

Fairview Community Primary School Key Skills & Knowledge Progression Map: Music

At Fairview, our school values underpin everything we do and are core to the ethos of our school. Our aim is to develop a community of **responsible** learners who not only demonstrate **collaboration** and **perseverance** in their work, but who also show **kindness**, **respect** and **honesty** towards one another.

Music Intent Statement

At Fairview, every child is a musician and owns this knowledge with pride.

A broad and profound curricular and extra-curricular musical provision, entitling every child to access regular, specialist, whole-class music learning all year, as well as free of charge instrumental lessons from visiting specialist teachers, results in a unique musical experience which sets Fairview apart from other schools in Medway, as a centre of musical excellence. Children develop a love of music, becoming independent musicians, sensitively and independently performing, composing, listening and reflecting upon music through wide-ranging and diverse works, developing their knowledge of themselves and the world around them, to become mature, rounded musicians.

| | Nursery | Reception | Year1 | Year 2 | Year 3 | Year 4 | Year 5 | Year 6 |
|---------|--------------|--------------------|---------------------------|------------------------|---------------------|--------------------|-------------------|------------------------|
| Singing | Sing a large | Sing in a group or | I can: | I can: | I can: | I can: | I can: | I can: |
| | repertoire | on their own, | | | | | | |
| | of songs. | increasingly | sing simple songs, | sing songs | sing a widening | sing a broad | sing a broad | Sing a broad |
| | | matching the | chants, rhymes and | regularly with a | range of unison | range of unison | range of songs | range of unison |
| | Remember | pitch and | pentatonic songs, | pitch range of a | songs of varying | songs with the | from an | songs including |
| | and sing | following the | with a narrow pitch- | fifth or less, i.e., C | styles and | range of an | extended | ones with |
| | entire | melody | range, from memory, | to G, like Once I | structures with a | octave, pitching | repertoire with a | syncopated |
| | songs. | | collectively and in | caught a Fish | pitch range of C | my voice | sense of | rhythms, as part of |
| | | | unison (same pitch as | Alive, with | to G. | accurately and | ensemble and | a choir, with a |
| | Sing the | | everyone else). | increasing vocal | | following | performance | sense of ensemble |
| | melodic | | | control and | sing tunefully and | directions for | | and performance, |
| | shape | | respond to the simple | pitching | with expression. | getting louder | observe phrasing, | observing rhythm |
| | (moving | | visual directions of | accurately | | (crescendo) and | pitch and style | phrasing, |
| | melody, | | stop, start, loud, quiet. | | perform forte and | quieter | | accurate pitching |
| | such as up | | | know the | piano, loud and | (decrescendo). | sing three-part | and appropriate |
| | and down, | | come in on time | meaning of | soft. | | rounds, partner | style |
| | down and | | when I'm counted in. | dynamics | | sing rounds and | songs, and songs | |
| | up) of | | | (loud/quiet) and | perform actions | partner songs in | with a verse and | Sing three and four |
| | familiar | | sing a wide range of | tempo | confidently and in | different time | a chorus. | part rounds or |
| | songs. | | call and response | (fast/slow) and | time to a range of | signatures (2, 3 | | partner songs, with |
| | | | songs to control vocal | be able to | action songs (e.g., | and 4 time) | sing a range of | singers positioned |
| | | | pitch and to match | demonstrate | Head & | | songs in school | randomly to |
| | | | the pitch I hear with | these when | Shoulders). | sing repertoire | assemblies and | develop greater |
| | | | accuracy. | singing by | walk, move or | with small and | other school | listening skills, part |
| | | | | responding to | clap a steady | large leaps and | performance | balance and |
| | | | | my leader's | beat with others, | a simple second | opportunities. | vocal |
| | | | | directions and | changing the | part, to introduce | | independence |
| | | | | visual symbols, | speed of the beat | vocal harmony | | |
| | | | | such as the | as the tempo of | | | |

| | | | | symbols for crescendo, decrescendo and pause. | the music changes. perform as part of a group in school singing assemblies | perform a range of songs in school assemblies | | Perform a range of songs as a choir in assemblies , school performances and to wider audiences |
|-----------|---|---|---|--|---|---|---|--|
| Listening | Sing the pitch of a note sung by another person ('pitch match'). | Listen attentively, move to and talk about music, expressing their feelings and responses | listen with concentration to familiar and unfamiliar high-quality recorded and live music, including classical, film, popular music, and music from different traditions. respond, as I listen, through movement, facial gesture and speech. | listen with increased concentration to familiar and unfamiliar high-quality recorded and live music, including classical, film, popular music, and music from different traditions. respond, as I listen, through movement and facial gesture and also use my own words to talk about what I hear happening with the pulse / beat, rhythm and pitch of the music. | listen to longer, familiar and unfamiliar, high-quality recorded and live music, including classical, film, popular music, and music from different traditions. respond, as I listen, through movement and facial gesture, my own words and key musical vocabulary to talk about what I hear happening with the pulse / beat, rhythm and pitch of the music. | listen with an understanding of the stories, origins, traditions, history and social context of music listen to longer, familiar and unfamiliar, high-quality recorded and live music, including classical, film, popular music, and music from different traditions. respond, as I listen, through movement and facial gesture, my own words and key musical vocabulary to talk about what I hear happening with the pulse / beat, rhythm and pitch of the music. | listen with an understanding of the stories, origins, traditions, history and social context of music listen to longer, familiar and unfamiliar, high-quality recorded and live music, including classical, film, popular music, and music from different traditions. respond, as I listen, through movement and facial gesture, my own words and key musical vocabulary to talk about what I hear happening with the pulse / beat, rhythm and pitch of the music. | I can: listen with enhanced sensitivity to the stories, origins, traditions, history and social context of music listen to long, familiar and unfamiliar, high-quality, complex recorded and live music, including classical, film, popular music, and music from different traditions. respond, as I listen, through musical performance, movement and facial gesture, my own words and key musical vocabulary to talk about what I hear happening with the pulse / beat, rhythm and pitch, melodic contours and expressive qualities of the music. |
| Composing | Create their own songs or improvise a song around one they know | Explore and engage in music making and dance, performing solo or in groups | I can: improvise simple vocal chants, using question and answer phrases. | I can: create music in response to a non-musical stimulus e.g., a rocket launch) | I can: improvise using my voice, tuned and untuned percussion, inventing short | I can: improvise on a limited range of pitches on the ukulele and keyboard making | I can: improvise freely over a drone, developing sense of shape and character, using | create music with multiple sections which include repetition and contrast |

| Play instruments with a deflects and short sequences of sounds with increasing control to express or combine with other their resources e.g., paper rubbed together for the sea, show I understand the difference between creating a rhythm pattern and pitch patterns a | | ı | are also may also substitute of | | Land Had are all | una af may retered | tuno din a recorde | T I |
|--|---------|----------|---------------------------------|------------------|---------------------------------------|--------------------|--------------------|---------------------|
| sequences of sounds in response to stimuli, e.g., storm at sea combine with other combine with other their flefings and ideas. Improvise simple question and save phroses; or combine with other their solutions and ploying classroom instruments and other resources e.g., paper rubbed tiggether for the sea. In the sea, storm at sea or allowed a slory, choosing and ploying classroom instruments and other resources e.g., paper rubbed tiggether for the sea, paper rubbed tiggether for the sea of the sea, paper rubbed tiggether for the sea of the | | | | | • | | | |
| with increasing e.g. storm at sea e.g. storm and answer phroses, without his sing and playing classroom instruments and other resources e.g., paper rubbed logelher for the sea. It is deference between creating a rhythm and pattern pattern and recall rhythms and pattern pattern and recall rhythms and pattern pattern and recombine sounds. It can compose by composed of composed of composed patterns and patterns and patterns and recombine sounds. It can compose by composed of composed patterns and patterns and patterns and recombine sounds. It can compose by composed patterns and recombine sounds. It can compose by composed patterns and recombine sounds. It can compose by composed patterns and recombine sounds. It can compose by composed patterns and recombine sounds. It can compose by composed patterns and recombine sounds. It can compose by composed patterns and recombine sounds. It can compose by composed patterns and recombine sounds. It can compose by composed patterns and recombine sounds. It can compose by composed patterns and recombine sounds. It can compose by composed patterns and recombine sounds. It can compose by composed patterns and recombine sounds. It can compose by composed patterns and recombine sounds. It can compose by composed patterns and recombine sounds. It can compose by composed patterns and recombine sounds. It can compose the composition and recombine sounds. It can compose the composit | | . | | | | | | |
| e.g., storm at sea a custom to to express their children to make a story, choosing and playing classroom instruments and other resources e.g., paper rubbed together for the sea, or certifing a musical conversation and preference between creating a pritor pattern and a pitch pattern and a pitch pattern and a pitch pattern and perform these for others, toking turns. use music technology, in the form of electronic keyboards, to capture, change and combine sounds. to capture, change and combine sounds. explore and invent my own symbols. e.g., storm at sea a question and act invent method there their their story children and part of their pattern and a pitch pattern and a pitch pattern and perform these for others, toking turns. use music technology, in the form of electronic keyboards, to capture, change and combine sounds. explore and invent my own symbols. explore and invent my own symbols. e.g., storm at sea a display on display on display on display on a display on and playing classroom instruments and other resources sea, paper musical claes (glace astrood count the constitute of my capture of question and and performs the difference between creating a mythory pattern and a pitch pattern and a pitch pattern and a pitch pattern and perform these for others, toking turns. use music technology, in the form of electronic keyboards, to capture, change and combine sounds. recognise how graphic notation can represent readed sounds. explore and invent my own symbols. explore and combine sounds. explore and invent my own symbols. explore and inve | | ments | | • | | | instruments. | |
| comtol to express their express their express their children to make a stroy, choosing and playing classroom instruments and other resources e.g., paper rubbed together for the sea. show I understand the difference between a creating a rivertified pattern and a pitch patterns and perform these for a office clarifying and patterns and pitch patterns and pit | | | | | | | | |
| combine with other children to make a display on a display on percussion, and playing clastroom instruments and other resources e.g., paper rubbed together for the sea. Is so.u., so.w., so.w., so.w., and other resources e.g., paper rubbed together for the sear or receiting a music classified and patching patterns and perform these for others, taking furns, technology, in the form of electronic keyborards, to capture, change and combine sounds. Explore and invent, retain and perform these for others, taking furns, the combine sounds. Explore and invent my own symbols. I can compose by combining show the short or show the short of the short of electronic keyborards, to capture, change and combine sounds. Explore and invent my own symbols. I can compose by combining show the combining show the short of electronic keyborards, to capture, change and combine sounds. Explore and invent my own symbols. I can compose by combining show the combining show the short of electronic keyborards, to capture, change and combine sounds. Explore and invent my own symbols. I can compose by combining show the short of electronic keyborards, to capture, change and combine sounds. Explore and invent my own symbols. I can compose by combining show the street short electronic keyborards, to capture, change and combine sounds. I can compose by combining show the street short electronic keyborards, to capture, change and combine sounds. I can compose by combining show the street short electronic keyborards to capture, change and combine sounds. I can compose by combining show the street short electronic keyborards to capture short electronic keyborards to capture, change and combine sounds. I can compose by combining show the street short electronic keyborards to capture short electronic keyborards to capture short electronic short electronic keyborards to sounds. I can co | | <u> </u> | e.g., storm at sea | | and E. | | | sequences |
| their teelings and ideas. Indicate to make a story, choosing and ploying classroom instruments and other resources e.g., paper rubbed together for the sea. In ideas. In idea | contro | ol to | | | | (staccato). | | |
| story, choosing and playing classroom instruments and other resources e.g., paper instruments and patients and patients of the sea. In use graphic symbols, do capture, retain and patient patterns and patient patterns and patient patterns and patients, toking turns. Use music technology, in the form of electronic keyboards, to capture, change and combine sounds. The compose and other resources e.g., paper instruments and patients and patien | expres | ess | combine with other | which I sing and | I can structure my | | responding to the | extend improvised |
| playing classroom instruments and other resources e.g., paper rubbed together for the sea. I was understand the difference between creating a thythin pattern and a pitch pattern pattern pattern pattern pattern pattern invent, retain and recall frythm and pitch pattern and perform these for others, taking turns. I we music technology, in the form of electronic keyboards, to capture, change and combine sounds. I recapinse how graphic notation can represent created sounds. Paper and invent my own symbols. I playing classroom instruments and other resources e.g., paper unsical conversation unsical sounds. I was reputing a daystern of the sea. I use graphic conversation understand the difference between creating a thythin pattern and preform these for others, taking turns. I was music compose to create short ecrete short explained in the sublete and explained in the subject explained in the speak explained in the subject explained in the speak explai | their | | children to make a | also play on | musical ideas | make decisions | beat, creating a | melodies beyond |
| recarling a misser phrases) to create music that has a beginning, middle and end, show I understand the difference between creating a rhythm pattern and a pitch pattern and pitch pattern and pitch patterns and perform these for others, taking turns. Lean compose to creating a middle and end, on the difference between creating a rhythm pattern and a pitch pattern and pitch patterns and perform these for others, taking turns. Lean subside technology, in the form of electronic keyboards, to capture, change and combine sounds. Tecognise how graphic notation can represent created sounds. Lean compose by combining known rhythmic and pitch patterns and perform these for others, taking turns. Lean compose to different simuli, e.g., stories, verse, pleases for others, taking turns. Lean compose to create short pomitation with letter names to create short pentatoric wind and professional perform these for others, taking turns. Lean compose to create short pentatoric sing and platographs and musical sources. Lean compose to create short pentatoric sing and platographs and combine sounds. Tecognise how graphic notation and recording the performance of a pentatoric phrases as self-standing compositions. Tecognise how graphic notation and perform these for others, taking turns. Lean compose to create short pentatoric phrases (long interest studies and push to create short pentatoric phrases as self-standing compositions. Tecognise how graphic notation and perform these for others, taking turns. Tecognise how graphic notation and perform these for others, taking turns. Tecognise how graphic notation and perform these for others, taking turns. Tecognise how graphic notation and perform these for others, taking turns. Tecognise how graphic notation and perform these for others, taking turns. Tecognise how graphic notation and perform these for others, taking turns. Tecognise how graphic notation and perform these for others, taking turns. Tecognise how graphic notation and perform these for others, taking tur | feeling | igs – | story, choosing and | untuned | (e.g., use echo or | about the overall | satisfying melodic | 8 beats over a |
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| nubbed together for the sea. In some I understand the difference between creating a rhythm pattern and a pitch pattern and pitch patterns and patterns and pitch patterns and pitch patterns and pattern | | | instruments and other | creating a | answer phrases) to | improvisations. | | create a satisfying |
| rubbed together for the sea. In the sea beginning, middle and end. It can compose by combining known rhythmic nortation with lefter names to compose and plich patterns and pitch patterns and potterns to seal patterns and pitch patterns and pitch patterns and potterns to accomposite the septication and an accomplete the seasons and combine sounds. In the form of electronic keyboards, to capture, change and combine sounds. In can compose by combining known rhythmic and ration with lefter names to cerede short explores (pitches) on the form of electronic keyboards, to capture, change and combine sounds. In can compose by combining known rhythmic and indition with lefter names to cerede short explores (pitches) patterns and pitch patt | | | resources e.g., paper | musical | create music that | · | experiment with | melodic shape |
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| show I understand the difference between creating a rhythm pattern and a pitch pattern and a pitch pattern and pitch patterns and perform these for others, taking turns. use music technology, in the form of electronic keyboards, to capture, change and combine sounds. recognise how graphic notation can represent created sounds. explore and invent my own symbols. use sponse to different stimuli, pattern and pitch patterns and perform these for others, taking turns. use music technology, in the form of electronic keyboards, to capture, change and combine sounds. explore and invent my own symbols. use music technology in the form of electronic keyboards, to capture, change and combine sounds. explore and invent my own symbols. use music technology in the form of electronic keyboards, to capture, change and combine sounds. explore and invent my own symbols. use music technology in the form of electronic keyboards, to capture, change and combine sounds. explore and invent my own symbols. use music technology, in the form of electronic keyboards, to capture, change and combine sounds. recognise how graphic notation and stick notation, to different stimuli, letter names to create short pentionic phrases (using the pentionic phrases (using the keyboard, the keyboar | | | | | | | | plan and |
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| pattern invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns. Use music technology, in the form of electronic keyboards, to capture, change and combine sounds. Tecognise how graphic notation can represent created sounds. Explore and invent my Own symbols. Tognosed pieces Images (pointings and photographs and musical sources. In the form of electronic keyboards, to capture, change and combine sounds. In can compose by combining known rhythmic notation with letter names to create fising and falling phrases using just three notes, e.g., C, D and E. I can compose a compositions. I can compose a compositions and falling phrases using just three notes, e.g., C, D and E. I can compose a compositions and falling phrases using just three notes e.g., C and E. I can compose a compositions and falling phrases using just three notes e.g., C and E. I can compose a compositions and falling phrases using just three notes e.g., C and E. I can compose a compositions and falling phrases using just three notes e.g., C and E. I can compose a compositions and falling phrases using just three notes (and compositions) and falling phrases using just three notes (and compositions) and falling phrases in either context of known note values, ising and play three keyboard. I can compose a self-standing compositions. I can compose using the keyboard. I can compose a self-standing compositions. I can compose using the keyboard. I can compose a self-standing compositions. I can compose using the keyboard. I can compose u | | | | | | | | |
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| recall rhythm and pitch patterns and perform these for others, taking turns. use music technology, in the form of electronic keyboards, to capture, change and combine sounds. recognise how graphic notation can represent created sounds. explore and invent my own symbols. recall rhythm and pitch patterns and perform these for others, taking turns. use music technology, in the form of electronic keyboards, to capture, change and combine sounds. recognise how graphic notation can represent created sounds. explore and invent my own symbols. use music technology, in the form of electronic keyboards, to capture, change and combine sounds. I can compose accompaniments to songs on untuned percussion using known rhythms and note values. I can compose accompaniments to songs on untuned percussion using known rhythms and note values. I can compose accompaniments to songs on untuned percussion using known rhythms and note values. I can compose accompaniment to songs on untuned percussion using known rhythms and note values. | | | invent retain and | piocos | | | | ana imorosi |
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| explore and invent my own symbols. accompaniments to songs on untuned percussion using known rhythms and note values. accompaniments to songs on untuned percussion using known rhythms and note values. accompaniments to songs on untuned phrases, arranged into bars. sequences of 2-, 3- or 4-beat phrases, arranged into bars. Working in pairs, compose a short ternary piece. Use chords to compose music ternary piece, record it and | | | • | | I can compose | | | |
| explore and invent my own symbols. to songs on untuned percussion using known rhythms and note values. to songs on untuned phrases, arranged into bars. will this in pairs, compose a short ternary piece. Use chords to compose a decompaniment. Will this in pairs, compose a short ternary piece. Use chords to compose music ternary piece, components by to evoke a record it and | | | sounds. | | - | | | |
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| known rhythms and note values. Vise chords to compose a ternary piece, components by to evoke a record it and ternary piece. | | | own symbols. | | | | | accompaniment |
| and note values. explore musical compose music ternary piece, components by to evoke a record it and | | | | | - | bars. | | |
| components by to evoke a record it and | | | | | · · · · · · · · · · · · · · · · · · · | | | |
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| composing music specific discus how | | | | | | | | |
| | | | | | | | specific | |
| to create a atmosphere, musical contrasts | | | | | | to create a | atmosphere, | musical contrasts |
| specific mood, mood or are achieved. | | | | | | specific mood, | | are achieved. |
| for example environment. For | | | | | | | environment. For | |
| creating music to example, La Mer | | | | | | | | |

| | 1 | T | T | 1 | | T | |
|--------------|---|---|--|---|--|--|--|
| | | | | | accompany a short film clip. compose using a C major and an | by Debussy and The River Flows In You by Yiruma both evoke images of water. | |
| | | | | | A minor chord. compose as part of a class or group that includes different instruments to expand the scope and range of the sound palette available for composition work. | 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: graphic symbols or rhythm notation and time signatures staff notation | |
| | | | | | creative ideas using graphic symbols / rhythmic notation and time signatures / staff notation / technology. | technology. | |
| For | | pulse / beat, I can: | pulse / beat, I | I can: | I can: | I can: | I can: |
| EYFS & KS1: | | | can: | | | | |
| Musicianship | | walk, move or clap a steady beat with | understand that | develop my ability to play tuned | demonstrate basic skills on a | play melodies with my class, in | Play a melody from staff notation |
| For | | others, changing the | the speed of the | percussion, the | musical | groups and on | on one stage with |
| K\$2: | | speed of the beat as the tempo of the | beat can | recorder, the keyboard and the | instrument over a sustained | my own, on | notes within an |
| Performing | | music changes. | change, creating a faster or slower pace | ukulele. | learning period | tuned percussion, keyboard and ukulele, reading | octave, making decisions about dynamic range |
| | | use body percussion, clapping, tapping and walking, and untuned classroom | (tempo). mark the beat of a listening piece | play and perform melodies following staff notation using a small | play and perform melodies following staff notation using a | staff notation on one stave within an octave | including ff, pp, mf and mp. |
| | | percussion playing | by tapping or | range (e.g., | small range (e.g., | understand how | melody and others |
| | | repeated rhythm | clapping and | middle C to E / | middle C-G) with | triads are formed | with block chords |
| | | patterns (ostinati) | recognising | do-mi) as part of | my whole class or | and play them | or a bass line, |
| | | and short, pitched | changes in | my whole class or | in a small group. | on the above | using keyboards, |
| | | patterns on tuned instruments to keep a | tempo. | in a small group. | perform in two or | instruments | glockenspiels and ukuleles or with an |
| | | steady beat. | | | more parts (e.g., | | online keyboard |
| | L | Jioddy Dodi. | l . | 1 | Thore paris (e.g., | <u>l</u> | Orini ic Reybourd |

| | 11 * 1* * | J | | | |
|------------------------|--------------------|---------------------|-------------------|--------------------|--------------------|
| | walk in time to | use my listening | melody and | play simple | |
| respond to the pulse | the beat of a | skills to correctly | accompaniment | chordal | Engage with |
| in recorded / | piece of music or | order phrases | or duet) from | accompaniments | others via |
| live music through | song | using dot notation, | simple notation | to songs | ensemble playing |
| movement and | | showing different | using instruments | | such as orchestra, |
| dance, stepping, | know the | arrangements of | played in whole | Perform a range | band, taking on |
| jumping, walking on | difference | notes C-D-E / do- | class teaching. | of repertoire | melody or |
| tiptoes | between left and | re-mi | | pieces and | accompaniment |
| | right to support | | identify static | arrangements | role. |
| rhythm, I can: | coordination | individually (solo) | and moving | combining | Accompaniment |
| | and shared | copy stepwise | parts. | acoustic | can be chordal or |
| perform short | movement with | melodic phrases | | instruments o | single note bass |
| copycat rhythm | others. | with accuracy at | copy short | form mixed | line. |
| patterns accurately, | | different speeds, | melodic phrases | ensembles such | |
| led by my teacher | begin to group | allegro and | including those | as school band | Understand |
| | beats in twos | adagio (fast and | using the | | difference |
| perform short | and threes by | slow). | pentatonic scale | Develop the skill | between |
| repeating rhythm | tapping knees | | (e.g., | of playing by ear | semibreve, minim, |
| patterns (ostinati) | on the first | perform question- | C, D, E, G, A) | on tuned | crotchet, quaver, |
| while keeping in time | (strongest) beat | and-answer | | instruments, | semiquaver and |
| with a steady beat. | and clapping | phrases | understand the | copying longer | equivalent rests |
| | the remaining | | differences | phrases and | |
| perform word-pattern | beats. | recognise aspects | between the | familiar melodies | further read pitch |
| chants. | | of notation such | notation of | | notation within an |
| | identify the beat | as the stave, lines | minims, | understand the | octave |
| create, retain and | groupings in | and spaces, and | crotchets, paired | differences | |
| perform my own | familiar music | treble clef | quavers and | between | Read and play |
| rhythm patterns. | that I sing | | rests. | semibreve, | confidently from |
| | regularly. | use dot notation | | minims, crotchets | rhythm notation |
| pitch, I can: | | to show higher or | read and | and these notes' | cards and rhythm |
| | Identify the beat | lower pitch. | perform pitch | rests, plus paired | scores in up to 4 |
| listen to different | groupings in | | notation in a | quavers and | parts that contain |
| pitched sounds in the | music I listen to, | understand the | limited range | semiquavers | known rhythms |
| local school | e.g., in 2 beats | differences | (e.g. | | and note |
| environment, | Maple Leaf Rag | between | C to G) | Understand the | durations |
| comparing high and | by Joplin and in | crotchets and | | difference | |
| low sounds. | 3 beats The | paired quavers. | follow and | between 2/4, 3/4 | read and play |
| | Elephant from | | perform simple | and 4/4 time | from notation a 4 |
| sing familiar songs in | Carnival of the | apply word chants | rhythmic notation | signatures | bar phrase, |
| both low and high | Animals by Saint- | to rhythms, | to a steady beat, | | confidently |
| voices and talk about | Saëns. | understanding | maintaining my | Read and | identifying notes |
| the difference in | | how to link each | part accurately | perform pitch | names and |
| sound | rhythm, I can: | syllable to one | within the | notation within | durations |
| | | musical note. | rhythmic texture | an octave | |
| explore pitch on | play copycat | | and achieving a | | |
| tuned percussion to | rhythms, copying | | sense of | Read and play | |
| enhance storytelling, | a leader, and | | ensemble | short rhythmic | |
| e.g., ascending | invent rhythms | | | phrases at sight | |
| xylophone notes to | for others to | | | from prepared | |

| suggest climbing the | copy on untuned | cards, using | |
|------------------------|----------------------|---------------|--|
| steps of a slide, | percussion. | conventional | |
| descending notes to | porcossion. | symbols for | |
| suggest sliding down. | create rhythms | known rhythms | |
| | using word | and note | |
| a talaa ada aa alaal | | | |
| quiet sounds created | phrases as a | durations | |
| on a rain stick / | starting point. | | |
| shakers to depict a | | | |
| shower, regular strong | read and | | |
| low-pitched beats on | respond to | | |
| a drum for menacing | chanted rhythm | | |
| footsteps. | patterns, and | | |
| · | represent them | | |
| follow pictures and | with stick | | |
| symbols to guide | notation | | |
| pitch of singing and | including | | |
| | | | |
| playing. | crotchets, | | |
| | quavers and | | |
| | crotchets rests. | | |
| | | | |
| | create and | | |
| | perform their | | |
| | own chanted | | |
| | rhythm patterns | | |
| | with the same | | |
| | stick notation. | | |
| | stick floration. | | |
| | nitola Lagras | | |
| | pitch, I can: | | |
| | ain a tha a sualca a | | |
| | sing the cuckoo | | |
| | interval (so-mi) | | |
| | e.g., G to E | | |
| | below, matching | | |
| | my voice | | |
| | accurately, | | |
| | supported by my | | |
| | leader playing | | |
| | the melody. | | |
| | | | |
| | sing short phrases | | |
| | independently | | |
| | within a singing | | |
| | | | |
| | game or short | | |
| | song. | | |
| | | | |
| | respond | | |
| | independently to | | |
| | pitch changes | | |
| | heard in short | | |

| | | | | melodic phrases, indicating with hands high / hands low. recognise dot notation and match it to 3-note tunes played on tuned percussion. | | | | |
|-----------|--|--|--|---|--|---|--|--|
| Key Vocab | Song Sing Up down High low Note Instrument Feeling | Pitch Melody Tune Dance Solo Respond Explore | Pentatonic Unison Stop start Loud quiet Speed Quick Slow Beat Rhythm Percussion Instrument Call and response Improvise Sound effect Keyboard Notation Ostinato | Range Pause Rest Dynamics Tempo Crescendo Decrescendo Classical Popular Tradition Question and answer Symbol Crotchet Quaver Compose Perform Melody | Style Structure Expression Piano Forte In time Tradition Tuned and untuned Phrase Recorder Dot notation Allegro Adagio Staff Stave Treble clef Line and space Syllable | Octave Direction Partner song Time signature Leap Interval Part Harmony Line Ukulele Legato Staccato Improvisation Minim Sequence Solo Duet Ensemble Static Moving Steady Texture | Repertoire Phrasing Verse Chorus Three-part Drone Melodic shape Fortissimo Pianissimo Mezzo forte Mezzo piano Key C major A minor Chordal Accompaniment Ternary Atmosphere Graphic Record Silent silence Triad | Syncopated Ensemble Positioning Gesture Expression Expressive Balance Tradition Section Repetition and contrast Chord Chordal 4-beat 8-beat 12-beat 16-beat Bar Glockenspiel G major E minor Moderato Chord chordal Semibreve, minim, crotchet, quaver, semiquaver and equivalent rests 4-bar, 8-bar, 16-bar |