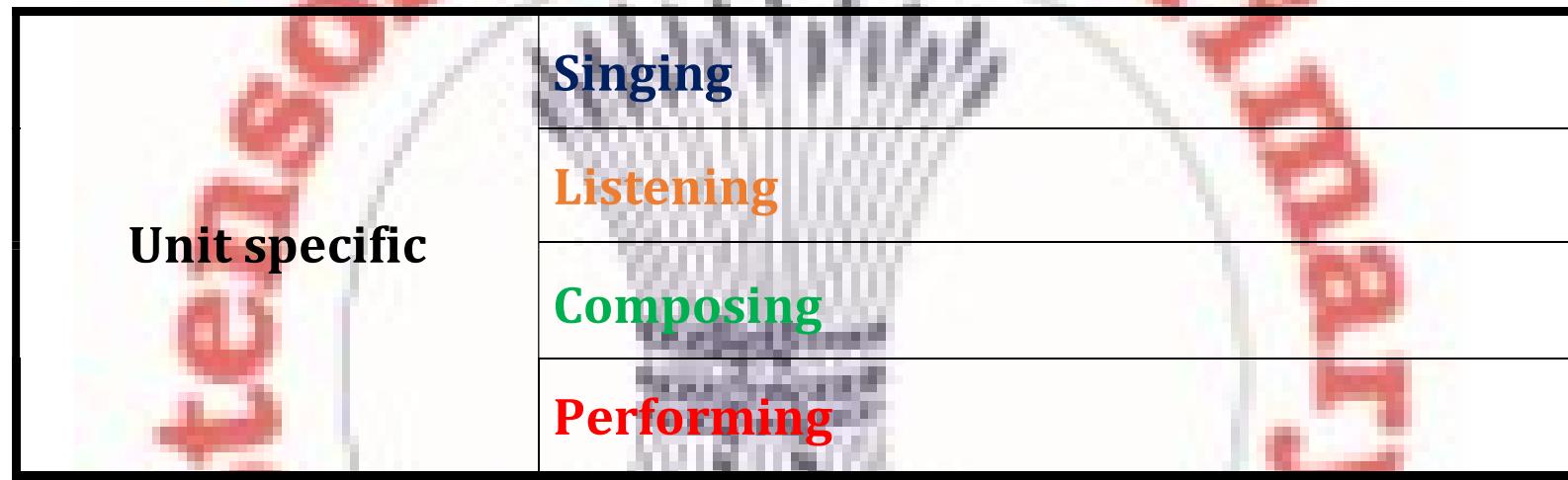


Music Disciplinary Concepts: Progression



Singing

Nursery	Reception	Year 1	Year 2
		<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. <p>Suggested Repertoire:</p> <ul style="list-style-type: none"> Sing for Pleasure: Boom Chicka Boom Voices Foundation: Have you Brought your Whispering Voice? Voices Foundation: Hello, How are You Bance: Copy Kitten Voicelinks: I'm a Train Bounce High, Bounce Low Singing Sherlock: Dr Knickerbocker Dragon Dance Trad. Bangladesh: Mo matchi (Song of the Bees) Trad. Ghana: Kye Kye Kule Trad. England: An Acre of Land 	<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) <p>Suggested Repertoire:</p> <ul style="list-style-type: none"> Little Sally Saucer Trad. Star Light, Star Bright, First Star I See Tonight Trad. Hey, Hey, Look at Me Trad. Rain, Rain Go Away Trad. Acka Backa Voicelinks: The King is in the Castle Young Voiceworks: Ebeneezer Sneezer Trad. Oats and Beans and Barley Grow Singing Sherlock 1: Teddy Bear Rock n Roll Trad. Oliver Cromwell Trad. Lovely Joan Trad. Searching for Lambs Voicelinks: Fireworks Trad. Bangladesh: Hatti – ma tim tim (An Imaginary Bird) Trad. Bangladesh: Charti Kula beng (Four Fat Frogs) Trad. Australia: I Got Kicked by a Kangaroo Trad. America: Built My Lady a Fine Brick House Sing Up: Paintbox

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.
<p>Suggested Repertoire:</p> <ul style="list-style-type: none"> Sing Up: Heads and Shoulders Singing Sherlock 2: Si, Si, Si Flying a Round: To stop the train Trad. Japan: Kaeru no uta Trad. Morocco: A ram sam sam/Pease Pudding Hot Trad. Bangladesh: Now charia de (A Boatman's Song) Junior Songscape: Listen to the Rain Vocelinks: Extreme Weather Sing Up: Skye Boat Song Trad. Ireland: Be Thou My Vision Junior Voiceworks 1: Now The Sun Is Shining Voceworks 1: Candle Light Singing Sherlock 2: Shadow Singing Express 3: Mirror Trad. England: Ah! Poor bird/Hey, Ho! Nobody home/Rose 	<p>Suggested Repertoire:</p> <ul style="list-style-type: none"> Junior Voiceworks 1: Calypso Junior Voiceworks 2: Our Dustbin Voceworks 1: Hear the Wind Kendrick: Servant King Happy Birthday Great Weather Songs: Long Journey Great Celebration Songs: World in Union Sing Up: Just like a Roman Trad. Ghana: Namuma Sing for Pleasure: Ghosts Sing for Pleasure: Lost in Space 	<p>Suggested Repertoire:</p> <ul style="list-style-type: none"> Trad. Ireland: Danny Boy Kodály: Rocky Mountain Kodály: My Paddle High Low Chickalo Ally Ally O Trad. Caribbean: Four White Horses Trad. Uganda: Dipidu Are You Ready? Row, Row, Row your Boat 	<p>Suggested Repertoire:</p> <ul style="list-style-type: none"> Trad. South Africa: Siyahamba Junior Voiceworks 1: Calypso Sing Up: Touch the Sky Sing Up: Dona Nobis Pacem Sing Up: We are the Champions British National Anthem – God Save the Queen Sing Up: We Go Together Trad. Ghana: Senwa de Dende Sing Up: Be the Change Sing Up: One Moment, One People Sing Up: There's a Power in the Music

Community Sing

Listening

Nursery

Reception

Year 1

Year 2

Western Classical Tradition and Film

Title	Composer	Period
Rondo alla Turca ¹	Mozart	Classical
Mars from <i>The Planets</i>	Holst	20th Century

Popular Music

Style	Title	Artist(s)
Art Pop	Wild Man	Kate Bush
Blues	Runaway Blues	Ma Rainey

Musical Traditions

Country	Tradition	Title	Artist/Composer
Brazil	Samba	Fanfarras (Cabua-De-Le)	Sérgio Mendes/Carlinhos Brown

Western Classical Tradition and Film

Title	Composer	Period
Night Ferry	Anna Clyne	21st Century
Bolero ²	Ravel	20th Century
Rondo alla Turca	Mozart	Classical
Mars from <i>The Planets</i>	Holst	20th Century

Popular Music

Style	Title	Artist(s)
Rock n Roll	Hound Dog	Elvis Presley
Pop	With A Little Help from My Friends	The Beatles
Art Pop	Wild Man	Kate Bush
Blues	Runaway Blues	Ma Rainey

Musical Traditions

Country	Tradition	Title	Artist/Composer
Indonesia	Gamelan	Baris	Gong Kebayat of Peliatan
Brazil	Samba	Fanfarras (Cabua-De-Le)	Sérgio Mendes/Carlinhos Brown



Year 3

Western Classical Tradition and Film

Title	Composer	Period
Hallelujah from <i>Messiah</i>	Handel	Baroque
Night on a Bare Mountain ²	Mussorgsky	Romantic
Jai Ho from <i>Slumdog Millionaire</i>	A. R. Rahman	21st Century
Rondo alla Turca	Mozart	Classical
Mars from <i>The Planets</i>	Holst	20th Century
Bolero	Ravel	20th Century
Night Ferry	Anna Clyne	21st Century

Popular Music

Style	Title	Artist(s)
Funk	I Got You (I Feel Good)	James Brown
Disco	Le Freak	Chic
Rock n Roll	Hound Dog	Elvis Presley
Art Pop	Wild Man	Kate Bush
Blues	Runaway Blues	Ma Rainey
Pop	With A Little Help from My Friends	The Beatles

Musical Traditions

Country	Tradition	Title	Artist/Composer
India	Indian Classical	Saheba Re	Kishori Amonkar
Brazil	Samba	Fanfarr (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown
Indonesia	Gamelan	Bans	Gong Kebyar of Pelellan

Year 4

Western Classical Tradition and Film

Title	Composer	Period
Symphony No. 5	Beethoven	Classical
O Euchari	Hildegard	Early
For the Beauty of the Earth	Rutter	20th Century
Jai Ho from <i>Slumdog Millionaire</i>	A. R. Rahman	21st Century
Rondo alla Turca	Mozart	Classical
Mars from <i>The Planets</i>	Holst	20th Century
Bolero	Ravel	20th Century
Night Ferry	Anna Clyne	21st Century

Popular Music

Style	Title	Artist(s)
Jazz	Take the 'A' Train ⁴	Billy Strayhorn/Duke Ellington Orchestra
90s Indie	Wonderwall	Oasis
Rock n Roll	Hound Dog	Elvis Presley
Pop	With a Little Help with My Friends	The Beatles
Funk	I Got You (I Feel Good)	James Brown
Disco	Le Freak	Chic
Art Pop	Wild Man	Kate Bush
Blues	Runaway Blues	Ma Rainey

Musical Traditions

Country ⁵	Tradition	Title	Artist/Composer
Punjab/UK	Bhangra	Bhabhiye Akh Larr Gayee	Bhujhangy Group
Trinidad	Calypso	Tropical Bird	Trinidad Steel Band
Brazil	Samba	Fanfarr (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown
Indonesia	Gamelan	Bans	Gong Kebyar of Pelellan
India	Indian Classical	Saheba Re	Kishori Amonkar

Year 5

Western Classical Tradition and Film

Title	Composer	Period
English Folk Song Suite ⁶	Vaughn Williams	20th Century
Symphonic Variations on an African Air	Coleridge-Taylor	20th Century
This Little Babe from <i>Ceremony of Carols</i>	Britten	20th Century
Jai Ho from <i>Slumdog Millionaire</i>	A. R. Rahman	21st Century
O Euchari	Hildegard	Early
Hallelujah from <i>Messiah</i>	Handel	Baroque
Rondo alla Turca	Mozart	Classical
Mars from <i>The Planets</i>	Holst	20th Century
Bolero	Ravel	20th Century
Night Ferry	Anna Clyne	21st Century

Popular Music

Style	Title	Artist(s)
90s Singer/Songwriter	Play Dead	Björk
80s Synth/Pop	Smalitown Boy	Bronski Beat
Jazz	Take the 'A' Train	Billy Strayhorn/Duke Ellington Orchestra
Rock n Roll	Hound Dog	Elvis Presley
Pop	With a Little Help with My Friends	The Beatles
Funk	I Got You (I Feel Good)	James Brown
Disco	Le Freak	Chic
Art Pop	Wild Man	Kate Bush
Blues	Runaway Blues	Ma Rainey

Musical Traditions

Country ⁶	Tradition	Title	Artist/Composer
Nigeria	Drumming	Jin-Go-La-Ba (Drums of Passion)	Babatunde Olatunji
South Africa	Choral	Inkanyezli Nezazi	Ladysmith Black Mambazo
Brazil	Samba	Fanfarr (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown
Indonesia	Gamelan	Bans	Gong Kebyar of Pelellan
India	Indian Classical	Saheba Re	Kishori Amonkar
Punjab/UK	Bhangra	Bhabhiye Akh Larr Gayee	Bhujhangy Group
Trinidad	Calypso	Tropical Bird	Trinidad Steel Band

Year 6

Western Classical Tradition and Film

Title	Composer	Period
1812 Overture	Tchaikovsky	Romantic
Connect It ⁸	Anna Meredith	21st Century
O Euchari	Hildegard	Early
Hallelujah from <i>Messiah</i>	Handel	Baroque
Rondo alla Turca	Mozart	Classical
Symphony No. 5	Beethoven	Classical
Night on a Bare Mountain	Mussorgsky	Romantic
Mars from <i>The Planets</i>	Holst	20th Century
Bolero	Ravel	20th Century
English Folk Song Suite ⁶	Vaughn Williams	20th Century
Symphonic Variations on an African Air	Coleridge-Taylor	20th Century
For the Beauty of the Earth	Rutter	20th Century
This Little Babe from <i>A Ceremony of Carols</i>	Britten	20th Century
Night Ferry	Anna Clyne	21st Century
Jai Ho from <i>Slumdog Millionaire</i>	A. R. Rahman	21st Century

Popular Music

Style	Title	Artist(s)
90s RnB	Say My Name	Destiny's Child
Blues	Runaway Blues	Ma Rainey
Jazz	Take the 'A' Train	Billy Strayhorn/Duke Ellington Orchestra
Rock n Roll	Hound Dog	Elvis Presley
Pop	With A Little Help from My Friends	The Beatles
Funk	I Got You (I Feel Good)	James Brown
Disco	Le Freak	Chic
Art Pop	Wild Man	Kate Bush
90s Indie	Wonderwall	Oasis

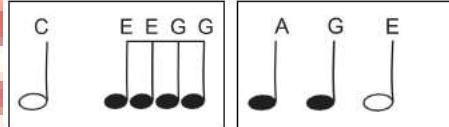
Musical Traditions

Country ⁷	Tradition	Title	Artist/Composer
Middle East	Folk	Sprinting Gazelle	Reem Kelani
England	Folk	Sea Shanties	Various
Poland	Folk	Mazurkas Op. 24	Chopin
Argentina	Tango	Libertango	Plazzolla
Brazil	Samba	Fanfarr (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown
Indonesia	Gamelan	Bans	Gong Kebyar of Pelellan
India	Indian Classical	Saheba Re	Kishori Amonkar
Punjab/UK	Bhangra	Bhabhiye Akh Larr Gayee	Bhujhangy Group
Trinidad	Calypso	Tropical Bird	Trinidad Steel Band
Nigeria	Drumming	Jin-Go-La-Ba (Drums of Passion)	Babatunde Olatunji
South Africa	Choral	Inkanyezli Nezazi	Ladysmith Black Mambazo

Community School

Composing

Nursery	Reception	Year 1	Year 2
		<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.

Year 3	Year 4	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. • 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. <p>Diagram illustrating note value arrangements:</p>  <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: <ul style="list-style-type: none"> o graphic symbols o rhythm notation and time signatures o staff notation o technology. 	<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. 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. • Capture and record creative ideas using any of: <ul style="list-style-type: none"> o graphic symbols o rhythm notation and time signatures o staff notation o technology. 	<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. • Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.

Musicianship & Performing

Nursery

Reception

Year 1

Year 2

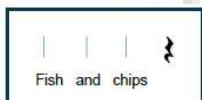
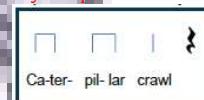
Pulse/Beat

- 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 (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.

 - Stepping (e.g. Mattachins from Capriol Suite by Warlock),
 - Jumping (e.g. Trepak from The Nutcracker by Tchaikovsky)
 - Walking on tiptoes (e.g. Scherzo from The Firebird Suite by Stravinsky).

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 (e.g. ca-ter-pil-lar crawl, fish and chips); create, retain and perform their own rhythm patterns.

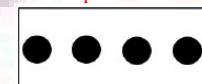


Pitch

- 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.



Pulse/Beat

- 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 Mourisque 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.

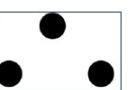
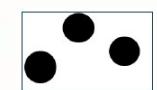
 - in 2 Maple Leaf Rag by Joplin
 - in 3 The Elephant from Carnival of the Animals by Saint-Saëns

Rhythm

- 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.

Pitch

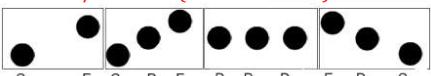
- Play a range of singing games based on the cuckoo interval (so-mi, e.g. Little Sally Saucer) matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track.
- Sing short phrases independently within a singing game or 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:



Year 3

Performing

- 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):



- 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.

Year 4

Instrumental Performance

- 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).

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.

Year 5

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, 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 short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.

Year 6

Instrumental Performance

- 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 (), very quiet (), moderately loud () and moderately quiet ().
- 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.

Transition Project

The end of Year 6 transition project provides a way to bring together what the pupils have learnt about reading notation, playing an instrument, composing melodies and singing as a class. More information can be found in appendix 6.

Community School