**Music Objectives – Progression - Skills and Depth MTP (KAPOW)**

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|  | Year 1 and Year 2 | Year 3 and Year 4 | Year 5 and Year 6 |
| Cycle A Cycle B Links to ‘Model Music Curriculum’ (MMC) | AUTUMN: Heroes + Villains(Then Christmas Performance)KAPOW - Year 1 – SuperheroesChildren learn to identify changes in pitch and tempo and how to use these within music. Listening: Recognising tempo and pitch changes.Composing:Experimenting with tempo and pitch using tuned and untuned instruments. Performance:Playing simple patterns on tuned instruments incorporating high/low (pitch) and fast/slow (tempo). MMC Singing (1):See ‘Snap, Crackle, Pop!’.SPRING: Snap, Crackle, Pop!Year 2 ‘On this Island: British Songs and Sounds (London’s Burning)Children listen and respond to music, representing the Great Fire of London using their bodies and instruments. They learn and perform a song, and compose a short section of music as a group using their voices and instruments. Listening:Year 1: Responding expressively to music using your body. Year 2: Suggesting improvements to their work. Relating music to feelings. Composition:Year 1: Creating and selecting appropriate sounds to tell a story. Year 2: Creating short sequences of sound on a given idea**(MMC - Composing** • Improvising simple vocal chants, using ***question and answer*** phrases. • Creating musical sound effects and short ***sequences*** of sounds in response to stimuli.)Performance: Year 1: Singing short songs from memory, adding simple dynamics. Playing instruments expressively.Year 2: Recognising playing a short rhythm from simple notation.**MMC – Singing: (Y1)**• Sing simple songs, ***chants*** and rhymes from memory,singing collectively and at the same ***pitch***, responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in. • Begin with simple songs with a very small range • Sing a wide range of ***call and response*** songs, to control vocal pitch and to match the pitch they hear with accuracy. (See appendix) | AUTUMN: Up, Up + Away(Then Christmas Performance)KAPOW - Year 1 – SpaceYear 2 – Space (Classical music ‘The Planets’ by Holst.) Year 1 Children journey into space through music, movement, chanting and the playing of tuned percussion instruments, culminating in a final composition.Year 2 Children represent a planet through music and compose their own motif bookended by a soundscape to represent a journey through space. Listening:Year 1: Responding to music through expressive and appropriate movement. Year 2: Listening for and recognising instrumentation. Composition:Year 1: Creating a sequence of notes, creating a chant. Year 2: Creating a melodic motif from a set of five notes.**(MMC - Composing** • Creating music in response to a non-musical stimulus (e.g. a storm). • Working with partners to ***improvise*** simple ***question and answer*** phrases, to be sung and played on ***untuned percussion***, creating a musical conversation. • Using ***graphic symbols***, ***dot notation*** and ***stick notation***, as appropriate, to keep a record of composed pieces. • Use music technology, if available, to capture, change and combine sounds.)Performance:Year 1: Singing and playing in response to instructions as part of a class performance. Year 2: Performing a melodic motif musically. MMC –Singing (Y2):• Singing songs regularly with a ***pitch*** range of ***do-so*** with increasing vocal control. • Singing songs with a small pitch range pitching accurately. • Knowing 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***) SPRING: High Sea AdventuresKAPOW - ‘Year 1 – By The Sea’Children look at how to represent the sounds of the seaside using their voices, bodies and instruments and explore how music can convey a particular mood. Performance:Year 1: Performing from graphic notation.Year 2: Singing with confidence and expression. Listening:Year 1: Listening to and commenting on the descriptive features of music. Year 2: Using musical vocabulary to describe the music they hear. Composition:Year 1: Selecting appropriate instruments to create an intended effect, using dynamics and tempo to add interest. Year 2: Creating and making improvements to a soundscape.  | AUTUMN: MonstersKAPOW - Year 3 – BalladsListening to examples of ballads, children develop their understanding of them as a form of storytelling, before then writing lyrics for their own ballad in response to an animation. (MMC – Listening (Y3) developing pupils’ shared knowledge and understanding of the stories)(The skills here can be used with the aim of writing their own class ballad for harvest/Christmas performance.) MMC Singing (Y3): See ‘Vikings’Listening:Recognising the features of a ballad. Composition:Writing lyrics for a ballad.Performance:Performing a ballad as a class. SPRING: Friends, Romans + Countrymen(Then Easter Performance)KAPOW - Year 4 – RomansDrawing upon their understanding of repeating patterns un music. Children are introduced to the concept of motifs and develop their skills further by adapting, transposing and performing motifs. Listening:Recognising the use and development of motifs in music. CompositionCreating a motif-based composition and notating this using roman mosaic artwork.Performance:Playing melody parts on tuned instruments with accuracy and control, with developing vocal technique. SUMMER: ChangeKAPOW - Year 3 – VikingsChildren develop their singing skills while learning to recognise staff notation. ListeningDiscussing the features of battle songs using musical vocabulary.CompositionCreating a battle song with voices and untuned percussion.Performance:Singing songs with accuracy and control, with developing vocal technique. **MMC - Singing (Y3)**• Sing a widening range of ***unison*** songs of varying styles and structures with a ***pitch*** range of ***do–so***, tunefully and with expression. Perform ***forte*** and ***piano***, loud (*f*) and soft (*p*). • Perform actions confidently and in time to a range of action songs.• Walk, move or clap a steady ***beat*** with others, changing the speed of the beat as the ***tempo*** of the music changes. • Perform as a choir in school assemblies. | AUTUMN: EgyptKAPOW - ‘Year 5 – Egyptians’Children learn to identify the pitch and rhythm of written notes and then experiment with notating their compositions using hieroglyphs as well as standard staff notation.However, you may need to differentiate e.g. so that the lesson objectives are more appropriate for year 3. Performance:Performing accurately from graphic notation using voices and instruments.Listening:Identifying how the key features of music are written down, by following a score whilst listening. Composition:Creating a sound story using voices and instruments, and notate it using hieroglyphs.SPRING: Bedrock(Then Easter performance)KAPOW - Year 3 – MountainsBuilding on their knowledge of soundscapes, children create their own original compositions to match an animation, building up layers of texture and giving consideration to the dynamics, pitch and tempo throughout. Listening:Recognising and explaining the changes within a piece of music using musical vocabulary. Composition:Telling a story through layers of melody and rhythm. Performing: Performing a soundscape accurately, fluently and expressively. History of music:Appreciating classical music and unpick its narrative.SUMMER: It’s a kind of magicKAPOW - Year 4 – Rock and Roll (link to Queen’s “It’s a kind of magic”)Children learn about the significance of dancing within the evolution if music and learn to play a walking bass line, which is characteristic of this genre of music. Performing:Performing a walking bass line. Singing in time and in tune. Listening:Recognising the features of rock and roll music. History of music: Identifying the links between this and other genres of music. **(MMC - Singing (Y4)**• Continue to sing a broad range of unison songs with the range of an ***octave*** (***do–do***), pitching the voice accurately and following directions for getting louder (***crescendo***) and quieter (***decrescendo***). • Sing **rounds** and ***partner songs*** in different ***time signatures*** (2, 3 and 4 time) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony.• Perform a range of songs in school assemblies.  | AUTUMN: At War KAPOW – ‘Year 5 - Musical Theatre’Children learn how singing acting and dancing can be combined to give an overall performance to tell a story. Learning how this genre has changed over time before creating their own scene from a musical. MMC Singing (Y5)See ‘Ariba Ariba’Listening:Identify the features of songs from musical theatre. Composition:Composing an original piece or using familiar songs to tell a story. History of music:Understanding what musical theatre looked and sounded like across the decades. Performance:Participating in a group to tell a story. Performing a vocal ostinato as part of a layered ensemble. SPRING: End The WorldYear 5 – Spring ConcertYear 6 - KAPOW - ‘Year 6 – Leaver’s Song’Children create their very own leaver’s song personal to their experiences as a class; listening to and critiquing well known songs reflective of new beginnings, writing the lyrics for the chorus and verses and exploring the concept of the four chord backing track and composing melodies. Listening:Identify the way that the features of a song can complement one another to create a coherent overall effect. Using musical vocabulary correctly when describing the features of piece of music. Composition:Writing song lyrics within a given structure. Composing a melody within a given structure.Performance:Improvising over and singing known melodies to a 4-chord backing track. Singing in an ensemble with 2 or more independent parts. Performing a song as a class with accuracy, fluency, control and expression. SUMMER: Ariba, AribaYear 5 – External Music providerYear 6 – Leaver’s Concert**MMC - Singing (Y5)**• Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style. • Sing ***three-part*** rounds, ***partner songs***, and songs with a ***verse and a chorus***. • Perform a range of songs in school assemblies and in school performance opportunities.  |  AUTUMN: Greece Is the WordKAPOW – ‘Year 5 -Looping & remixing: Dance Music’Learning how dance music is created, focusing particularly on the use of loops, and learn to play a well-known song before putting a dance music spin on it. Performance:Playing their own composition in time with a backing rhythm.Listening:Hearing loops or sections of music within remixes. Composition:Creating their own remix using fragments of a known song. SPRING: Out of This WorldYear 5 – Spring ConcertKAPOW - Year 6 – ‘Leaver’s Song’Children create their very own leaver’s song personal to their experiences as a class; listening to and critiquing well known songs reflective of new beginnings, writing the lyrics for the chorus and verses and exploring the concept of the four chord backing track and composing melodies. Listening:Identify the way that the features of a song can complement one another to create a coherent overall effect. Using musical vocabulary correctly when describing the features of piece of music. Composition:Writing song lyrics within a given structure. Composing a melody within a given structure.Performance:Improvising over and singing known melodies to a 4-chord backing track. Singing in an ensemble with 2 or more independent parts. Performing a song as a class with accuracy, fluency, control and expression. SUMMER: HomeYear 5 – External Music providerYear 6 – Leaver’s Concert**(MMC - Singing (Y6)**• Sing a broad range of songs, including those that involve ***syncopated*** rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style. • Continue to sing ***three- and four-part rounds*** or partner songs, and experiment with positioning singers randomly within the group – i.e. no longer in discrete parts – in order to develop greater listening skills, balance between parts and vocal independence. • Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.  |
| **FS MUSIC** |
| Children sing songs, make music and dance, and experiment with ways of changing them. They represent their own ideas, thoughts and feelings through music and dance. (**FS Understanding**: Children follow instructions involving several ideas or actions. They answer ‘how’ and ‘why’ questions about their experiences)In foundation, the children will be working towards the early learning goal but will start to extend their musical learning through accessing:AUTUMN: KAPOW - ‘Year 1 - All about me’Children get to know one another through games and activities designed to introduce them to the musical concepts of pulse and rhythm. Performance:Clapping and playing in time to the pulse. Playing simple rhythms on an instrument. Listening:Understanding the difference between pulse and rhythm.Composition:Improvising vocally within a given structure.SPRING AND SUMMER:KAPOW - Year 1 - Fairytales/Traditional TalesPupils are introduced to the concept of timbre, creating sounds to represent characters and key moments in a story. They explore dynamics through untuned percussion and create rhythmic patterns to tell a familiar fairytale. Performance:Performing short chants from memory, with expression. Listening:Responding to a sound by likening it to a character or mood. Composition:Creating and selecting sounds to match a character or mood. |
| SkillsGreen – area of musicBlue – Cycle A skillsOrange – Cycle B skillsPurple- Links to ‘Model Music Curriculum’ | LISTENING, APPRAISING & RESPONDING:Listening to a range of high- quality live & recorded music. (Year 1 focus) Recognising and understanding the difference between pulse and rhythm. Understanding that different types of sounds are called timbres. Recognising basic tempo, dynamic and pitch changes (faster/slower, louder/quieter & higher/lower). Describing the character, mood, or ‘story’ of music their listen to, both verbally & through movement. Describing the differences between two pieces of music. Expressing a basic opinion about music (like/dislike). Listening with attention to detail and recall sounds with increasing aural memoryListening to and repeating short simple rhythmic patterns. **(MMC -Musicianship** **Pulse/Beat** • Walk, move or clap a steady ***beat*** with others, changing the speed of the beat as the ***tempo*** of the music changes. • Use ***body percussion***, (e.g. clapping, tapping, walking) and ***classroom percussion,*** playing repeated rhythm patterns (***ostinati***) and short, pitched patterns on ***tuned instruments*** to maintain a steady beat. • Respond to the ***pulse*** in recorded/live music through movement and dance. (See appendix)**Rhythm** • Perform short copycat rhythm patterns accurately, led by the teacher. • Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat. • Perform word-pattern chants; create, retain and perform their own rhythm patterns. Listening and responding to other performers by playing as part of a group. **(MMC - Musicianship** **Pitch** • Listen to sounds in the local school environment, comparing high and low sounds.)COMPOSING:Create sounds and music using the interrelated dimensions of music(Year 1 Focus) Selecting and creating short sequences of sound with voices or instruments to represent 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. (MMC – Composing • Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns. • Use music technology, if available, to capture, change and combine sounds. • Recognise how graphic notation can represent created sounds. Explore and invent own symbols, for example:  PERFORMING:(Year 1 Focus)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, tuned and untuned instruments. Copying back short rhythmic and melodic phrases on percussion instruments. Responding to simple instructions such as tempo and dynamic changes as part of a class performance. Performing from graphic notation. **(MMC - Musicianship** **Pitch** • Sing familiar songs in both low and high voices and talk about the difference in sound. • Explore percussion sounds to enhance storytelling.• Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum.) | LISTENING, APPRAISING & RESPONDING:Listening to a range of high- quality live & recorded music. (Year 2 focus) 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 with attention to detail and recall sounds with increasing aural memoryListening to and repeating a short, simple melody by ear. **(MMC – Musicianship Pitch** • Play a range of singing games based on the ***cuckoo interval,*** matching voices accurately, supported by a leader playing the melody. • Sing short phrases independently within a singing game or short song. • Respond independently to pitch changes heard in short ***melodic phrases***, indicating with actions (e.g. stand up/sit down, hands high/hands low). Suggesting improvements to their own and other’s work. COMPOSING:Create sounds and music using the interrelated dimensions of music(Year 1) Creating a simple graphic score to represent a composition.Beginning to make improvements to their work as suggested by the teacher.(Year 2) Selecting and creating longer sequences of appropriate sounds with voices or instruments to represent a given idea. MMC – Musicianship (Y2)**Rhythm**• Creating and performing their own chanted rhythm patterns with the same stick notation.Successfully combining and layering several instrumental and vocal patterns within a given structure. Creating simple melodies from 5 or more notes. Choosing appropriate dynamics, tempo and timbre for a piece of music. Using letter name and graphic notation to represent the details of their composition. (MMC – Musicianship• Recognise dot notation and match it to 3-note tunes played on ***tuned percussion***, for example: Beginning to suggest improvements to their own work. PERFORMING:(Year 2 Focus) Using their voices expressively when singing including the use of basic dynamics (loud and quiet). Singing short songs from memory, with melodic and rhythmic accuracy. Copying longer rhythmic patterns on un-tuned percussion, keeping a steady pulse. Performing expressively using dynamics and timbre to alter sounds as appropriate. Singing back short melodic patterns by ear and play short melodic patterns from letter notation.  | LISTENING, APPRAISING & RESPONDING:Listening to a range of high- quality live & recorded music. (Year 3 Focus) Discussing the stylistic features of a genre (ballad).Understanding that music is from different parts of the world, and different times, and have different features. Recognising and explaining the changes within a piece of music using musical vocabulary. Describe the timbre, dynamic, and textural details from a piece of music, both verbally, and through movement. Beginning to show an awareness of metre. Recognising and beginning to discuss changes within a piece of music. Listening with attention to detail and recall sounds with increasing aural memoryBeginning to use musical vocabulary (related to the inter-related dimensions of music) when discussing improvements to their own and others’ work. COMPOSING:Create sounds and music using the interrelated dimensions of musicComposing a piece of music in a given style with voices and instruments (Battle song)Combining melodies and rhythms to compost 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. Suggesting and implementing improvements to their own work, using musical vocabulary. **(MMC - Composing (Y3)****Improvise** • Become more skilled in ***improvising,*** inventing short ‘on-the-spot’ responses using a limited note-range. • Structure musical ideas (e.g. using ***echo*** or ***question and answer phrases***) to create music that has a beginning, middle and end. Pupils should compose in response to different stimuli, e.g. stories, verse, images (paintings and photographs) and musical sources. **Compose** • Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (***do, re and mi***). • Compose song accompaniments on untuned percussion using known rhythms and ***note values***.  PERFORMING:(Year 3 Focus) Singing songs in a variety of musical styles with accuracy and control, demonstrating developing technique. Singing and playing in time with peers with some degree of accuracy and awareness of their part in the group performance. Performing from basic staff notation, incorporating rhythm and pitch and be able to identify these symbols using musical terminology. **(MMC - Performing (Y3)**• Develop facility in playing tuned percussion or a melodic instrument. Play and perform melodies following ***staff notation*** using a small range (e.g. ***Middle C***–E/do–mi) as a whole class or in small groups (e.g. ***trios*** and ***quartets***). • Use listening skills to correctly order phrases using ***dot notation***, showing different arrangements of notes C-D-E/do-re-mi (see illustration): Individually (***solo***) copy stepwise melodic phrases with accuracy at different speeds; ***allegro*** and ***adagio***, fast and slow. Extend to question-and-answer phrases. **Reading Notation** • Introduce the ***stave****,* lines and spaces, and ***clef***. Use ***dot notation*** to show higher or lower pitch. • Introduce and understand the differences between ***crotchets*** and ***paired quavers***. • Apply word chants to rhythms, understanding how to link each syllable to one musical note.) | LISTENING, APPRAISING & RESPONDING:Listening to a range of high- quality live & recorded music. (Year 4 Focus) Recognising the use and development of motifs in music. Identifying gradual dynamic and tempo changes within a piece of music. Recognising and discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary (Rock and Roll). Identifying common features between different genres, styles and traditions of music. Recognising, naming and explaining the effect of the interrelated dimensions of music. Identifying scaled dynamics (crescendo/decrescendo) within a piece of music. Using a musical vocabulary to discuss the purpose of a piece of music. Listening with attention to detail and recall sounds with increasing aural memoryUsing musical vocabulary (related to the inter-related dimensions of music) when discussing improvements to their own and others’ work. COMPOSING:Create sounds and music using the interrelated dimensions of music(Year 4 focus) Composing a coherent piece of music in a given style with voice, bodies & instruments. Developing melodies using rhythmic variation, transposition, inversion, and looping. Creating a piece of music with at least 4 different layers and a clear structure. 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. **(MMC - Composing (Y4)****Improvise** • ***Improvise*** on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (***legato***) and detached (***staccato***). • Begin to make compositional decisions about the overall structure of improvisations. Continue this process in the composition tasks below. **Compose** • Combine known rhythmic notation with letter names to create short ***pentatonic*** phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions. • Arrange individual notation cards of known note values (i.e. ***minim, crotchet, crotchet rest*** and ***paired quavers***) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars. Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip. • Introduce ***major*** and ***minor*** chords. • Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work. • Capture and record creative ideas using any of: o graphic symbols o rhythm notation and time signatures o ***staff notation*** o technology. PERFORMING:Singing longer songs in a variety of musical styles from memory, with accuracy, 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 control developing instrumental technique. Playing syncopated rhythms with accuracy, control and fluency. Performing from basic staff notation, incorporating rhythm and pitch and identifying these symbols using musical terminology. **(MMC - Performing** **Instrumental Performance (Y4)**• Play and perform melodies following staff notation using a small range (e.g. Middle C–G/do–so) as a whole-class or in small groups. • Perform in two or more parts (e.g. ***melody and accompaniment*** or a ***duet***) from simple notation using instruments played in whole class teaching. Identify ***static*** and ***moving parts***. • Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A). **Reading Notation** • Introduce and understand the differences between minims, crotchets, paired quavers and rests. • Read and perform pitch notation within a defined range (e.g. C–G/do–so). • Follow and perform simple rhythmic ***scores*** to a steady beat: maintain individual parts accurately within the rhythmic ***texture***, achieving a sense of ensemble.  | LISTENING, APPRAISING & RESPONDING:Listening to a range of high- quality live & recorded music. (Year 5 focus)Recognising and confidently discussing the stylistic feature of different genres, styles and music using musical vocabulary, and explaining how these have developed over time (Musical Theatre).Representing the features of a piece of music using graphic notation, and colours, justifying their choices with reference to musical vocabulary. Comparing, discussing and evaluating music using detailed musical vocabulary. (Year 6)See cycle BListening with attention to detail and recall sounds with increasing aural memory(Year 5) Developing confidence in using detailed musical vocabulary (related to the inter-related dimensions of music) to discuss and evaluate their own and others’ work. (Year 6)See Cycle BCOMPOSING:Create sounds and music using the interrelated dimensions of music(Year 5 focus) Composing a detailed piece of music from a given stimulus with voices, bodies & instruments.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. 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. (Year 6)See cycle B**(MMC – Composing (Y5)** **Improvise** • ***Improvise*** freely over a ***drone***, developing sense of shape and character, using ***tuned percussion*** and melodic instruments. • Improvise over a simple ***groove***, responding to the ***beat***, creating a satisfying melodic shape; experiment with using a wider range of ***dynamics***, including very loud (***fortissimo***), very quiet (***pianissimo***), moderately loud (***mezzo forte***), and moderately quiet (***mezzo piano***). Continue this process in the composition tasks below. **Compose** • Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment. • Working in pairs, compose a short ***ternary*** piece. • Use chords to compose music to evoke a specific atmosphere, mood or environment. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book. • Capture and record creative ideas using any of: o graphic symbols o rhythm notation and ***time signatures*** o ***staff notation*** o technology.  PERFORMING:(Year 5)Singing songs in 2 or more parts, in variety of musical styles from memory, with 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 time with others and communicating with the group. Performing with accuracy and fluency from graphic and simple notation. Playing a simple chord progression with accuracy and fluency. (Year 6)See Cycle B. **(MMC – Performing (Y5)** **Instrumental Performance** • Play melodies on ***tuned percussion***, melodic instruments or keyboards*,* following ***staff notation*** written on one stave and using notes within the Middle C–C′/do–do range. This should initially be done as a whole class with greater independence gained each lesson through smaller group performance. • Understand how ***triads*** are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs (e.g. *Yellow Submarine* by The Beatles). • Perform a range of repertoire pieces and ***arrangements*** combining acoustic instruments to form mixed ensembles, including a school orchestra. • Develop the skill of ***playing by ear*** on tuned instruments, copying longer phrases and familiar melodies. **Reading Notation** • Further understand the differences between ***semibreves***, ***minims***, ***crotchets*** and ***crotchet rests***, ***paired quavers*** and ***semiquavers***. • Understand the differences between 2/4, 3/4 and 4/4 time signatures. • Read and perform pitch notation within an octave (e.g. C–C′/do–do). • Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.  | LISTENING, APPRAISING & RESPONDING:Listening to a range of high- quality live & recorded music. (Year 5 focus)Recognising and confidently discussing the stylistic feature of different genres, styles and music using musical vocabulary, and explaining how these have developed over time (Dance Remix).See cycle A for year 5 continued. (Year 6)Identify the way that features of a song can complement one another to create a coherent overall effect. Use musical vocabulary correctly when describing and evaluating the features of a piece of music. Discussing musical eras in context, identifying how they have influenced each other, and discussing the impact of different composers on the development of musical styles. Evaluating how the venue, occasion and purpose affects the way a piece of music sounds. Listening with attention to detail and recall sounds with increasing aural memory(Year 5) See Cycle A(Year 6)Confidently using detailed musical vocabulary (related to the inter-related dimensions of music) to discuss and evaluate their own and others’ work. COMPOSING:Create sounds and music using the interrelated dimensions of music(Year 5 focus)See cycle A(Year 6)Composing an original song, incorporating lyric writing, melody writing and the composition of accompanying features, within a given structure. Recording own composition using appropriate forms of notation and/or technology. **(MMC - Composing** **Improvise** Extend improvisation skills through working in small groups to: • Create music with multiple sections that include repetition and contrast. • Use chord changes as part of an improvised sequence. • Extend improvised melodies beyond 8 beats over a fixed ***groove***, creating a satisfying melodic shape. **Compose** • Plan and compose an 8- or 16-beat melodic phrase using the ***pentatonic*** scale (e.g. C, D, E, G, A) and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody. • Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. • Either of these melodies can be enhanced with rhythmic or chordal accompaniment. • Compose a ***ternary*** piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.  PERFORMING:(Year 5)See Cycle A(Year 6)Singing songs in 2 or more secure parts from memory, with accuracy, fluency, control and expression. Working as a group to perform a piece 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. **(MMC- Performing** **Instrumental Performance (Y6)**• Play a melody following ***staff notation*** written on one stave and using notes within an ***octave range (do–do)***; make decisions about dynamic range, including very loud (*ff*), very quiet (*pp*), moderately loud (*mf*) and moderately quiet (*mp*). Accompany this same melody, and others, using block chords or a bass line. This could be done using keyboards, ***tuned percussion*** or tablets, or demonstrated at the board using an online keyboard. • Engage with others through ensemble playing (e.g. school orchestra, band, mixed ensemble) with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line. **Reading Notation** • Further understand the differences between ***semibreves, minims, crotchets, quavers*** and ***semiquavers***, and their equivalent ***rests***. • Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do). • Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations. • Read and play from notation a four-bar phrase, confidently identifying note names and durations.  |
| DepthTeach – Practice - Repeat | To know how some sounds are made and changed. To be able to make a changes to short sequence  | Use knowledge of dynamics, timbre and pitch to organize music. Know how sounds can be made and changed to suit a situation.  |  |  | Create sounds expressively. Create songs with an understanding of the relationship between lyrics and melody. Use standard musical notation of crotchet, minim and semibreve. Read the musical stave and work out the notes, EGBDF and FACE.  |  |

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| DepthTeach – Practice - Repeat | We aim to achieve a **depth of learning** by teaching, practicing and repeating those **skills related to exploring and experimenting with sound. Explaining how that sound is being made, and what was changed to make a new/different sound.** Children are given opportunities to **experience a range of musical sources** and pupils' are encouraged to **demonstrate their knowledge through a variety of wider opportunities.**SMSC LINK: CULTURAL * Willingness to participate in and respond positively to artistic, musical, sporting and cultural opportunities.

SPIRITUAL* Sense of enjoyment and fascination in learning about themselves, others and the world around them.
* Use of imagination and creativity in their learning.
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