



Expressive Arts and Design (Being Imaginative and Expressive)

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Vocabulary
Singing	<p>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.</p> <p>Sing songs: - with a very small range, (mi-so) - sing songs with a slightly wider range - sing songs that include pentatonic scale.</p> <p>Sing a wide range of call and response songs to control vocal pitch and to match the pitch they hear with accuracy.</p>	<p>Sing songs regularly with a pitch range of do-so with increasing vocal control.</p> <p>Sing songs with a small pitch range, pitching accurately.</p> <p>Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to: - the leader's directions - visual symbols</p>	<p>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 and soft.</p> <p>Perform actions confidently and in time to a range of action songs</p> <p>Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.</p> <p>Perform as a choir in school assemblies</p>	<p>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).</p> <p>Sing rounds and partner songs in different time signatures and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony.</p> <p>Perform a range of songs in school assemblies.</p>	<p>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.</p> <p>Sing three-part rounds, partner songs, and songs with a verse and a chorus.</p> <p>Perform a range of songs in school assemblies and in school performance opportunities</p>	<p>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.</p> <p>Continue to sing three- and four-part rounds or partner songs, and experiment with positioning singers randomly within the group in order to develop greater listening skills, balance between parts and vocal independence.</p> <p>Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.</p>	<p>Louder, quieter, softer, stop, start, chant, counting, notes, pattern, rhythm, counting, notes, call, response, pitch, beat.</p>
							<p>Pitch, range, vocal range, do – so (C up to G), so – mi (G down to E), piano, forte, allegro, adagio, crescendo, decrescendo, pause, tempo, dynamics, rhythm, chanting, pitch, high, low, beat, pace, faster, slower.</p>
							<p>Pitch, high, low, allegro, adagio, fast, slow, improvise, echo, question and answer, stimuli.</p>
							<p>Time signature, unison, octave, pitch, crescendo, decrescendo, round, harmony, melody, tune, dynamics, rhythm, ensemble.</p>
							<p>Melody, dynamics, rhythm.</p>
							<p>Octave, melody, accompaniment, mezzo piano, pianissimo, mezzo forte, fortissimo</p>

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Vocabulary
Listening	<p>Songs that children will listen and respond to:</p> <p><u>Western Classical Tradition and Film:</u> Mozart – Rondo all Turca (classical) Holst – Mars from <i>The Planets</i> (20th century)</p> <p><u>Popular Music:</u> Kate Bush – Wild Man (Art Pop) Ma Rainey – Runaway Blues (Blues)</p> <p><u>Musical Traditions:</u> Sergio Mendes/Carlinhos Brown – Fanfarra (Samba – Brazil)</p>	<p>Songs that children will listen and respond to:</p> <p><u>Western Classical Tradition and Film:</u> Anna Clyne – Night Ferry (21st century) Ravel – Bolero (20th century)</p> <p><u>Popular Music:</u> Elvis Presley – Hound Dog (Rock n Roll) The Beatles – With a little help from my friends (Pop)</p> <p><u>Musical Traditions:</u> Gong Kebyar of Peliatan – Baris (Gamelan – Indonesia)</p>	<p>Songs that children will listen and respond to:</p> <p><u>Western Classical Tradition and Film:</u> Handel – Hallelujah (Baroque) Mussorgsky – Night on a Bare Mountain (Romantic) A. R. Rahman – Jai Ho from Slumdog Millionaire (21st century)</p> <p><u>Popular Music:</u> James Brown – I got You (Funk)</p> <p><u>Musical Traditions:</u> Kishori Amonkar – Sahela Re (Indian Classical – India)</p>	<p>Songs that children will listen and respond to:</p> <p><u>Western Classical Tradition and Film:</u> Beethoven – Symphony No. 5 (Classical) Hildegard – O Euchari (Early) Rutter – For the Beauty of the Earth (20th century)</p> <p><u>Popular Music:</u> Billy Strayhorn/Duke Ellington Orchestra – Take the A Train (Jazz) Oasis – Wonderwall (90s Indie)</p> <p><u>Musical Traditions:</u> Bhujhangy Group – Bhabiye Akh Larr Gayee (Bhangra – Punjab/UK) Trinidad Steel Band – Tropical Bird (Calypso – Trinidad)</p>	<p>Songs that children will listen and respond to:</p> <p><u>Western Classical Tradition and Film:</u> Vaughan Williams – English Folk Song Suite (20th century) Coleridge-Taylor – Symphonic Variations on an African Air (20th century) Britten – This Little Babe (20th century)</p> <p><u>Popular Music:</u> Bjork – Play Dead (90s singer/songwriter) Bronski Beat – Smalltown Boy (80s Synth/Pop)</p> <p><u>Musical Traditions:</u> Babatunde Olatunji – Jin-Go-La-Ba <i>Drums of Passion</i> (Drumming - Nigeria) Ladysmith Black Mambazo – Inkanyezi Nezazi (Choral – South Africa)</p>	<p>Songs that children will listen and respond to:</p> <p><u>Western Classical Tradition and Film:</u> Tchaikovsky – 1812 Overture (Romantic) Anna Meredith – Connect It (21st century)</p> <p><u>Popular Music:</u> Destiny's Child – Say My Name (90s RnB)</p> <p><u>Musical Traditions:</u> Reem Kelani – Sprinting Gazelle (Folk – Middle East) Various – Sea Shanties (Folk – England) Chopin – Mazurkas Op. 24 (Folk – Poland) Piazzolla – Libertango (Tango – Argentina)</p>	<p>Louder, quieter, softer, stop, start, chant, percussion, piano (quiet), forte (loud), glockenspiel, chime bar,</p> <p>Pitch, range, vocal range, do – so (C up to G), so – mi (G down to E), piano, forte, allegro, adagio, crescendo, decrescendo, pause, tempo, dynamics, rhythm, chanting, pitch, high, low, beat, pace, faster, slower.</p> <p>Allegro, adagio, piano, forte, quartet, pitch, high, low, allegro, adagio, fast, slow, improvise, echo, question and answer.</p> <p>Unison, octave, pitch, crescendo, decrescendo, round, harmony, legato, staccato, melody, notes, tune, dynamics, beat, ensemble</p> <p>Melody, dynamics, tempo, rhythm, mood, beat, chord.</p> <p>Treble clef, note duration, melody, accompaniment, mezzo piano, pianissimo, mezzo forte, fortissimo</p>

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Vocabulary
Composing	<p>Improvise simple vocal chants, using question and answer phrases.</p> <p>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).</p> <p>Understand the difference between creating a rhythm pattern and a pitch pattern.</p> <p>Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns.</p> <p>Use music technology to capture, change and combine sounds.</p> <p>Recognise how graphic notation can represent created sounds. Explore and invent own symbols.</p>	<p>Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch).</p> <p>Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation.</p> <p>Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces.</p> <p>Use music technology to capture, change and combine sounds.</p>	<p>Improvise Become more skilled in improvising, inventing short 'on-the-spot' responses using a limited note-range.</p> <p>Structure musical ideas to create music that has a beginning, middle and end. Pupils should compose in response to different stimuli and musical sources.</p> <p>Compose Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi).</p> <p>Compose song accompaniments on untuned percussion using known rhythms and note values.</p>	<p>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).</p> <p>Begin to make compositional decisions about the overall structure of improvisations.</p> <p>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.</p> <p>Arrange individual notation cards of known note values to create sequences of 2-, 3- or 4-beat phrases, arranged into bars.</p> <p>Explore developing knowledge of musical components by composing music to create a specific mood</p> <p>Introduce major and minor chords.</p> <p>Include instruments played in whole-class/group/individual teaching to expand the</p>	<p>Improvise Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments.</p> <p>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).</p> <p>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.</p> <p>Working in pairs, compose a short ternary piece.</p> <p>Use chords to compose music to evoke a specific atmosphere, mood or environment.</p> <p>Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, staff notation, or technology.</p>	<p>Improvise 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 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.</p> <p>Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen.</p> <p>Either of these melodies can be enhanced with rhythmic or chordal accompaniment.</p> <p>Compose a ternary piece; use available music software/apps to create</p>	<p>counting, notes, pattern, rhythm, counting, notes, call, response, pitch, beat, Louder, quieter, softer, stop, start, chant, piano (quiet), forte (loud),</p> <p>notation, crotchet, quaver crotchet rest, dot notation, stick notation, rhythm, pitch, high, low, beat, pace, faster, slower.</p> <p>Compose, musical sources, minim, crotchet, paired quaver, beat, rhythm.</p> <p>Time signature, octave, pitch, crescendo, decrescendo, crotchet, quaver, minim, tune, melody, pentatonic, paired quaver, beat, bar, stave notation, ensemble.</p> <p>Diatonic scale, triad (3 note chord), ternary form (A B A), melody, dynamics, rhythm, minim, crotchet, quaver, bar, stave, paired quaver, rhythm, mood, root note, octave.</p>

				<p>scope and range of the sound palette available for composition work.</p> <p>Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, staff notation, or technology.</p>		<p>and record it, discussing how musical contrasts are achieved</p>	<p>Crotchet, quaver, beat, octave, semibreve, semiquaver, rests, pitch, stave, treble clef, note duration, mezzo piano, pianissimo, mezzo forte, fortissimo</p>
--	--	--	--	---	--	---	---

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Vocabulary
Musicianship (KS1) Performing (KS2)	<u>Pulse/Beat</u> 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 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 <u>Rhythm</u> 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. <u>Pitch</u> Listen to sounds in the local school environment, comparing high and low sounds. Sing familiar songs in both low and high voices	Develop facility in playing a melodic instrument (ocarina) <u>Pulse/Beat</u> 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. 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. <u>Rhythm</u> Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion.	<u>Instrumental Performance</u> Develop facility in playing tuned percussion (glockenspiel) and a melodic instrument (ukulele). 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. Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C–D–E/do–re–mi. Individually copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases. <u>Reading Notation</u> 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	<u>Instrumental Performance</u> Develop facility in the basic skills of a selected musical instrument (recorder) over a sustained learning period. 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 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). <u>Reading Notation</u> 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	<u>Instrumental Performance</u> Play melodies on tuned percussion (glockenspiels), melodic instruments (trumpets, trombones or clarinets) and 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 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.	<u>Instrumental Performance</u> Play a melody following staff notation written on one stave and using notes within an octave range (do–do); make decisions about dynamic range. Accompany this same melody, and others, using block chords or a bass line. Engage with others through ensemble with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line. <u>Reading Notation</u> 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.	counting, notes, pattern, rhythm, counting, notes, call, response, pitch, beat, Louder, quieter, softer, stop, start, chant, percussion, piano (quiet), forte (loud). Pitch, range, vocal range, do – so (C up to G), so – mi (G down to E), piano, forte, allegro, adagio, crescendo, decrescendo, pause, tempo, dynamics, rhythm, chanting, pitch, high, low, beat, pace, faster, slower. Allegro, adagio, piano, forte, quartet, pitch, high, low, allegro, adagio, fast, slow, improvise, echo, question and answer. Unison, crescendo, decrescendo, round, harmony, tune, melody, legato, staccato, beat, rhythm, bar, ensemble, stave notation. Melody, dynamics, rhythm, triad (3 note chord), crotchet, quaver, beat, octave, minim, paired quaver, stave, mood, beat.

	<p>and talk about the difference in sound.</p> <p>Explore percussion sounds to enhance storytelling,</p> <p>Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum.</p>	<p>Create rhythms using word phrases as a starting point.</p> <p>Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests.</p> <p>Create and perform their own chanted rhythm patterns with the same stick notation.</p> <p><u>Pitch</u> Play a range of singing games based on the cuckoo interval matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track.</p> <p>Sing short phrases independently within a singing game or short song.</p> <p>Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low).</p> <p>Recognise dot notation and match it to 3-note tunes played on tuned percussion.</p>	<p>how to link each syllable to one musical note.</p>	<p>accurately within the rhythmic texture, achieving a sense of ensemble.</p>	<p><u>Reading Notation</u> Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers.</p> <p>Understand the differences between 2/4, 3/4 and 4/4 time signatures.</p> <p>Read and perform pitch notation within an octave (e.g. C–C'/do–do).</p> <p>Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.</p>	<p>Read and play from notation a four-bar phrase, confidently identifying note names and durations</p>	<p>Octave, melody, accompaniment, mezzo piano, pianissimo, mezzo forte, fortissimo, mezzo piano, pianissimo, mezzo forte, fortissimo</p>
--	---	---	---	---	--	--	--