



MUSIC CURRICULUM PROGRESSION OF SKILLS DOCUMENT

The foundation of this document is the model Music Curriculum (March 2021) alongside the Early Learning Goals and Development Matters for EYFS

Early Learning Goal (ELG): Being Imaginative and Expressive

Children at the expected level of development will:

- ♣ Invent, adapt and recount narratives and stories with peers and their teacher;
- ♣ Sing a range of well-known nursery rhymes and songs;
- ♣ Perform songs, rhymes, poems and stories with others, and, - when appropriate - try to move in time with music.

Development Matters - Non-statutory curriculum guidance for the early years foundation stage.

- ♣ Explore, use and refine a variety of artistic effects to express their ideas and feelings.
- ♣ Return to and build on their previous learning, refining ideas and developing their ability to represent them.
- ♣ Create collaboratively, sharing ideas, resources and skills.
- ♣ Listen attentively, move to and talk about music, expressing their feelings and responses.
- ♣ Sing in a group or on their own, increasingly matching the pitch and following the melody

National Curriculum – Key Stage 1:

Key stage 1 Pupils should be taught to:

- ♣ use their voices expressively and creatively by singing songs and speaking chants and rhymes
- ♣ play tuned and untuned instruments musically
- ♣ listen with concentration and understanding to a range of high-quality live and recorded music
- ♣ experiment with, create, select and combine sounds using the inter-related dimensions of music.

National Curriculum Key Stage 2:

Key stage 2 Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory.

Pupils should be taught to:


- ♣ play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression
- ♣ improvise and compose music for a range of purposes using the inter-related dimensions of music
- ♣ listen with attention to detail and recall sounds with increasing aural memory
- ♣ use and understand staff and other musical notations
- ♣ appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians
- ♣ develop an understanding of the history of music

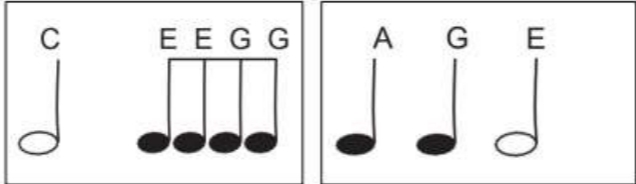
PROGRESSION DOCUMENT SECTIONS:

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7	Musicianship: Rhythm
8-9	Musicianship: Pitch


STRAND/ Unit	Nursery	Reception	Year 1	Year 2
Singing	<ul style="list-style-type: none"> Remember and sing entire songs. 	<ul style="list-style-type: none"> Learn rhymes, poems and songs Sing in a group or on their own, increasingly matching the pitch and following the melody. 	<ul style="list-style-type: none"> Sing simple songs, chants and rhymes (e.g. Boom Chicka Boom) 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, mi-so (e.g. Hello, How are You), and then slightly wider (e.g. Bounce High, Bounce Low). Include pentatonic songs (e.g. Dr Knickerbocker). Sing a wide range of call and response songs (e.g. Pretty Trees Around the World from Rhythms of Childhood), to control vocal pitch and to match the pitch they hear with accuracy. 	<ul style="list-style-type: none"> Sing songs regularly with a pitch range of do-so with increasing vocal control. Sing songs with a small pitch range (e.g. Rain, Rain Go Away), pitching accurately. Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. crescendo, decrescendo, pause)
Key Vocabulary (Vocab in bold is new to the year group.)	song, nursery rhyme, tune, loud, quiet	rhymes, songs, loud, quiet, tune, voice, high, low	chants, pitch, call, response, melody, singers, vocal, voice	perform, performance, pitch, dynamics, tempo, crescendo, decrescendo audience
	Year 3	Year 4	Year 5	Year 6
	<ul style="list-style-type: none"> Sing a widening range of unison songs of varying styles and structures with a pitch range of do-so (e.g. Extreme Weather), tunefully and with expression. Perform forte and piano, loud and soft. Perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders). Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. Perform as a choir in school assemblies. 	<ul style="list-style-type: none"> Continue to sing a broad range of unison songs with the range of an octave (do-do) (e.g. One More Day—a traditional sea shanty) 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) (e.g. Our Dustbin) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony (e.g. Hear the Wind). Perform a range of songs in school assemblies. 	<ul style="list-style-type: none"> Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style. Sing three-part rounds, partner songs, and songs with a verse and a chorus. Perform a range of songs in school assemblies and in school performance opportunities. 	<ul style="list-style-type: none"> Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style. Continue to sing three- and four-part rounds (e.g. Calypso by Jan Holdstock) 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.
Key Vocabulary (Vocab in bold is new to the year group.)	verse, chorus, unison, introduction, dynamics, vocal, melody, tempo	octave, crescendo, decrescendo, time signatures, round, solo, choir/choral	verse, chorus, three-part, ensemble, repertoire, phrasing, pitching, style	syncopated, rounds, phrases, harmony, balance, dynamics, ensemble, choir/choral

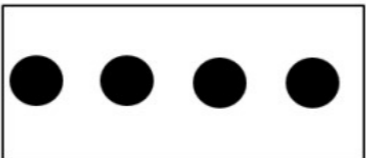
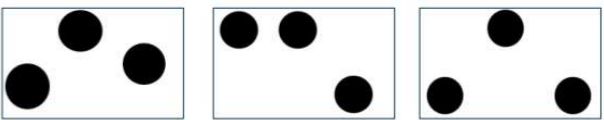
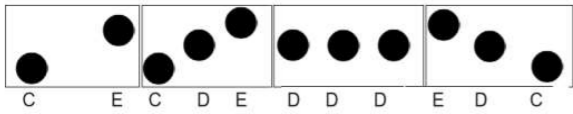
STRAND/ Unit	Nursery	Reception	Year 1	Year 2
Listening	<ul style="list-style-type: none"> Listen with increased attention to sounds. Respond to what they have heard, expressing their thoughts and feelings. 	<ul style="list-style-type: none"> Listen carefully to rhymes and songs, paying attention to how they sound. Listen, move to and talk about music, expressing their feelings and responses. Watch and talk about performance art, expressing their feelings and responses. 	<ul style="list-style-type: none"> Western Film and Classical tradition: e.g., Mozart (Classical), Holst (20th Century) Popular Music: e.g., Bush (Art Pop); Rainey (Blues) Musical traditions: e.g., Samba (Brazil) <p>Year 1 - Model Music Curriculum 2021 - YouTube</p>	<ul style="list-style-type: none"> Western Film and Classical tradition: e.g., Mozart (Classical), Holst, Ravel (20th Century); Clyne (21st Century) Popular Music: e.g., Presley (Rock 'n' Roll); The Beatles (Pop); Bush (Art Pop); Rainey (Blues) Musical traditions: e.g., Gamelan (Indonesia); Samba (Brazil) <p>Year 2 - Model Music Curriculum 2021 - YouTube</p>
Key Vocabulary (Vocab in bold is new to the year group.)	loud, quiet, happy, sad, calm, angry, fast, slow	speed, fast, emotions words , respond, quiet, soft	Classical, tradition, Samba, Blues, orchestra, groove, drums, percussion	Gamelan, Rock'n'Roll, Pop, glockenspiel, tempo, audience, keyboard, guitar
	Year 3	Year 4	Year 5	Year 6
	<ul style="list-style-type: none"> Western Film and Classical tradition: e.g., Handel (Baroque); Mussorgsky (Romantic); Rahman (21st Century); Mozart (Classical), Holst, Ravel (20th Century); Clyne (21st Century) Popular Music: e.g., Brown (Funk); Chic (Disco); Presley (Rock 'n' Roll); The Beatles (Pop); Bush (Art Pop); Rainey (Blues) Musical traditions: e.g., Indian Classical (India); Gamelan (Indonesia); Samba (Brazil) <p>Year 3 - Model Music Curriculum 2021 - YouTube</p>	<ul style="list-style-type: none"> Western Film and Classical tradition: e.g., Beethoven (Classical); Hidegard (Early); Rutter (20th Century); Handel (Baroque); Mussorgsky (Romantic); Rahman (21st Century); Mozart (Classical), Holst, Ravel (20th Century); Clyne (21st Century) Popular Music: e.g., Duke Ellington (Jazz); Oasis (90s Indie); Brown (Funk); Chic (Disco); Presley (Rock 'n' Roll); The Beatles (Pop); Bush (Art Pop); Rainey (Blues) Musical traditions: e.g., Bhangra (Punjab); Calypso (Trinidad); Indian Classical (India); Gamelan (Indonesia); Samba (Brazil) <p>Year 4 - Model Music Curriculum 2021 - YouTube</p>	<ul style="list-style-type: none"> Western Film and Classical tradition: e.g., Vaughan Williams, Coleridge-Taylor, Britten (20th Century); Beethoven (Classical); Hidegard (Early); Rutter (20th Century); Handel (Baroque); Mussorgsky (Romantic); Rahman (21st Century); Mozart (Classical), Holst, Ravel (20th Century); Clyne (21st Century) Popular Music: e.g., Bjork (90s singer/songwriter); Bronski Beat (80s synth/Pop); Duke Ellington (Jazz); Oasis (90s Indie); Brown (Funk); Chic (Disco); Presley (Rock 'n' Roll); The Beatles (Pop); Bush (Art Pop); Rainey (Blues) Musical traditions: e.g., Drumming (Nigeria); Choral (South Africa); Bhangra (Punjab); Calypso (Trinidad); Indian Classical (India); Gamelan (Indonesia); Samba (Brazil) <p>Year 5 - Model Music Curriculum 2021 - YouTube</p>	<ul style="list-style-type: none"> Western Film and Classical tradition: e.g., Tchaikovsky (Romantic); Meredith (21st Century); Vaughan Williams, Coleridge-Taylor, Britten (20th Century); Beethoven (Classical); Hidegard (Early); Rutter (20th Century); Handel (Baroque); Mussorgsky (Romantic); Rahman (21st Century); Mozart (Classical), Holst, Ravel (20th Century); Clyne (21st Century) Popular Music: e.g., Destiny's Child (90s RnB); Bjork (90s singer/songwriter); Bronski Beat (80s synth/Pop); Duke Ellington (Jazz); Oasis (90s Indie); Brown (Funk); Chic (Disco); Presley (Rock 'n' Roll); The Beatles (Pop); Bush (Art Pop); Rainey (Blues) Musical traditions: e.g., Folk (Middle East, England, Poland); Tango (Argentina); Drumming (Nigeria); Choral (South Africa); Bhangra (Punjab); Calypso (Trinidad); Indian Classical (India); Gamelan (Indonesia); Samba (Brazil) <p>Year 6 - Model Music Curriculum 2021 - YouTube</p>
Key Vocabulary (Vocab in bold is new to the year group.)	Baroque, Romantic, Funk, Disco, synthesizer, riff, backing vocals, bass	Jazz, Indie, Calypso, Bhangra, hook, musical style, texture, lyrics	songwriter, rock, structure, ballad, bass line, bridge, solo, string section	RnB, Tango, Folk, gospel, dimensions, producer, cover, style indicator

STRAND/ Unit	Nursery	Reception	Year 1	Year 2
Composing	<ul style="list-style-type: none"> • Create their own songs or improvise a song around one they know 	<ul style="list-style-type: none"> • Explore, use and refine a variety of artistic effects to express their ideas and feelings. • Return to and build on their previous learning, refining ideas and developing their ability to represent them. • Create collaboratively, sharing ideas, resources and skills 	<ul style="list-style-type: none"> • Improvise simple vocal chants, using question and answer phrases. • Create musical sound effects and short sequences of sounds in response to stimuli, e.g. a rainstorm or a train journey. Combine to make a story, choosing and playing classroom instruments (e.g. rainmaker) or sound-makers (e.g. rustling leaves). • Understand the difference between creating a rhythm pattern and a pitch pattern. • Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns. • Use music technology, if available, to capture, change and combine sounds. • Recognise how graphic notation can represent created sounds. Explore and invent own symbols, for example: 	<ul style="list-style-type: none"> • Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch). • Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation. • Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces. • Use music technology, if available, to capture, change and combine sounds.
Key Vocabulary (Vocab in bold is new to the year group.)	words, change, sing, play, rhyme	share, patterns, copy, play, together, emotion words , fast, slow, loud, quiet	question, answer, sequence, rhythm, pitch, shapes, graphic, compose	improvise, compose, untuned, graphic symbols, dot notation, stick notation, dynamics, audience
	Year 3	Year 4 – RECORDER/CLARINET	Year 5	Year 6
	<p>Improvise</p> <ul style="list-style-type: none"> • Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played in whole-class/group/individual/instrumental teaching), inventing short 'on-the-spot' responses using a limited note-range. • Structure musical ideas (e.g. using echo or question and answer phrases) to create music that has a beginning, middle and end. Pupils should compose in response to different stimuli, e.g. stories, verse, images (paintings and photographs) and musical sources. <p>Compose</p> <ul style="list-style-type: none"> • Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi). • Compose song accompaniments on untuned percussion using known rhythms and note values. 	<p>Improvise</p> <ul style="list-style-type: none"> • Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato). • Begin to make compositional decisions about the overall structure of improvisations. Continue this process in the composition tasks below. <p>Compose</p> <ul style="list-style-type: none"> • Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions. 	<p>Improvise</p> <ul style="list-style-type: none"> • Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments. • Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano). Continue this process in the composition tasks below. <p>Compose</p> <ul style="list-style-type: none"> • Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment. • Working in pairs, compose a short ternary piece. • Use chords to compose music to evoke a specific atmosphere, mood or environment. 	<p>Improvise</p> <p>Extend improvisation skills through working in small groups to:</p> <ul style="list-style-type: none"> • 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. <p>Compose</p> <ul style="list-style-type: none"> • Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody. • 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.

		<ul style="list-style-type: none"> • 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.  <ul style="list-style-type: none"> • Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip. • Introduce major and minor chords. • Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work. • Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, staff notation, technology. 	<p>For example, La Mer by Debussy and The River Flows In You by Yiruma both evoke images of water. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book.</p> <ul style="list-style-type: none"> • Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, staff notation, technology. 	<ul style="list-style-type: none"> • Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.
<p>Key Vocabulary (Vocab in bold is new to the year group.)</p>	<p>improvise, compose, echo, tempo, dynamics, rhythm, accompaniment, texture</p>	<p>structure, legato, staccato, minim, crotchet, rest, quavers, pentatonic</p>	<p>drone, tuned percussion, groove, beat, fortissimo, pianissimo, mezzo piano/forte, ternary</p>	<p>sections, repetition, pentatonic, contrast, tempo, pitch, timbre, structure</p>

STRAND/ Unit	Nursery	Reception	Year 1	Year 2
Musicianship Pulse/Beat	<ul style="list-style-type: none"> Play instruments with increasing control to express their feelings and ideas. 	<ul style="list-style-type: none"> Combine different movements with ease and fluency. 	<ul style="list-style-type: none"> Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. Use body percussion, (e.g. clapping, tapping, walking) and classroom percussion (shakers, sticks and blocks, etc.), playing repeated rhythm patterns (ostinati) and short, pitched patterns on tuned instruments (e.g. glockenspiels or chime bars) to maintain a steady beat. Respond to the pulse in recorded/live music through movement and dance, e.g. o Stepping (e.g. Mattachins from Capriol Suite by Warlock), o Jumping (e.g. Trepak from The Nutcracker by Tchaikovsky) o Walking on tiptoes (e.g. Scherzo from The Firebird Suite by Stravinsky) 	<ul style="list-style-type: none"> Understand that the speed of the beat can change, creating a faster or slower pace (tempo). Mark the beat of a listening piece (e.g. Bolero by Ravel) by tapping or clapping and recognising tempo as well as changes in tempo. Walk in time to the beat of a piece of music or song (e.g. La Mousique by Susato). Know the difference between left and right to support coordination and shared movement with others. Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats. Identify the beat groupings in familiar music that they sing regularly and listen to, e.g. in 2 Maple Leaf Rag by Joplin, in 3 The Elephant from Carnival of the Animals by Saint-Saëns
Key Vocabulary (Vocab in bold is new to the year group.)	drum, claves, beat, pattern	tap, stamp, walk, drum, body percussion, tambourine, beat, move	beat, tempo, percussion, ostinato, tuned instrument, pulse, shakers, repeated, steady	tempo, pace, pulse, beat groupings, rhythm, untuned percussion, coordinate, speed
	Year 3	Year 4 – RECORDER/CLARINET	Year 5	Year 6
	<ul style="list-style-type: none"> Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases. 	<ul style="list-style-type: none"> Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble. 	<ul style="list-style-type: none"> Understand the differences between 2/4, 3/4 and 4/4 time signatures. 	As Year 5
Key Vocabulary (Vocab in bold is new to the year group.)	solo, speeds, allegro, adagio, ostinato, repeated patterns, melodic phrase, time	score, rhythmic patterns, individual, texture, ensemble, dynamics, notation, parts	time signature, pace, tempo, score, pulse, structure, texture, bar	As Year 5

STRAND/ Unit	Nursery	Reception	Year 1	Year 2
Musicianship Rhythm	<ul style="list-style-type: none"> Play instruments with increasing control to express their feelings and ideas. 	<ul style="list-style-type: none"> Explore and engage in music making and dance, performing solo or in groups 	<ul style="list-style-type: none"> Perform short copycat rhythm patterns accurately, led by the teacher. Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat. Perform word-pattern chants (e.g. ca-ter-pil-lar crawl, fish and chips); create, retain and perform their own rhythm patterns. 	<ul style="list-style-type: none"> Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion. Create rhythms using word phrases as a starting point (e.g. Hel-lo Si-mon or Can you come and play?). Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests. Create and perform their own chanted rhythm patterns with the same stick notation.
Key Vocabulary (Vocab in bold is new to the year group.)	Names of classroom instruments, pattern, copy, scrape, shake	Names of classroom instruments, pattern, copy, scrape, shake, stamp, solo, group	copy, repeating, patterns, steady, ostinato, create, perform, parts	copy, invent, phrases, crotchet, quaver, crotchet rest, chant, stick notation
	Year 3	Year 4 – RECORDER/CLARINET	Year 5	Year 6
	<u>Reading Notation:</u> <ul style="list-style-type: none"> 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. 	<u>Reading Notation:</u> <ul style="list-style-type: none"> Introduce and understand the differences between minims, crotchets, paired quavers and rests. 	<u>Reading Notation:</u> <ul style="list-style-type: none"> Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations. 	<u>Reading Notation:</u> <ul style="list-style-type: none"> Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests. Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations.
Key Vocabulary (Vocab in bold is new to the year group.)	crotchets, paired quavers, syllable, note, short, long, articulation, barline	minim, rest, length, rhythmic pattern, tempo, part, silence, grouping	semibreve, semiquavers, symbols, duration, rhythmic phrases, staccato, detached, sight read	dotted minim, dotted crotchet, scores, duration, triplet, repeat, pause, notation

STRAND/ Unit	Nursery	Reception	Year 1	Year 2
Musicianship Pitch	<ul style="list-style-type: none"> • Sing the pitch of a tone sung by another person ('pitch match'). • Sing the melodic shape (moving melody, such as up and down, down and up) of familiar songs. 	<ul style="list-style-type: none"> • Listen carefully to rhymes and songs, paying attention to how they sound. 	<ul style="list-style-type: none"> • Listen to sounds in the local school environment, comparing high and low sounds. • Sing familiar songs in both low and high voices and talk about the difference in sound. • Explore percussion sounds to enhance storytelling, e.g. ascending xylophone notes to suggest Jack climbing the beanstalk, quiet sounds created on a rainstick/shakers to depict a shower, regular strong beats played on a drum to replicate menacing footsteps. • Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum. 	<ul style="list-style-type: none"> • Play a range of singing games based on the cuckoo interval (so-mi, e.g. Little Sally Saucer) matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track. • Sing short phrases independently within a singing game or short song. • Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low). • Recognise dot notation and match it to 3-note tunes played on tuned percussion, for example: 
Key Vocabulary (Vocab in bold is new to the year group.)	copy, tune, high, low, up, down, match, shape	shape, pattern, tune, repeat, sound, high/low, loud/quiet, music	higher, lower, ascending, tone, picture score, beats, strong	interval, pitch match, leader, melodic phrases, dot notation, tuned percussion, instrument
	Year 3	Year 4 – RECORDER/CLARINET	Year 5	Year 6
	<ul style="list-style-type: none"> • Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. 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):  <p>Reading Notation:</p> <ul style="list-style-type: none"> • Introduce the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch. 	<p>Instrumental Performance:</p> <ul style="list-style-type: none"> • Develop facility in the basic skills of a selected musical instrument over a sustained learning period. This can be achieved through working closely with your local Music Education Hub who can provide whole-class instrumental teaching programmes. • Play and perform melodies following staff notation using a small range (e.g. Middle 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). <p>Reading Notation:</p> <ul style="list-style-type: none"> • Read and perform pitch notation within a defined range (e.g. C–G/do–so). 	<p>Instrumental Performance:</p> <ul style="list-style-type: none"> • Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one stave and using notes within the Middle C–C'/do–do range. This should initially be done as a whole class with greater independence gained each lesson through smaller group performance. • Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs (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. <p>Reading Notation:</p> <ul style="list-style-type: none"> • Read and perform pitch notation within an octave (e.g. C–C'/do–do). 	<p>Instrumental Performance:</p> <ul style="list-style-type: none"> • Play a melody following staff notation written on one stave and using notes within an octave range (do–do); make decisions about dynamic range, including very loud (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. <p>Reading Notation:</p> <ul style="list-style-type: none"> • Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do). • Read and play from notation a four-bar phrase, confidently identifying note names and durations.
Key Vocabulary (Vocab in bold is new to the year group.)	staff notation, stave, middle c, dot notation, arrangement, clef, bar lines	melody, accompaniment, duet, solo, static, moving, note range, tone note names	stave, triads, chords, by ear, pitch notation, arrangements, tonality, musical score note names	octave range, moderately loud, ensemble, four-bar phrase, duration, chords, composition, note names