**Music Curriculum**

**Great Linford Primary School**



The music curriculum is to enable children from all backgrounds to have the opportunity to learn an instrument, make music with others, learn to sing and to have the opportunity to progress to the next level of excellence. The progression of skills can be broken down into:interrelated dimensions of music, composition, improvisation, listening, review and evaluate, performing, links to instrumental learning, singing and use of staff and other notes.

In addition to this, we structure learning to be interwoven with our three whole school curriculum drivers that underpin the whole school intent of our curriculum.

**Curriculum Progression:**

**Interrelated Dimensions: Pitch**

| **Year 1** | **Year 2** | **Year 3** | **Year 4** | **Year 5** | **Year 6** |
| --- | --- | --- | --- | --- | --- |
| Copy H/M/L sounds vocally  (soh-me-lah-doh) | Copy changes in pitch vocally  (Whole scale) | Use knowledge to sing in canon (One a man), rounds and ostinato songs | Use knowledge to sing in canon (One a man), rounds and ostinato songs | Sing with a sense of phrase and awareness of technique in lower/upper range  Sing in two parts confidently | Sing with a sense of phrase and awareness of technique in lower/upper range  Sing in two or three parts (ostinato or accumulative songs) |
| Respond to H/M/L sounds with movement and hand signs | Respond to H/M/L sounds with movement and hand signs | Pick out tunes by ear that they play (e.g. BAG for recorders and the pentatonic scale for tuned percussion) | Pick out tunes by ear that they play (e.g. BAG for recorders and the pentatonic scale for tuned percussion) | Respond to major and minor sounds and link them to mood, character and musical intentions | Link scales, modes, tone clusters and tonality (major/minor) to time, place and musical intentions |
| Knowledge of ascending/descending sounds  Knowledge of movement by step, skip and leap | Knowledge of ascending/descending sounds  Knowledge of movement by step, skip and leap | Knowledge of H/M/L sounds and movement to inform selection and use of instruments and improvisation | Knowledge of H/M/L sounds and movement to inform selection and use of instruments and improvisation  Recognise major and minor sounds where appropriate  Making links between pitch and musical intention | Knowledge of H/M/L sounds and movement to inform selection and use of instruments and improvisation  Recognise major and minor sounds where appropriate  Making links between pitch and musical intention | Use of ICT e.g. Garage Band- select pitch of instruments and chord progressions |
| Use simple graphic notation (soh-me) | Use simple graphic notation (soh-me-doh) | Use stave sheet or skipping ropes to inform notation of melodic phrases in conjunction with the learning of pitched instruments  Notation using reduced score of simple phrases | Use stave sheet or skipping ropes to inform notation of melodic phrases in conjunction with the learning of pitched instruments  Notation using reduced score of simple phrases | Notate simple triads e.g. street cries or chords, as well as phrases that move by step  Begin to integrate rhythmic and pitch notation | Notate phrases that move by step, skip or leap, chords/triads and integrate pitch and rhythmic notation |
| 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.  o ascending xylophone notes to suggest Jack climbing the beanstalk,  o quiet sounds created on a rainstick/shakers to depict a shower,  o 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. | Select instruments of appropriate pitch for composition | Select instruments of appropriate pitch for composition and explore movement by step, skip, leap or repetition | Select instruments of appropriate pitch for composition and explore movement by step, skip, leap or repetition | Improvisation using pentatonic, major/minor, modes and tone clusters | Improvise using Blues scale and use movement of pitch to inform composition e.g. space  Explore other scales/modes from different cultures and genres |

**Interrelated Dimensions: Rhythm**

| **Year 1** | **Year 2** | **Year 3** | **Year 4** | **Year 5** | **Year 6** |
| --- | --- | --- | --- | --- | --- |
| Perform short copycat rhythm patterns accurately, led by the teacher. | Copy/internalise simple rhythmic patterns | Copy patterns which include rests and syncopation  Internalise two or more phrases | Copy patterns which include rests and syncopation.  Internalise two or more phrases | Play complex rhythms in layers  Rhythmic motifs and patterns from other cultures e.g. African, South American, Indonesian, Indian, Chinese | Play complex rhythms in layers  Rhythmic motifs and patterns from other cultures e.g. African, South American, Indonesian, Indian, Chinese |
| Create simple rhythmic patterns | Create simple rhythmic patterns | Create 4 or 8 beat phrases | Create 4 or 8 beat phrases | Own phrases become more syncopated with greater use of rests | Own phrases become more syncopated with greater use of rests |
| Know the term ’walk’ and how to notate it | Know the term ’walk’ and ‘jogging’ and how to notate them | Learn notation for walk, stride, jogging, glide | Learn notation for walk, stride, jogging, glide | Add ‘running’ to notation | Add ‘running’ to notation |
| Use a steady pulse to show characters e.g. a horse or a soldier and add ostinato patterns  .  Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat. | Add ostinato patterns using walk and jogging | Use of ostinato patterns in layers and following rhythmic/word patterns linked to their stimulus | Use of ostinato patterns in layers and following rhythmic/word patterns linked to their stimulus | Use of rests and syncopation in own work,  Split drones and dotted rhythms.  Rhythms within different metres/ tal/cyclic patterns | Use of rests and syncopation in own work,  Split drones and dotted rhythms.  Rhythms within different metres/ tal/cyclic patterns |
| Perform word-pattern chants (e.g. ca-ter-pil-lar crawl, fish and chips); create, retain and perform their own rhythm patterns. |  |  |  |  |  |

**Interrelated Dimensions: Structure**

| **Year 1** | **Year 2** | **Year 3** | **Year 4** | **Year 5** | **Year 6** |
| --- | --- | --- | --- | --- | --- |
| Beginning, middle and end  Creating repeated patterns on scores  Verse and chorus/rounds | Beginning, middle and end  Creating repeated patterns on scores  ABA (sandwich form) | Use of ABA and AB form  Use of call and response (use traffic lights to pick out structure in songs)  Use the above in composition | Use of ABA and AB form  Use of call and response (use traffic lights to pick out structure in songs)  Use the above in composition | Call and response/question and answer  Rondo form  12 bar Blues and AAB structure/verse chorus  Tala/cyclic patterns  Use of structure to inform composition  Identification in recorded music | Call and response/question and answer  Rondo form  12 bar Blues and AAB structure/verse chorus  Tala/cyclic patterns  Use of structure to inform composition  Identification in recorded music |

**Interrelated Dimensions: Dynamics**

| **Year 1** | **Year 2** | **Year 3** | **Year 4** | **Year 5** | **Year 6** |
| --- | --- | --- | --- | --- | --- |
| Respond to loud/quiet sound in recorded music  Respond to puppets getting louder/quieter  Respond to hand signs  Create loud/quiet sounds | Respond to loud/quiet sound in recorded music  Respond to puppets getting louder/quieter  Respond to hand signs  Create loud/quiet sounds | Respond to symbols for crescendo/decrescendo in recorded music  Use knowledge of loud/quiet sounds to make choices/selections  Can identify composer’s use of loud/quiet sounds  Can conduct own/group scores | Can make and control finer dynamic changes | Can identify composer’s use of loud/quiet sounds and their intentions/musical context  Can make decisions about balance and dynamics when selecting, combining, arranging and performing, evaluating and modifying | Can identify composer’s use of loud/quiet sounds and their intentions/musical context  Can make decisions about balance and dynamics when selecting, combining, arranging and performing, evaluating and modifying |

**Interrelated Dimensions: Duration**

| **Year 1** | **Year 2** | **Year 3** | **Year 4** | **Year 5** | **Year 6** |
| --- | --- | --- | --- | --- | --- |
| Can generate l/s body and vocal sounds.  Can sort percussion into l/s sounds  Can use simple puppets or symbols for each  Can change long to short and short to long sounds | Can generate l/s body and vocal sounds.  Can sort percussion into l/s sounds  Can use simple puppets or symbols for each  Can change long to short and short to long sounds  Can arrange sounds into patterns of l/s/l, s/l/s etc. and use simple symbols to represent these sounds | Can use knowledge of l/s sounds to make choices/selection.  Can identify composer’s use of l/s sounds  Can copy and create simple rhythmic patterns 3 and 4 time  Can follow simple rhythmic notation | Can use knowledge of l/s sounds to make choices/selection.  Can identify composer’s use of l/s sounds  Can copy and create simple rhythmic patterns using 2, 3 and 4 time  Can notate ideas using simple rhythmic notation | Can identify composer’ use of l/s sounds and explain their intentions  Can use l/s sounds/articulation when singing or playing to add character or mood  Improvise more complex/syncopated rhythmic patterns | Can identify composer’ use of l/s sounds and explain their intentions  Can use l/s sounds/articulation when singing or playing to add character or mood  Improvise more complex/syncopated rhythmic patterns  Use of compound time and improvised rhythms from other cultures e.g. samba and tala within composition |

**Interrelated Dimensions: Pace and Pulse**

| **Year 1** | **Year 2** | **Year 3** | **Year 4** | **Year 5** | **Year 6** |
| --- | --- | --- | --- | --- | --- |
| Can respond to recorded music  Can respond to a changing pace with control (body)  Can respond to changes of beat with control (instrumental)  Can select pace when composing  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). | Can respond to recorded music  Can respond to a changing pace with control (body)  Can respond to changes of beat with control (instrumental)  Can select pace when composing  Can respond to and understand a metre of 3 or 4 | Can use knowledge of pace when composing, listening or performing (Slow, medium, fast)  Can begin to understand how to rehearse and perform as an ensemble  Can understand a meter of 2, 3 and 4 | Can use knowledge of pace when composing, listening or performing (Slow, medium, fast)  Can understand how to rehearse and perform as an ensemble  Can understand a meter of 2, 3 and 4 and the finer graduations of accel/deccel. | Can understand that the musical elements of pace and dynamics are not necessarily linked  Can perform with a sense of ensemble  Can follow leader/conductor aurally/visually  Can understand how pace affects mood and character  Can modify tempo as a group when evaluating work | Can understand that the musical elements of pace and dynamics are not necessarily linked  Can perform with a sense of ensemble  Can follow leader/conductor aurally/visually  Can understand how pace affects mood and character  Can modify tempi as a group when evaluating work  Can suggest finer variations in tempo when assessing their work and the work of others’ |

**Interrelated Dimensions: Timbre**

| **Year 1** | **Year 2** | **Year 3** | **Year 4** | **Year 5** | **Year 6** |
| --- | --- | --- | --- | --- | --- |
| Can use timbre to select and organise sounds into simple graphic scores e.g. tappers/shakers/scrapers  Can use their knowledge of sounds to inform listening e.g. a drum plays a soldier’s march  To identify familiar environmental sounds e.g. door- bell/dog barking | Can use timbre to select and organise sounds into simple graphic scores e.g. tappers/shakers/scrapers  Can use their knowledge of sounds to inform listening e.g. a drum plays a soldier’s march  To identify familiar environmental sounds e.g. door- bell/dog barking | Can use timbre to select, sequence, combine and organise sounds into simple graphic scores  Become familiar with the timbre of percussion (tuned and un-tuned) and orchestral/world/electronic instruments | Can use timbre to select, sequence, combine and organise sounds into simple graphic scores  Become familiar with the timbre of percussion (tuned and un-tuned) and orchestral/world/electronic instruments and use these to inform listening e.g. genre/character/mood and composition | Use knowledge of timbre to affect use of vocal and instrumental sound  Ability to select appropriate keyboard/computer-generated sounds  Knowledge of how timbre affects mood/character/genre/place/time  Can use knowledge to explain choice | Use knowledge of timbre to affect use of vocal and instrumental sound  Use the knowledge of instrumentalists to choose different timbre e.g. pizzicato/trills  Ability to select appropriate keyboard/computer-generated sounds  Knowledge of how timbre affects mood/character/genre/place/time  Can use knowledge to explain choice and to comment on the work of others’ |

**Interrelated Dimensions: Texture**

| **Year 1** | **Year 2** | **Year 3** | **Year 4** | **Year 5** | **Year 6** |
| --- | --- | --- | --- | --- | --- |
| Use different sounds/combinations of sounds when playing in groups e.g. cabassa and maracas together.  Add a simple drone or ostinato  Comment upon combinations of sounds  Show how sounds can be layered through graphic symbols  Identify 3 or 4 classroom instruments played together | Use different sounds/combinations of sounds when playing in groups e.g. ostinato and drones  Comment on combination and  Arrangement of sounds (layering/unison)  Show how sounds can be layered and the effects of silence through graphic symbols  Identify combinations of instruments in recorded music | Sing in parts e.g. partner songs, rounds and canon  Can sustain an instrumental or vocal part within a large group  Use knowledge of timbre and texture to inform the selection, combination and arrangement of sounds (vocal/body/instrumental)  Comment upon effectiveness and revise them  Use of tuned/un-tuned, whole class/group | Sing in parts e.g. partner songs rounds, canons and songs with a simple descant  Can sustain an instrumental or vocal part within a small group    Use knowledge of timbre and texture to inform the selection, combination and arrangement of sounds (vocal/body/instrumental)  Comment upon effectiveness and revise them  Use of tuned/un-tuned, whole class/group | Use knowledge of combination of sounds to affect the structure and arrangement of ideas/cumulative/unison/canon/ostinato  Knowledge of harmony- chords and triads  Electronic/acoustic  Live/recorded  Group/whole class/solo arrangements  Comment upon effectiveness and revise/refine them | Use knowledge of combination of sounds to affect the structure and arrangement of ideas/cumulative/unison/canon/ostinato  Knowledge of harmony- chords and triads  And combination of chords, melody, bass/solo/ensemble  Electronic/acoustic  Live/recorded  Group/whole class/solo arrangements  Comment upon effectiveness and revise/refine them |

**Composition**

| **Year 1** | **Year 2** | **Year 3** | **Year 4** | **Year 5** | **Year 6** |
| --- | --- | --- | --- | --- | --- |
| Create sequences of sound  .  Can organise sounds into a sequence  Begin to combine sounds and to select the  timbre and duration of sounds  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 their own symbols. | Create sequences of sound.  Can organise sounds into a sequence or with a beginning/middle/end  Begin to combine sounds and to select the  timbre and duration of sounds | Create melodic and rhythmic phrases and combine them using the pentatonic scale/drone/ostinato  Can organise sounds into simple structures (AB/ABA)  Can layer, combine, select timbre duration and pitch of sound | Create melodic and rhythmic phrases and combine them using the pentatonic scale/drone/ostinato  Can organise sounds into simple structures (AB/ABA)  Can layer, combine, select timbre duration and pitch of sound  Can create and notate melodic questions and answer phrases and combine them with drones/ostinati | Can use devices such as drone, ostinati/riff/pedal notes within structures such a binary, ternary, rondo blues, cyclic patterns  Can select metre/tempo, timbre, pitch and duration.  Can use pentatonic scale chords, raga, blues, major/minor scales, modes  Can compose for effect/purpose | Can use devices such as drone, ostinati/riff/pedal notes within structures such a binary, ternary, rondo blues, cyclic patterns, ground bass  Can select metre/tempo, timbre, pitch and duration.  Can use pentatonic scale chords, raga, blues, major/minor scales, modes  Can compose for effect/purpose and for specific instrumental requirements where appropriate |

**Improvisation**

| **Year 1** | **Year 2** | **Year 3** | **Year 4** | **Year 5** | **Year 6** |
| --- | --- | --- | --- | --- | --- |
| Can explore rhythmic patterns when given phrases or time values to work with.  Can explore freely or within the confines of a given remit e.g. a high piece or piece that moves by step | Can explore rhythmic patterns when given phrases or time values to work with.  Can create simple clapped or played patterns.  Can explore freely or within the confines of a given remit e.g. a high piece or piece that moves by step or skip | Can explore sounds within a scale or restricted set of notes e.g. BAG or CEG or DEGAB  Can improvise rhythmic patterns more confidently with use of more time values and rests | Can explore sounds within a scale or restricted set of notes e.g. BAG or CEG or DEGAB with the addition of some accidentals  Can improvise rhythmic patterns more confidently with use of more time values and rests and some syncopation | Can explore melodic lines within the context of classical, jazz and world music  Can use more than three notes in their exploration e.g. a blues scale, the Dorian mode  Can use syncopation within their rhythmic exploration and take note of the patterns/phrase that they hear immediately before them (e.g. call and response) | Can explore melodic lines within the context of classical, jazz and world music  Can use more than three notes in their exploration e.g. a blues scale, the Dorian mode  Can use syncopation within their rhythmic exploration and take note of the patterns/phrase that they hear immediately before them (e.g. call and response)  Can use the notes given with more confidence and freedom, listening to the effect and producing more interesting sequences, patterns and rhythms |

**Listening**

| **Year 1** | **Year 2** | **Year 3** | **Year 4** | **Year 5** | **Year 6** |
| --- | --- | --- | --- | --- | --- |
| Can identify the shape of phrases, the use of instruments, the use of musical elements such as dynamics, pitch, rhythm, pace and duration  Can begin to use words such as ‘loud’/quiet’, ‘long/short’ and ’fast/slow’ when responding | Can identify the shape of phrases, the use of instruments, the use of musical elements such as dynamics, pitch, rhythm, pace and duration.  Can begin to use musical vocabulary such as ‘pitch’ and ‘pulse’ when responding. | Can identify changes in or significant use of pitch, pace, dynamics, duration plus remember sequences of sound and changes in texture or timbre.  Can identify the composer’s intention | Can identify changes in or significant use of pitch, pace, dynamics, duration plus remember sequences of sound and changes in texture or timbre.  Can identify and describe/explain the composer’s intention | Can describe, identify and internalise the use of musical elements plus talk about the time, place and genre of the music, using their knowledge of the composers’ use of elements and instruments (including computer generated or electronic) and awareness of mood. | Can describe, identify and internalise the use of musical elements plus talk about the time, place and genre of the music, using their knowledge of the composers’ use of elements and instruments (including computer generated or electronic) and awareness of mood and tonality. |

**Review and Evaluate**

| **Year 1** | **Year 2** | **Year 3** | **Year 4** | **Year 5** | **Year 6** |
| --- | --- | --- | --- | --- | --- |
| Can suggest ways in which music might be improved using terms such as loud/quiet, fast/slow, high/low | Can suggest ways in which music might be improved using terms such as loud/quiet, fast/slow, high/low and talk about the work of others’ | Can suggest ways in which music might be improved by referring to pitch, pace and dynamics plus the selection of sounds (timbre), their combination (texture) | Can suggest ways in which music might be improved by referring to pitch, pace and dynamics plus the selection of sounds (timbre), their combination (texture) and their organisation (structure) | Can revise and refine their own work and suggest improvements to the work of other’s using musical language.  Can identify and suggest the use of the musical elements, selection and use of melodic and rhythmic material.  Can comment upon the effectiveness in response to a composer’s brief e.g. the purpose, intention of the music  Can comment upon he effectiveness of balance and ensemble | Can revise and refine their own work and suggest improvements to the work of other’s using musical language.  Can identify the use of the musical elements, selection and use of melodic and rhythmic material.  Can comment upon the effectiveness in response to a composer’s brief e.g. the purpose, intention of the music  Can comment upon the effectiveness of balance and ensemble and specific use of instrumental effects within the ensemble, where appropriate e.g. Pizzicato, |

**Performing**

| **Year 1** | **Year 2** | **Year 3** | **Year 4** | **Year 5** | **Year 6** |
| --- | --- | --- | --- | --- | --- |
| Children sing and play in school performances and assemblies in unison or canon  They sing with good diction, expression and confidence | Children sing and play in school performances and assemblies in unison, canon or simple two-part arrangements  They sing with good diction, expression and confidence | Children sing and play to each other and on public occasions in large or small groups or as soloists.  They are aware of dynamic range, character, ensemble and balance  They are able to maintain an independent part within large groups | Children sing and play to each other and on public occasions in large or small groups or as soloists. They are aware of dynamic range, character, ensemble and balance  They are able to maintain an independent  part within small groups | Children sing or play in a variety of genres with awareness of technique, intonation, balance, ensemble, occasion, purpose and in groups of varying size.  They are able to maintain two or more independent parts within a small group and/or provide a steady accompaniment or extemporised solo | Children sing or play in a variety of genres with awareness of technique, intonation, balance, ensemble, occasion, purpose and in groups of varying size.  They are able to maintain two or more independent parts within a small group and/or provide a steady accompaniment or extemporised solo  They can perform vocally or instrumentally from staff notation where appropriate |

**Links to instrumental learning**

| **Year 1** | **Year 2** | **Year 3** | **Year 4** | **Year 5** | **Year 6** |
| --- | --- | --- | --- | --- | --- |
| Children pick out tunes by ear, encouraging aural awareness.  They follow signs and symbols  They begin to use two hands when playing | Children pick out tunes by ear, encouraging aural awareness.  They follow signs and symbols  They begin to use two hands when playing  They respond to changing tempi and start to play together in large groups/as a class | Children refine their use of two hands and their fine motor skills on tuned and un-tuned percussion. | Children refine their use of two hands and their fine motor skills on tuned and un-tuned percussion.  They begin tasters in keyboard, strings, recorder, percussion and guitar which enables them increase their knowledge of pitch, phrase, rhythmic notation and introduces them to staff notation | Children expand the range, style, musical expression, phrase and technique in their chosen area.  Duration leads to articulation and pitch to intonation.  Children start to feel able to perform as a soloist within a group or to use their own knowledge of the characteristics of their instrument to suggest its use and combination with others | Children expand the range, style, musical expression, phrase and technique in their chosen area  .  Duration leads to articulation and pitch to intonation.  Specific instrumental techniques are used in class composition and arrangement e.g. pizzicato, glissandi  Children start to feel able to perform as a soloist within a group or to use their own knowledge of the characteristics of their instrument to suggest its use and combination with others |

**Singing**

| **Year 1** | **Year 2** | **Year 3** | **Year 4** | **Year 5** | **Year 6** |
| --- | --- | --- | --- | --- | --- |
| Children copy soh-me-lah and soh-me-doh phrases accurately in groups or individually.  Some voices are not yet developed but follow the contours of the melody.  Children sing songs from C to C’ confidently and accurately and explore a greater range through games  They sing in unison, canon and with a sung ostinato  Sing simple songs, chants and rhymes from memory, singing collectively and at the same pitch, responding to simple visual directions and counting in.  Begin with simple songs with a very small range, mi-so and then slightly wider. Include pentatonic songs  Sing a wide range of call and response songs to control vocal pitch and to match the pitch they hear with accuracy | Children copy soh-me-lah and soh-me-doh phrases accurately in groups or individually.  Some voices are not yet developed but follow the contours of the melody.  Children sing songs from low B to C’ confidently and accurately and explore a greater range through games  They sing in unison, canon and with a sung ostinato | Children sing and play to each other and on public occasions in large or small groups or as soloists.  They are aware of dynamic range and ensemble  They are able to maintain an independent part within large groups | Children sing and play to each other and on public occasions in large or small groups or as soloists.  They are aware of dynamic range, character, ensemble and balance  They are able to maintain an independent part within large groups | Children copy and perform the above with a sense of occasion and venue.  Their range is widened to include low G up to E’ comfortably and in some cases, G’  Experienced singers begin to sing in three parts cumulatively or in two distinct parts  The melodic phrases sung by part 2 can move by sequence or in 3rds with the top part.    The range of material can be widened to include early music, popular (without using the belting chest voice) and jazz | Children copy and perform the above with a sense of occasion and venue.  Their range is widened to include low G up to E’ comfortably and in some cases, G’  (Some provision may need to be made for boys’ voices at this age)  Experienced singers begin to sing in three parts cumulatively or in two distinct parts  The melodic phrases sung by part 2 can move by sequence or in 3rds with the top part.  The range of material can be widened to include early music, popular (without using the belting chest voice) and jazz |

**Use of staff and other notes**

| **Year 1** | **Year 2** | **Year 3** | **Year 4** | **Year 5** | **Year 6** |
| --- | --- | --- | --- | --- | --- |
| Follow pictorial cues and puppets to show changes in pitch, duration and dynamics  They start to use graphic notation to mark down ideas in a sequence or in a pattern.    They use simple graphic representation of H/L and H/M/L sounds to notate their ideas | Follow pictorial cues and puppets to show changes in pitch, duration and dynamics  They start to use graphic notation to mark down ideas in a sequence, in a pattern or in a combination of sounds.  They use simple graphic representation of H/L and H/M/L sounds to notate their ideas and play those of other children | Begin to use rhythmic notation to indicate walk, stride, glide, jogging and the crotchet rest  They use this in conjunction with their learning of an instrument and in tandem with improvisation/composition  They use beanbags in hoops, Velcro balls on cards, stones in jars to represent rhythm and two -lined staves/skipping ropes to represent pitch   * Crotchets * Paired Quavers * Minims * Rests * Getting faster/Slower/louder/softer * Do – Me range of 3rd   Fast/Slow/Loud/Quiet | Begin to use rhythmic notation to indicate walk, stride, glide, jogging and the crotchet rest  They use this in conjunction with their learning of an instrument and in tandem with improvisation/composition  They use beanbags in hoops, Velcro balls on cards, stones in jars to represent rhythm and two or three-lined staves/skipping ropes to represent pitch  Staff notation:   * Crotchets * Paired Quavers * Minims * Rests * Getting faster/Slower/louder/softer * Do – So range 5th   Fast/Slow/Loud/Quiet | Children who have used the above will be ready to step out their own tune and the tunes of others’.  They will feel confident to write down their own rhythmic ideas using shorthand  They will be aware of how to pick and notate tunes that move by step or skip using any of the kinaesthetic methods above and will transfer these skills to the written page or to computer  Use of Romantic Music/Instruments and Piano Music  Staff notation:   * Crotchets * Paired Quavers * Minims * Semibreve * Semiquavers * Rests * Getting faster/Slower/louder/softer * Do – Do Range of an octave * Time signatures 2/4 3/4 4/4   Fast/Slow/Loud/Quiet | Children who have used the above will be ready to step out their own tune and the tunes of others’.  They will feel confident to write down their own rhythmic ideas using shorthand  They will be aware of how to pick and notate tunes that move by step, skip or leap using any of the kinaesthetic methods above and will transfer these skills to the written page or to computer  Use of Romantic Music/Instruments and Piano Music  Staff notation:   * Crotchets * Paired Quavers * Minims * Semibreve * Semiquavers * Rests * Getting faster/Slower/louder/softer * Do – Do Range of an octave * Time signatures 2/4 3/4 4/4   Fast/Slow/Loud/Quiet |