
	play them in	major, F major, D	major, F major and	major, F major, G	C major, F major, G	major, F major, G	notation, in the
	different ways.	major and D minor.	G major	major and E major.	major and D major.	major, Eb major, C	tonal centres of C
						minor and D minor.	major, F major, G
				Develop facility in			major, D major, E
				playing tuned		Play melodies on	major, A major, Eb
				percussion or a		tuned percussion,	major, D minor and
				melodic		melodic	F minor.
				instrument, such as		instruments or	
				ocarina.		keyboards,	Play a melody
						following staff	following staff
						notation written on	notation written on
						one stave and	one stave and
						using notes within	using notes within
						the middle C–	an octave range
						C'/do-do range.	(do–do); make



						This should initially be done as a whole class, with greater independence gained each lesson through smaller group performance.	decisions about dynamic range, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte) and moderately quiet (mezzo piano).
Improvising	Nur - Create their own songs or improvise a song around one they know.	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 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 improvisation within a major scale using the notes: C, D, E C, D, E, F, G C, D, E, F, G C, D, E, G, A G, A, B G, A, B, D, E G, A, B, C, D F, G, A F, G, A, C, D Become more skilled in improvising (using voices, tuned and untuned percussion, and instruments played in whole class/group/individ ual/instrumental teaching), inventing short 'on- the-spot' responses	Explore improvisation within a major scale using the notes: C, D, E C, D, E, G, A C, D, E, F, G D, E, F, G, A Improvise on a limited range of pitches on the instrument you are now learning, making use of musical features, including smooth (legato) and detached (staccato) articulation. Improvise over a simple chord progression.	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	Explore improvisation within a major scale, using the notes: C, D, E, F, G G, A, Bb, C, D G, A, B, C, D F, G, A, C, D Improvise over a groove, responding to the beat, creating a satisfying melodic shape with varied dynamics and articulation.



	mprovise over a	moderately quiet	
note-range.			
	groove.	(mezzo piano).	
Compose over a			
simple groove.			
Compose over a			
drone.			
Structure musical			
ideas (eg using			
echo or 'Question			
and Answer'			
phrases) to create			
music that has a			
beginning, middle			
and end.			
	Combine known	Create music in	Plan and compose
instruments with graphic scores: graphic scores: and/or sound rh	hythmic notation	response to music	an 8 or 16-beat
increasing control effects in response wi	with letter names,	and video stimulus.	melodic phrase,
to express their Create musical Create musical to music and video to	to create short,		using the
feelings and ideas. sound effects and sound effects and stimulus. pe	pentatonic phrases	Use music	pentatonic scale
short sequences of short sequences of us	using a limited	technology, if	(eg C, D, E, G, A),
REC - Explore and         sounds in response         sounds in response         Use music         ra	range of five	available, to	and incorporate
engage in music to music and video to music and video technology, if pit	pitches, suitable for	capture, change	rhythmic variety
making and dance. stimulus. stimulus. available, to th	the instruments	and combine	and interest.
capture, change be	peing learnt.	sounds.	
Create a story, Use graphic and combine			Play this melody on
	Compose over a	Start to use	available tuned
	simple chord	structures within	percussion and/or
	progression.	compositions, eg	orchestral
soundmakers. appropriate, to simple chord		introduction,	instruments.
	Compose over a	multiple verse and	Notate this melody.
	groove.	chorus sections, AB	
graphic notation Compose over a		form or ABA form	Either of these
simple groove.		(ternary form).	melodies can be
			enhanced with



	can represent	Create a story,		Create music in	Use chords to	rhythmic or simple
	created sounds.	choosing and	Compose over a	response to music	compose music to	chordal
		playing classroom	drone. Start to use	and video stimulus.	evoke a specific	accompaniment.
	Explore and invent	instruments.	simple structures		atmosphere, mood	
	your own symbols.		within	Use music	or environment.	Create a simple
		Create and perform	compositions, eg	technology, if		chord progression.
	Use music	your own rhythm	introduction, verse,	available, to	Use simple	
	technology, if	patterns with stick	chorus or AB form.	capture, change	dynamics.	Compose a ternary
	available, to	notation, including		and combine		(ABA form) piece;
	capture, change	crotchets, quavers	Use simple	sounds.	Use rhythmic	use available music
	and combine	and minims.	dynamics.		variety.	software/apps to
	sounds.			Start to use simple		create and record
		Use music	Compose song	structures within	Compose song	it, discussing how
	Use simple	technology, if	accompaniments	compositions, eg	accompaniments,	musical contrasts
	notation if	available, to	on tuned and	introduction, verse,	perhaps using basic	are achieved.
	appropriate:	capture, change	untuned	chorus or AB form.	chords.	
		and combine	percussion, using			Create music in
	Create a simple	sounds. Use	known rhythms	Use simple	Use a wider range	response to music
	melody using	notation if	and note values.	dynamics.	of dynamics,	and video stimulus.
	crotchets and	appropriate:			including fortissimo	
	minims:		Create a simple	Compose song	(very loud),	Use music
	C, D	Create a simple	melody using	accompaniments	pianissimo (very	technology, if
	C, D, E	melody using	crotchets, minims	on tuned and	quiet), mezzo forte	available, to
	C, D, E, F	crotchets and	and perhaps paired	untuned	(moderately loud)	capture, change
	C, D, E, F, G	minims:	quavers:	percussion, using	and mezzo piano	and combine
	Start and end on	C, D	C, D	known rhythms	(moderately quiet).	sounds. Start to
	the note C	C, D, E	C, D, E	and note values.		use structures
		C, D, E, F	C, D, E, G		Use full scales in	within
	F, G	C, D, E, F, G	C, D, E, G, A	Create a melody	different keys.	compositions, eg
	F, G, A	Start and end on	Start and end on	using crotchets,		introduction,
	F, G, A, C	the note C (C	the note C	minims, quavers	Understand how	multiple verse and
	F, G, A, C, D	major)	(Pentatonic on C)	and their rests.	chord triads are	chorus sections, AB
	Start and end on	• ·	-		formed and play	form or ABA form
	the note F	G, A	C, D	Use a pentatonic	them on tuned	(ternary form).
		G, A, B	C, D, E	scale:	percussion,	
		G, A, B, D	C, D, E, F	C, D	melodic	
	D, F	. , ,	. , ,			



D, F, G D, F, G, A D, F, G, A, C Start and end on the note D	G, A, B, D, E Start and end on the note G (Pentatonic on G) F, G F, G, A F, G, A, C F, G, A, C, D Start and end on the note F (Pentatonic on F)	C, D, E, F, G Start and end on the note C (C major) F, G F, G, A F, G, A, Bb 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)	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	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 F, G, A, Bb, C Start and end on the note F (F major) G, A G, A, B, C G, A, B, C, D Start and end on	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. Create a melody using crotchets, quavers and minims, and perhaps semibreves and semiquavers, and all equivalent rests. Use a pentatonic and a full scale.
				G, A, B, C, D	•



		Start and end on	G, A	C, D
		the note G	G, A G, A, B	C, D C, D, E
		(Pentatonic on G)	G, A, B, D	C, D, E, F
			G, A, B, D, E	C, D, E, F, G
			Start and end on	Start and end on
			the note G	the note C (C
			(Pentatonic on G)	major)
			D, E	G, A
			D, E, F	G, A, B
			D, E, F, G	G, A, B, D
			D, E, F, G, A	G, A, B, D, E
			Start and end on	Start and end on
			the note D (D	the note G
			minor)	(Pentatonic on G)
			minory	
			Eb, F	D, E
				D, E, F
			Eb, F, G	D, E, F, G
			ЕЬ, F, G, ВЬ	
			ЕЬ, F, G, ВЬ, С	D, E, F, G, A
			Start and end on	Start and end on
			the note Eb (Eb	the note D (D
			major)	minor)
				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)
Performing	<ul> <li>NUR - Enjoy and take part in action songs, such as 'Twinkle, Twinkle Little Star'.</li> <li>Remember and sing entire songs.</li> <li>Move and dance to music.</li> <li>REC - Performing solo or in groups.</li> </ul>	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.	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/improvisator y 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	Practise, rehearse and share a song that has been learned in the lesson, from memory or with notation, and with confidence. Play and perform melodies following staff notation, using a small range, as a whole class or in small groups. Include any actions, instrumental parts/improvisator y ideas/composed passages within the rehearsal and in the performance. Talk about what the song means and why it was chosen to share. Reflect on feelings about sharing and performing, eg	Rehearse and enjoy the opportunity to share what has been learned in the lessons. Perform, with confidence, a song from memory or using notation. Play and perform melodies following staff notation, using a small range, as a whole class or in small groups. Include instrumental parts/improvisator y sections/composed passages within the rehearsal and performance. Explain why the song was chosen, including its composer and the historical and cultural context of	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/improvisator y sections/composed passages within the	Create, rehearse and present a holistic performance for a specific event, for an unknown audience. Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience. Create, rehearse and present a holistic performance, with a detailed understanding of the musical, cultural and historical contexts. Perform from memory or with notation. Understand the value of
					the song.		choreographing



		excitement, nerves,		rehearsal and	any aspect of a
		enjoyment.	Communicate the	performance.	performance. A
		5.7	meaning of the	•	student or a group
			words and	Explain why the	of students
			articulate them	song was chosen,	rehearse and lead
			clearly.	including its	parts of the
				composer and the	performance.
			Use the structure	historical and	
			of the song to	cultural context of	Understand the
			communicate its	the song.	importance of the
			mood and meaning	Ū	performing space
			in the	A student leads	and how to use it.
			performance.	part of the	
			-	rehearsal and part	Record the
			Talk about what	of the	performance and
			the rehearsal and	performance.	compare it to a
			performance has		previous
			taught the student.	Record the	performance.
				performance and	
			Understand how	compare it to a	Collect feedback
			the individual fits	previous	from the audience
			within the larger	performance;	and reflect how the
			group ensemble.	explain how well	audience believed
				the performance	in the
			Reflect on the	communicated the	performance.
			performance and	mood of each	
			how well it suited	piece.	Discuss how the
			the occasion.		performance might
				Discuss and talk	change if it was
			Discuss and	musically about the	repeated in a
			respond to any	strengths and	larger/smaller
			feedback; consider	weaknesses of a	performance
			how future	performance.	space.
			performances		
			might be different.	Collect feedback	
				from the audience	
				and reflect how	



			future	
			performances	
			might be different.	