Music Progression of Skills 2025/2026

At Ellison Primary Academy we aim…

- To ensure music an enjoyable and valuable learning experience. We teach through concepts that encourage children to participate in a variety of musical experiences through which we aim to build up the confidence of all children.
- To develop the children's ability to understand rhythm and follow a beat. Through singing songs, children learn about the structure and organisation of music.
- To teach them to listen and to appreciate different forms of music. Children develop descriptive language skills in music lessons when learning about how music can represent different feelings, emotions and narratives. We also teach technical vocabulary such as volume, pitch, beat and rhythm and encourage children to discuss music using these terms

Concept	EYFS	Y1	Y2
Listening	• Responding to music through movement, altering movement to reflect the tempo, dynamic or pitch of the music. • Exploring lyrics by suggesting appropriate actions. • Exploring the story behind the lyrics or music. • Listening to and following a beat using body percussion and instruments. Considering whether a piece of music has a fast, moderate or slow tempo. Listening to sounds and matching them to the object or instrument. Listening to sounds and identifying high and low pitch. Listening to and repeating a simple rhythm.	Recognising and understanding the differenc between pulse and rhythm. Understanding that different types of sounds are called timbres. Recognising basic tempo, dynamic and pitch changes (faster/slower, louder/quieter and higher/lower). Describing the character, mood, or 'story' of music they listen to, both verbally and through movement. Describing the differences between two pieces of music. Expressing a basic opinion about musi (like/dislike). Listening to and repeating short, simple rhythmic patterns.	Recognising timbre changes in music they listen to. Recognising structural features in music they listen to. Listening to and recognising instrumentation. Beginning to use musical vocabulary to describe music. Identifying melodies that move in steps. Listening to and repeating a short, simple melody by ear. Suggesting improvements to their own and others' work. Mark the bea listening piece (e.g. a Bolero temp music.

	• Listening to and repeating simple lyrics. • Understanding that different instruments make different sounds and grouping them accordingly .	• Listening and responding to other performers by playing as part of a group. Move and dance with the mu Join in sections of the song, e.g. chorus.	el) by tapping or clapping ng tempo, as well as changes e to the beat of a piece of

		• Begin to understand where the music fits in the world.	• Identify the beat groupings in the music you sing and listen, e.g. 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, e.g. call and response. • Start to talk about the style of a piece of music. • Recognise some band and orchestral instruments. • Start to talk about where music might fit into the world.
Composing	• Playing un-tuned percussion 'in time' with a piece of music. • Selecting classroom objects to use as instruments. • Experimenting with body percussion and vocal sounds to respond to music. • Selecting appropriate instruments to represent action and mood. • Experimenting with playing instruments in different ways.	• Selecting and creating short sequences of sound with voices or instruments to represen a given idea or character. • Combining instrumental and vocal sounds within a given structure. • Creating simple melodies using a few notes. • Choosing dynamics, tempo and timbre for a piece of music. • Creating a simple graphic score to represent a composition .	• Selecting and creating longer sequences of appropriate sounds with voices or instruments to represent a given idea o character. • Successfully combining and layering several instrumental and vocal patterns within a given structure. • Creating simple melodies from five or more notes. Choosing appropriate dynamics, tempo

		Beginning to make improvements to their work as suggested by the teacher. Create a story, choosing and playing classroom instruments and/or sound makers. Use music technology, if available, to capture change and combine sounds. Use simple notation if appropriate: Create simple melody using crotchets and minims: C, D	and timbre for a piece of music. Using letter name and graphic notation to represent the details of their composition. Beginning to suggest improvements to their own work. 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.
		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	Use music technology, if available, to capture, change and combine sounds. Use notation if appropriate: Create 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 (C major)

		Start and end on the note D	; , A, B, ;, A, B, D, S tart and end on the note G (Pentatonic on G) F , G F , G, A F , G, A, C F , G, A, C, D S tart and end on the note F (Pentatonic on F)
Performing	Using their voices to join in with well-known songs from memory. Remembering and maintaining their role within a group performance. Moving to music with instruction to perform actions. Participating in performances to a small audience. Stopping and starting playing at the right time.	Using their voices expressively to speak and chant. Singing short songs from memory, maintaining the overall shape of the melody and keeping in time. Maintaining the pulse (play on the beat) using hands, and tuned and un-tuned instruments. Copying back short rhythmic and melodic phrases on percussion instruments. Responding to simple musical instruction such as tempo and dynamic changes as part o	Using their voices expressively when s inging, including the use of basic dynamic (loud and quiet). S inging short songs from memory, with melodic and rhythmic ccuracy. opying longer rhythmic patterns on n-t uned percussion instruments, keeping a s teady pulse. erforming expressively using ynamic nd timbre to alter sounds as ppropriate. S inging back short melodic patterns by ear

		a class performance. Performing from graphic notation. Enjoy and have fun performing.	nd playing short melodic patterns rom etter notation.

		Prepare a song to perform. Communicate the meaning of the song. Add actions to the song. Play some simple instrumental parts.	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.
The Inter-Related Dimensions of Music			
Pitch	To understand that what 'high' and ' low' notes are.	To understand that pitch means how high o low a note sounds. To understand that 'tuned' instruments play more than one pitch of notes.	To know that some tuned instruments have a lower range of pitches and some have a higher range of pitches. To understand that a melody is made up from high and low pitched notes played one after the other, making a tune.
Duration	To recognise that different sounds can be long or short.	To know that rhythm means a pattern of long and short notes.	To know that 'duration' means how long a note, phrase or whole piece of music lasts. To know that the long and short sounds of a spoken phrase can be represented by a rhythm.
Dynamics	To understand that instruments can be played loudly or softly.	To know that dynamics means how loud o soft a sound is. To understand that sounds can be adapted to change their mood, e.g. through dynamics.	To know that dynamics can change the effect a sound has on the audience.

Tempo	• To recognise music that is 'fast' or 'slow'. • To understand that we can match our body movements to the speed (tempo) or pulse (beat) of music.	• To know that the 'pulse' is the steady beat that goes through music. • To know that tempo is the speed of the music	• To understand that the tempo of a musical phrase can be changed to achieve a different effect.
Musicianship – Understanding Music		• 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.	• Use body percussion, instruments and voices. • In the key centres of: C major, G major and A minor. •

		• 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.	• 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. • Sing short phrases independently.
Singing		• 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.	• 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, e.g. chorus. • Begin to understand where the music fits in the world. • 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 when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. crescendo, decrescendo, pause).
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: • C, D, E, F, G • F, G, A G, B, D • D, E, F♯, G, A • D, A, C	• 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, B♭, C, D, E • A, B, C, D, E Identify hand signals as notation, and recognise music notation on a stave of five lines.
Playing Instruments		• 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.	• Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major and G major.
Improvising		• Explore improvisation within a major and minor scale using the notes: C, D, E	• Explore improvisation within a major 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 creatin ; a rhythm pattern and a pitch pattern.	□ 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 un-tuned percussion, creating a musical conversation.

Concept	Y3	Y4	Y5	Y6
Listening	□ Discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary (Indian, classical, Battle Songs, Ballads, Jazz). • Understanding that music from different parts of the world has the stylistic features of music and relating it to other • Recognising and explaining the traditions of music using graphic notation, and • Describing the timbre, dynamic, different genres, musical vocabulary. • Beginning to show an awareness of dimensions of • Beginning to use musical (related to the	□ Recognising the use and development of motifs in music. □ Identifying gradual dynamic and tempo changes within a piece of music. □ Recognising and discussing discussing the stylistic features of Musical, Theatre, Blues, Dance Remix.). music). using musical vocabulary. □ Identifying common features musical vocabulary. □ Developing confidence in using detailed musical overall effect. related dimensions of music) when explaining the effect of the of a song can complement one another to create a coherent	□ Recognising and confidently discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary. □ Recognising and confidently different genres, styles and a piece of music using Rock and Roll). aspects of the Arts (Pop art, Film colours, justifying their choices with reference to detailed musical vocabulary. □ Identifying the way that features metre. □ Identifying scaled dynamics (crescendo/decrescendo)	□ Discussing musical eras in context, identifying how they have influenced each other, and discussing the impact of different Chinese, composers on the development of musical styles. □ Representing the features of musical vocabulary changes within a piece of music □ Representing changes in pitch, dynamics and texture using and textural details of a piece of between music, both verbally, and through styles and traditions of music. □ Comparing, discussing and choices with reference to musical movement. □ Recognising, naming and evaluating music using vocabulary. interrelated vocabulary (related to the inter-inter-related dimensions of □ Use musical vocabulary correctly

discussing improvements to their vocabulary to

within a piece of music. evaluate their own and

music) to discuss and the features of a piece of music.

when describing and evaluating own and others' work.

- Using musical

- Share your thoughts and feelings about the music.
  Talk about feelings created by the music.
  Walk, move or clap a steady beat as the tempo of the music changes.
  Talk about the words of a song. Think about why the music.
  Invent different actions to move in metre.

discuss the purpose of a piece of music.
occasion and purpose affects the way a piece of music sounds.
dimensions of music) when discussing improvements to their own and others' work.
related dimensions of music) to discuss and evaluate their own and others work.

- Evaluating how the venue, occasion and purpose affects the music.
- Find the beat or groove of the music together.
- Justify a personal opinion with reference to Musical Elements.
- Identify 2/4, 3/4, 6/8 and 5/4 metre.

- Using musical vocabulary by the music.
- Confidently using detailed musical vocabulary (related to the interwith others, changing the speed of music.
- Talk about feelings created by the time with the music.

of music.

- Using musical vocabulary (related to the inter-related dimensions of music) when with reference to Musical Elements.
- Find and demonstrate the beat as the tempo of the music changes.
- Talk about the words of a song. Think about why the music.
- Identify 2/4, 3/4, 6/8 and 5/4 metre.

	• Talk about what the song or piece of music means. • Identify some instruments you can hear playing. • Identify if it's a male or female voice singing the song.	• Identify when the song or piece of music was written. • Find and demonstrate the steady beat. Identify 2/4, 3/4, and 4/4 metre. • Identify the tempo as fast, slow or steady. • Identify: • Call and response • A solo vocal or instrumental line and the rest of the ensemble • A change in texture • Articulation on certain words • Programme music • Explain what a main theme is and identify when it is repeated. • Recall by ear memorable phrases heard in the music. • Identify major and minor tonality. • Describe legato and staccato.	• Identify the musical style of a song or piece of music. • Identify instruments by ear and through a range of media. • 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.	• Justify a personal opinion with reference to Musical Elements. • Identify 2/4, 4/4, 3/4, 6/8 and 5/4. • Explain a bridge passage and its position in a song. • Recall by ear memorable phrases heard in the music. Identify major and minor tonality, chord triads I, IV and V, and intervals within a major scale. • Explain the role of a main theme in musical structure. • Identify the sound of a Gospel choir and soloist, Rock band, symphony orchestra and A Cappella groups.
Composing	Composing a piece of music in a given style with voices and	Composing a coherent piece of music in a given style wit	Composing a detailed piece of music from a given	Improvising coherently and creatively within a given style,

	instruments (Battle Song, Indian Classical, Jazz, Swing). Combining melodies and rhythms to compose a multi-layered composition in a given style (pentatonic). Using letter name and rhythmic notation (graphic or staff), and key musical vocabulary to label and record their compositions.	voices, bodies and instruments. Beginning to improvise musically within a given style. Developing melodies using rhythmic variation, transposition, inversion, and looping. Creating a piece of music with at least four different layers and a clear structure.	stimulus with voices, bodies and instruments (Remix, Colours, Stories, Drama) Improvising coherently within a given style. Combining rhythmic patterns (ostinato) into a multi-layered composition using all the inter-related dimensions of music to add musical interest.	incorporating given features. Composing a multi-layered piece of music from a given stimulus with voices, bodies and Instruments. Composing an original song, incorporating lyric writing, melody writing and the composition of accompanying features, within a given structure. Developing melodies using rhythmic variation, transposition

- Suggesting and implementing improvements to their own work, using musical vocabulary.
- Use music technology, if available, to capture, change and combine sounds.
- Use simple dynamics. Compose song accompaniments on tuned and un-tuned percussion, using known rhythms and note values.
- Create a simple melody using crotchets, minims and perhaps paired quavers: 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) F, G
- F, G, A
- F, G, A, B♭
- F, G, A, B♭, 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)
- Using letter name, graphic and rhythmic notation and key musical vocabulary to label and record their compositions.
- Suggesting improvements to others' work, using musical vocabulary.
- Combine known rhythmic notation with letter names, to create short, pentatonic phrases using a limited range of five pitches, suitable for the instruments being learnt.
- Create music in response to music and video stimulus.
- Use music technology, if available, to capture, change and combine sounds.
- 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
- Using staff notation to record rhythms and melodies.
- Selecting, discussing and refining musical choices both alone and with others, using musical vocabulary with confidence.
- Suggesting and demonstrating improvements to own and others' work.
- 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 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 and changes in dynamics, pitch and texture. • Recording own composition using appropriate forms of notation and/or technology and incorporating. • Constructively critique their own and others' work, using musical vocabulary. • Plan and compose an eight or 16beat 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.Either of these melodies can be enhanced with rhythmic or simple chordal accompaniment. • Compose a ternary (ABA form) piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved. • 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).		
		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	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, B♭ F, G, A, B♭, C	Create a melody using 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, D C, D, E C, D, E, F C, D, E, F, G Start and end on the note C (C	

		Start and end on the note G (Pentatonic on G)	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, 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 D (D minor) E♭, F E♭, F, G E♭, F, G, B♭ E♭, F, G, B♭, C Start and end on the note E♭	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 D (D 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, A♭ F, G, A♭, B♭ F, G, A♭, B♭, C Start and end on the note F (F minor)	

			(E♭ major)	
Performing	Singing songs in a variety ofical mus styles with accuracy and control,	Singing longer songs in a variety of musical stylesm fro memory, with accuracy,	Singing songs in two or more parts, in a variety of l music styles from memory, with	Singing songs in two or more secure parts from memory, with
	demonstrating developing vocal technique. Singing and playing in time with peers, with some degree of accuracy and awareness of thei part in the group performance. Performing from basic staff notation, incorporating rhythm and pitch and being able to identify these symbols using musical terminology. Practise, rehearse and share a song that has been learned in the lesson from memory or with notation, and with confidence. Include any actions, instrumenta	control, fluency and a developing sense of expression including control of subtle dynamic changes. Singing and playing in time with peers with accuracy and awareness of their part in the group performance. Playing melody parts on tuned instruments with accuracy and control and developing instrumental technique . Playing syncopated rhythms with accuracy, control and fluency.	accuracy, fluency, control and expression. Working as a group to perform a piece of music, adjusting dynamics and pitch according to a graphic score, keeping in time with others and communicating with the group. Performing with accuracy and fluency from graphic and simple staff notation. Playing a simple chor l progression with accuracy and fluency. Explain why the song was	accuracy, fluency, control and expression . Working as a group to perform a piece of music, adjusting the interrelated dimensions of music as required, keeping in time with others and communicating with the group. Performing a solo or taking a leadership role within a performance . Performing with accuracy and fluency from graphic and staff notation and from their own notation . Performing by following a

	parts/improvisator 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, e.g. excitement, nerves, enjoyment.	Rehearse and enjoy the opportunity to share what ha been learned in the lessons. Explain why the song was chosen, including its composer and the historical and cultural context of the song. Communicate the meaning of the words and articulat them clearly. Use the structure of the song to communicate its mood and meaning in the performance. Talk about what the rehearsa and performance has taugh the student. Understand how th individual fits within the larger group ensemble.	chosen, including its composer and the historical and cultural context of the song. A student leads part of the rehearsal and part of th performance . Record the performance and compare it to a previous performance; explain how well the performance communicated the mood o each piece. Discuss and talk musically about the strengths and weaknesses of a performance . Collect feedback from the audience and reflect how	conductor's cues and directions. Perform a range of songs as a choir in school assemblies, school performance opportunities and t a wider audience. Understand the value o choreographing any aspect of a performance . Understand the importance of the performing space and how to use it. Record the performance; compare it to a previou performance . Collect feedback from the audience, and reflect how the audience believed in th performance . Discuss how the performance might change if it was repeated i
• Reflect on the performance • Discuss and respond to any feedback; consider how future performances might be different.	future performances might	a larger/smaller performance and how well it suited the	be different.	space. occasion.	
The History of	Understanding that music from	Recognising and discussing	Confidently discussing the	Discussing musical eras in	

Music (KS2 Listening only)	different times has different different genres, styles and discussing the impact of different musical vocabulary.(Also part | the stylistic features of genres, styles and traditions these have developed over of the Listening strand)	stylistic features of different have influenced each other, and time.(Also part of the strand)	context, identifying how they strand) traditions of music using composers on the development of musical styles. (Also part of the Listening strand)	features.(Also part of the of music and explaining how
The Inter-Related Dimensions of Music				
Pitch	To know that the group of pitches Solfa syllables in a song is called its 'key' and that whether a song piece of music, and a walking sounds happy or sad. • To know that some traditional is based on is common in rock and roll. five-notes called a 'pentatonic' scale. • To understand that a pentatonic C made by your voice. understand that varying	To know that a bass line is the lowest pitch line of notes in a make music sound sad. octave. bassline (where patterns of notes go up then down again) To know that a glissando in music means a sliding effect played on instruments or e.g. the pitch may slide up or down. To know that a melody can be adapted by changing its pitch. melody means changing its key, making it higher or lower pitched.	To understand that a minor key (pitch) can be used to represent the pitches in an a key decides To understand that major chords create a bright, happy sound. sound cheerful and upbeat. To know that a 'bent note' is a note that varies in its pitch, can suggest sadness and tension. D E G A. To know that 'transposing' a effects can be created using only your voice, for example by changing the pitch, dynamic or tempo of the sounds made.	To know that the To understand that 'major' key signatures use note pitches that music around the world To understand that 'minor' key signatures use note pitches that melody uses only the five notes To
Duration	To know that different notes have different durations, and that different rhythms creates	To know that combining different instruments playing rhythms played at once.	To know that 'poly-rhythms' means many different music notation show note duration, including the Kodaly beat.	To understand that all types of crotchets are worth one whole
	To know that written music tells you how long to play a note for.	layers of sound called 'texture'. To know that playing 'in time'; requires playing the notes for the correct duration as well a	To know that the duration of a note or phrase in music can be shown using a repeated symbol or the size of a symbol on a graphic score.	method which uses syllables to indicate rhythms. To understand that representing beats of silence or 'rests' in written music is important as it.

		at the correct speed. To know that a motif in music can be a repeated rhythm.		helps us play rhythms correctly To know that a quaver is worth half a beat.
Dynamics	To know that the word 'crescendo' means a sound getting gradually louder.	To know that changing the dynamics of a musical phrase or motif can change the texture of a piece of music.	To understand that varying effects can be created using only your voice, for example by changing the pitch, dynamic or tempo of the sounds made.	To know that a melody can be adapted by changing its dynamics.
Tempo		To know that playing in time means all performers playing together at the same speed.	To understand that a slow tempo can be used to make music sound sad. To understand that varying effects can be created using only your voice, for example by changing the pitch, dynamic or tempo of the sounds made.	To know that a melody can be adapted by changing its dynamics, pitch or tempo.

Musicianship – Understanding Music	Use body percussion, instruments and voices. In the key centres of: C major, F major, G major and A minor. In the time signatures of: 2/4, 3/4 and 4/4. Find and keep a steady beat. Copy back and improvise simple rhythmic patterns using minims, crotchets, quavers and their rests. Copy back and improvise simple melodic patterns using the notes:	Use body percussion, instruments and voices. In the key centres of: C major, F major, G major and A minor. In the time signatures of: 2/4, 3/4 and 4/4. Find and keep a steady beat. Listen and copy rhythmic patterns made of semibreves, minims, dotted crotchets, crotchets, quavers,	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	Use body percussion, instruments and voices. In the key centres of: C major, G major, D major, A minor and D 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 minims, dotted crotchets, crotchets, dotted quavers, triplet quavers, quavers,
	C, D, E G, A, B F, G, A A, B, C	semiquavers and their rests, by ear or from notation. Copy back melodic patterns using the notes: C, D, E C, D, E, G, A G, A, B G, A, B, D, E F, G, A A, B, C, D, E, F, G	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 F, G, A, B♭, C, D, E G, A, B, C, D, E, F♯	semiquavers and their rests, by ear or from notation. Copy back melodic patterns using the notes: D, E, F, G, A C, D, E, F, G, A, B G, A, B, C, D, E, F♯ D, E, F♯, G, A, B, C♯ A, B, C, D, E, F, G

Singing	• Sing as part of a choir. Sing a widening range of unison songs, of varying styles and • structures. Demonstrate good singing posture. Perform actions confidently and in time to a range of action songs. Sing songs from memory and/or from notation. • Sing with awareness of following the beat. • Sing with attention to clear diction. Sing expressively, with attention to the meaning of the words. Sing in unison. Understand and follow the leader or conductor. Copy back simple melodic phrases using the voice.	Rehearse and learn songs from memory and/or with notation. Sing in different time signatures: 2/4, 3/4 and 4/4. Sing as part of a choir with awareness of size: the larger, the thicker and richer the musical texture. Demonstrate good singing posture. Demonstrate vowel sounds, blended sounds and consonants. Sing 'on pitch' and 'in time'. Sing expressively, with attention to breathing and phrasing. Sing expressively, with attention to staccato and legato.	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.	Rehearse and learn songs from memory and/or with notation. Sing a broad range of songs as part of a choir, including those that involve syncopated rhythms, with a good sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style. Continue to sing in parts where appropriate. Sing in 2/4, 4/4, 3/4, 5/4 and 6/8. Sing with and without an accompaniment. Sing syncopated melodic patterns. Demonstrate and maintain good posture and breath control whilst singing. Sing expressively, with attention to breathing and phrasing.
		Talk about the different styles of singing used for different styles of song. Talk about how the songs and their styles connect to the world.	Talk confidently about how connected you feel to the music and how it connects in the world. Respond to a leader or conductor.	Sing expressively, with attention to dynamics and articulation. Lead a singing rehearsal. Talk about the different styles of singing used for the different styles of songs sung in this 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 shor sounds, using symbols and any appropriate means of notation. • Explore standard notation, using minims, semibreves, • dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B F, G, A, B♭, C G, A, B, C, D, E E, F♯, G♯, A, B Read and respond to semibreves, minims, crotchets and paired quavers. Identify • Stave • Treble clef • Tim	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 semibreves, minims, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B F, G, A, B♭, C G, A, B, C, D, E, F♯ D, E, F♯, G, A, B, C Read and respond to semibreves, minims, dotted crotchets, crotchets, quavers	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, B♭, C, D, E G, A, B, C, D, E, F♯ C, G, A♭, B♭G, G♯, A, B♭, C D, E, F, G, A, B, C E♭, F, G, A♭, B♭, C, D♭ Identify • Stave • Treble clef,	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 dotted semibreves, dotted minims, minims, triplet • crotchets, dotted crotchets, crotchets, dotted quavers, quavers • and semiquavers, and simple combinations of: C, D, E, F, G, A, B F, G, A, B♭, C, D, E F, G, A♭, B♭, C, D, E♭ G, A, B♭, C, D, E, F G, A, B, C, D, E, F♯

	signature • Lines and spaces on the stave. Identify and understand the differences between crotchets and paired quavers. Apply spoken word to rhythms understanding how to link each syllable to one musical note.	and semiquavers. Identify • Stave • Treble clef • Time signature. Identify and understand the differences between minims, crotchets, paired quavers and rests.	• Time signature. Read and respond to minims crotchets, quavers, dotted quavers and semiquavers. Recognise how notes are grouped when notated.	D, E, F, G, A D, E, F♯, A, B, C♯E, F♯, G, G♯, A, B C, C♯ E♭, F, G, A♭, B♭, C, D Identify • Stave • Treble clef • Time signature.
		□ Read and perform pitch □ notation within a range Follow and perform simple rhythmic scores to a stead beat: maintain individual parts accurately within the	□ 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.	□ Read and respond to minims crotchets, quavers, □ dotted quavers and □ semiquavers. Recognise how notes are grouped when notated. Identify the stave and symbols on

			rhythmic texture, achieving a sense of ensemble.	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/four time signatures. Read and perform pitch notation within an octave (e.g. C–C′/do–do).	the stave (such as the treble clef), the name of the notes on a line and in spaces, bar lines, a flat sign and a sharp sign.
Playing Instruments	Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major, G major and E major.	Rehearse and learn to play a simple melodic instrumental part by ear or from notation in C major, F major, G major and D major.	Rehearse and learn to play a simple melodic instrumental part by ear or from notation in C major, F major, G major, E♭ major, C minor and D	Rehearse and learn to play one of four differentiated instrumental parts by ear or from notation, in the tonal centres of C major, F major, G major, D major, E major,	

			minor. Play melodies on tuned percussion, melodi: 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 don as a whole class, with greate independence gained each lesson through smaller grou performance.	A major, E♭ major, D minor and F minor. Play a melody following staff notation written on one stave and using notes within an octave range (do–do); makes decision about dynamic range, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte) and moderately quiet (mezzo piano).
Improvising	Explore improvisation within a • major scale using the notes: C, D, E C, D, E, F, G C, D, E, G, A G, A, B	Explore improvisation within • a major scale using the notes: C, D, E C, D, E, G, A C, D, E, F, G	Explore improvisation within • a major scale, using the notes: C, D, E♭, F, G C, D, E, F, G C, D, E, G, A	Explore improvisation within a major scale, using the notes: C, D E, F, G G, A, B♭, C, D G, A, B, C, D

	• 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 un-tuned percussion, and instruments played in whole-class/group/individual/instrumental teaching), inventing short 'on-the-spot' responses using a limited note-range. Compose over a simple groove. Compose over a drone. Structure musical ideas (e.g. using echo or 'Question and Answer' phrases) to create music that has a beginning, middle and end.	• D, E, F♯, A, B • 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. Improvise over a groove.	• F, G, A, B♭, 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).	F, G, A, C, D Improvise over a groove, responding to the beat, creating satisfying melodic shape with varied dynamics and articulation.