



Use real life learning experiences



Encourage a love of learning



Enriching memorable moments

<p>Intent</p> <p>We believe that high quality music education will inspire and engage children to develop their musical skills and knowledge, resulting in a long lasting love of music. Our intent in music is for children:</p> <ul style="list-style-type: none">• To listen to, review and perform a wide range of music.• To learn to sing and use their voices.• To develop an understanding of musical related terminology – the interrelated dimensions of music: pitch, timbre, dynamics, structure, tempo, texture and musical notation.• To have the opportunity to learn a musical instrument.
<p>Implementation</p> <p>Our music curriculum enables children to sing, listen, play, perform and evaluate through classroom activities, assemblies, concerts and performances and the learning of instruments.</p> <ul style="list-style-type: none">• Class teachers use the musical programme Charanga to teach inclusive lessons, which are clearly sequenced across all year groups to support the development of skills and knowledge.• Children are given opportunities to access a wide range of musical genres, recognise, evaluate and analyse the interrelated dimensions of music.• All children use glockenspiels as a tuned instrument and key stage 2 children are given the opportunity to learn a musical instrument.• Children are given the opportunity to develop their confidence in performance through a variety of concerts and performances.• Clear assessment of children’s knowledge and skills enables teachers to build upon previously taught content and ensures lessons challenge and support appropriately.
<p>Impact</p> <p>Our musical curriculum ensures that:</p> <ul style="list-style-type: none">• Children enjoy participating in musical activities as a listener, a creator and a performer.• Children develop an understanding of culture and history and how it relates to them as individuals and the wider world.• Children are confident to share and perform their musical skills and understanding in assemblies and concerts.• Children are able to play various instruments which in turn supports their understanding when listening, playing or analysing music.

Overview of Subject Content & Key Composers

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Reception	Me!	My Stories <i>Composer- Pyotr Ilyich Tchaikovsky</i> <i>Focus piece- The Nutcracker (linked to Christmas and toys)</i>	Everyone!	Our World	Big Bear Funk	Reflect, Rewind and Replay
Year 1	Introducing Beat <i>Composer- Sergei Prokofiev (link to traditional tale)</i> <i>Focus piece- Peter & the Wolf</i>	Adding Rhythm & Pitch	Introducing Tempo & Dynamics	Combining Pulse, Rhythm & Pitch	Having Fun with Improvisation	Explore Sound and Create a Story
Year 2	Exploring Simple Patterns	Focus on Dynamics & Tempo	Exploring Feelings Through Music	Inventing a Musical Story <i>Composer- Gustav Holst</i> <i>Focus piece- The Planets</i>	Music that Makes You Dance	Exploring Improvisation
Year 3	Developing Notation Skills	Enjoying Improvisation	Glockenspiels 1	Sharing Musical Experiences	Recorders <i>Composer- Antonio Vivaldi</i> <i>Focus piece- The Four Seasons</i>	Recorders
Year 4	Interesting Time Signatures	Combining Elements to Make Music	Glockenspiels 2	Creating Simple Melodies Together	Violins Composer- Hans Zimmer Focus piece- Earth	Violins
Year 5	Getting Started with Music Tech	Emotions & Musical Styles	Exploring Key & Time Signatures	Introducing Chords	Ukuleles <i>Composer- Paul Mealar</i> <i>Focus piece- Song of the Ocean</i>	Ukuleles
Year 6	Developing Melodic Phrases	Understanding Structure & Form	Gaining Confidence Through Performance	Exploring Notation Further	Using Chords & Structure	Identifying Important Musical Elements <i>Composer- Anna Meredith- link to performance skills</i> <i>Focus piece- Connect It</i>

Progression Map for Music								
	Musicianship: Understanding Music	Listening	Singing	Notation	Playing Instruments	Creating: Improvising	Creating: Composing	Performing
Rec	Listen attentively, move to and talk about music, expressing their feelings and responses.	Listen with increased attention to sounds. Respond to what they have heard, expressing their thoughts and feelings.	Remember and sing entire songs. Sing the pitch of a tone sung by another person ('pitch match'). Sing the melodic shape (moving melody, such as up and down, down and up) of familiar songs. Create their own songs or improvise a song around one they know.		Play instruments with increasing control to express their feelings and ideas.			Sing in a group or on their own, increasingly matching the pitch and following the melody. Explore and engage in music making and dance, performing solo or in groups.
Key Stage 1 National Curriculum	Pupils should be taught to: <ul style="list-style-type: none"> • use their voices expressively and creatively by singing songs and speaking chants and rhymes • play tuned and untuned instruments musically • listen with concentration and understanding to a range of high-quality live and recorded music • experiment with, create, select and combine sounds using the inter-related dimensions of music 							
Year 1	Use body percussion, instruments and voices. In the key centres of: C major, F major, G major and A minor. Find and keep a steady beat together. Understand the difference between creating a rhythm pattern and a pitch pattern. Copy back simple rhythmic patterns using long and short. Copy back simple melodic patterns using high and low. Complete vocal warm-ups with a copy back option to use Solfa.	Move and dance with the music. Find the steady beat. Talk about feelings created by the music. Recognise some band and orchestral instruments. Describe tempo as fast or slow. Describe dynamics as loud and quiet. Join in sections of the song, eg chorus. Begin to understand where the music fits in the world. Begin to understand about different styles of music.	Sing, rap, rhyme, chant and use spoken word. Demonstrate good singing posture. Sing songs from memory. Copy back intervals of an octave and fifth (high, low). Sing in unison.	Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. If appropriate: explore standard notation, using crotchets, quavers and minims, and simple combinations of: C, D, E, F, G F, G, A G, B, D D, E, F#, G, A D, A, C	Rehearse and learn to play a simple melodic instrumental part by ear or from simple notation, in C major, F major, D major and D minor.	Explore improvisation within a major and minor scale using the notes: C, D, E D, E, A F, G, A D, F, G. Improvise simple vocal patterns using 'Question and Answer' phrases. Understand the difference between creating a rhythm pattern and a pitch pattern.	Explore and create graphic scores: Create musical sound effects and short sequences of sounds in response to music and video stimulus. Create a story, choosing and playing classroom instruments and/or soundmakers. Recognise how graphic notation can represent created sounds. Explore and invent your own symbols. Use music technology, if available, to capture, change and combine sounds. Use simple notation if appropriate: Create a simple melody using crotchets and minims: C, D C, D, E C, D, E, F C, D, E, F, G Start and end on the note C F, G F, G, A F, G, A, C F, G, A, C, D Start and end on the note F D, F D, F, G D, F, G, A D, F, G, A, C Start and end on the note D	Enjoy and have fun performing. Choose a song/songs to perform to a well-known audience. Prepare a song to perform. Communicate the meaning of the song. Add actions to the song. Play some simple instrumental parts.
Year 2	Use body percussion, instruments and voices. In the key centres of: C major, G major and A minor. Find and keep a steady beat. Copy back simple rhythmic patterns using long and short. Copy back simple melodic patterns using high and low. Complete vocal warm-ups with a copy back option to use Solfa. Sing short phrases independently.	Mark the beat of a listening piece (eg Boléro 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. Identify the beat groupings in the music you sing and listen, eg 2-time, 3-time etc. Move and dance with the music confidently. Talk about how the music makes you feel. Find different steady beats. Describe tempo as fast or slow. Describe dynamics as loud or quiet. Join in sections of the song, eg call and response. Start to talk about the style of a piece of	Sing as part of a choir. Demonstrate good singing posture. Sing songs from memory and/or from notation. Sing to communicate the meaning of the words. Sing in unison and sometimes in parts, and with more pitching accuracy. Understand and follow the leader or conductor. Add actions to a song. Move confidently to a steady beat. Talk about feelings created by the music/song. Recognise some band and orchestral instruments. Describe tempo as fast or slow. Join in sections of the song, eg chorus. Begin	Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. Explore standard notation, using crotchets, quavers, minims and semibreves, and simple combinations of: C, D, E, F, G, A, B G, A, B, C, D, E, F# F, G, A, Bb, C, D, E A, B, C, D, E Identify hand signals as notation, and recognise music notation on a staff of five lines	Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major and G major. Playing the glockenspiel, rehearse and learn a simple instrumental part by ear or from notation.	Explore improvisation within a major scale using the notes: C, D, E C, G, A G, A, B F, G, A Work with a partner and in the class to improvise simple 'Question and Answer' phrases, to be sung and played on untuned percussion, creating a musical conversation.	Explore and create graphic scores: Create musical sound effects and short sequences of sounds in response to music and video stimulus. Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces. Create a story, choosing and playing classroom instruments. Create and perform your own rhythm patterns with stick notation, including crotchets, quavers and minims. Use music technology, if available, to capture, change and combine sounds. Use notation if appropriate: Create a simple	Practise, rehearse and share a song that has been learned in the lesson, from memory or with notation, and with confidence. Decide on any actions, instrumental parts/improvisatory ideas/composed passages to be practised and included in the performance. Talk about what the song means and why it was chosen to share. Talk about the difference between rehearsing a song and performing it.

music. Recognise some band and orchestral instruments. Start to talk about where music might fit into the world.

to understand where the music fits in the world. Begin to talk about and understand the style of the music. 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 (eg crescendo, decrescendo, pause).

melody using crotchets and minims: C, D C, D, E C, D, E, F C, D, E, F, G Start and end on the note C (C major) G, A G, A, B G, A, B, D G, A, B, D, E Start and end on the note G (Pentatonic on G) F, G F, G, A F, G, A, C F, G, A, C, D Start and end on the note F (Pentatonic on F)

Key Stage 2 National Curriculum	<p>Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory.</p> <p>Pupils should be taught to:</p> <ul style="list-style-type: none"> • play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression • improvise and compose music for a range of purposes using the inter-related dimensions of music • listen with attention to detail and recall sounds with increasing aural memory • use and understand staff and other musical notations • appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians • develop an understanding of the history of music. 							
	Musicianship: Understanding Music	Listening	Singing	Notation	Playing Instruments	Creating: Improvising	Creating: Composing	Performing
Year 3	<p>Use body percussion, instruments and voices. In the key centres of: C major, F major, G major and A minor. In the time signatures of: 2/4, 3/4 and 4/4. Find and keep a steady beat. Copy back and improvise simple rhythmic patterns using minims, crotchets, quavers and their rests. Copy back and improvise simple melodic patterns using the notes: C, D, E G, A, B F, G, A A, B, C</p>	<p>Share your thoughts and feelings about the music together. Find the beat or groove of the music. Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. Invent different actions to move in time with the music. Talk about what the song or piece of music means. Identify some instruments you can hear playing. Identify if it's a male or female voice singing the song. Talk about the style of the music.</p>	<p>Sing as part of a choir. Sing a widening range of unison songs, of varying styles and structures. Demonstrate good singing posture. Perform actions confidently and in time to a range of action songs. Sing songs from memory and/or from notation. Sing with awareness of following the beat. Sing with attention to clear diction. Sing expressively, with attention to the meaning of the words. Sing in unison. Understand and follow the leader or conductor. Copy back simple melodic phrases using the voice.</p>	<p>Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. Explore standard notation, using minims, semibreves, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B F, G, A, B\flat, C G, A, B, C, D, E E, F\sharp, G\sharp, A, B Read and respond to semibreves, minims, crotchets and paired quavers. Identify:</p> <ul style="list-style-type: none"> • Stave • Treble clef • Time signature • Lines and spaces on the stave <p>Identify and understand the differences between crotchets and paired quavers. Apply spoken word to rhythms, understanding how to link each syllable to one musical note.</p>	<p>Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major, G major and E major. Develop facility in playing tuned percussion or a melodic instrument, such as a recorder.</p> <p>Playing the recorder: Rehearse and learn a simple instrumental part by ear or from notation.</p>	<p>Explore improvisation within a major scale using the notes: C, D, E C, D, E, F, G C, D, E, G, A G, A, B G, A, B, D, E G, A, B, C, D F, G, A F, G, A, C, D 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. Compose over a simple groove. Compose over a drone. Structure musical ideas (eg using echo or 'Question and Answer' phrases) to create music that has a beginning, middle and end</p>	<p>Create music and/or sound effects in response to music and video stimulus. Use music technology, if available, to capture, change and combine sounds. Compose over a simple chord progression. Compose over a drone. Start to use simple structures within compositions, eg introduction, verse, chorus or AB form. Use simple dynamics. Compose song accompaniments on tuned and untuned percussion, using known rhythms and note values. Create a simple melody using crotchets, minims and perhaps paired quavers: C, D C, D, E C, D, E, G C, D, E, G, A Start and end on the note C (Pentatonic on C) C, D C, D, E C, D, E, F C, D, E, F, G Start and end on the note C (C major) F, G F, G, A F, G, A, B\flat F, G, A, B\flat, C Start and end on the note F (F major) G, A G, A, B G, A, B, D G, A, B, D, E Start and end on the note G (Pentatonic on G)</p>	<p>Practise, rehearse and share a song that has been learned in the lesson, from memory or with notation, and with confidence. Play and perform melodies following staff notation, using a small range, as a whole class or in small groups. Include any actions, instrumental parts/improvisatory ideas/composed passages within the rehearsal and in the performance. Talk about what the song means and why it was chosen to share. Reflect on feelings about sharing and performing, eg excitement, nerves, enjoyment.</p>
Year 4	<p>Use body percussion, instruments and voices. In the key centres of: C major, F major, G major and A minor. In the time signatures of: 2/4, 3/4 and 4/4. Find and keep a steady beat. Listen and copy rhythmic patterns made of semibreves, minims, dotted crotchets, crotchets, quavers, semiquavers and their rests, by ear or from notation. Copy back melodic patterns using the notes: C, D, E C, D, E, G, A G, A, B G, A, B, D, E F, G, A A, B, C, D, E, F, G</p>	<p>Talk about the words of a song. Think about why the song or piece of music was written. Find and demonstrate the steady beat. Identify 2/4, 3/4, and 4/4 metre. Identify the tempo as fast, slow or steady. Recognise the style of music you are listening to. Discuss the structures of songs. Identify:</p> <ul style="list-style-type: none"> • Call and response • A solo vocal or instrumental line and the rest of the ensemble • A change in texture • Articulation on certain words • Programme music Explain what a main theme is and identify when it is repeated. 	<p>Rehearse and learn songs from memory and/or with notation. Sing in different time signatures: 2/4, 3/4 and 4/4. Sing as part of a choir with awareness of size: the larger, the thicker and richer the musical texture. Demonstrate good singing posture. Demonstrate vowel sounds, blended sounds and consonants. Sing 'on pitch' and 'in time'. Sing expressively, with attention to breathing and phrasing. Sing expressively, with attention to staccato and legato. Talk about the different styles of singing used for different styles of song. Talk about how</p>	<p>Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. Explore standard notation, using semibreves, minims, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B F, G, A, B\flat, C G, A, B, C, D, E, F\sharp D, E, F\sharp, G, A, B, C Read and respond to semibreves, minims, dotted crotchets, crotchets, quavers and semiquavers. Identify:</p> <ul style="list-style-type: none"> • Stave • Treble clef • Time signature <p>Identify and understand the differences</p>	<p>Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major, G major and D major.</p> <p>Playing the violin: Rehearse and learn to play instrumental parts by ear or from notation, in the tonal centres of C major, F major, G major and D major.</p>	<p>Explore improvisation within a major scale using the notes: C, D, E C, D, E, G, A C, D, E, F, G D, E, F\sharp, A, B D, E, F, G, A Improvise on a limited range of pitches on the instrument you are now learning, making use of musical features, including smooth (legato) and detached (staccato) articulation. Improvise over a simple chord progression. Improvise over a groove.</p>	<p>Combine known rhythmic notation with letter names, to create short, pentatonic phrases using a limited range of five pitches, suitable for the instruments being learnt. Compose over a simple chord progression. Compose over a groove. Create music in response to music and video stimulus. Use music technology, if available, to capture, change and combine sounds. Start to use simple structures within compositions, eg introduction, verse, chorus or AB form. Use simple dynamics. Compose song accompaniments on tuned and untuned</p>	<p>Rehearse and enjoy the opportunity to share what has been learned in the lessons. Perform, with confidence, a song from memory or using notation. Play and perform melodies following staff notation, using a small range, as a whole class or in small groups. Include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance. Explain why the song was chosen, including its composer and the historical and cultural context of the song. Communicate the meaning of the words and articulate them clearly. Use</p>

		Know and understand what a musical introduction is and its purpose. Recall by ear memorable phrases heard in the music. Identify major and minor tonality. Recognise the sound and notes of the pentatonic scale by ear and from notation. Describe legato and staccato. Recognise the following styles and any important musical features that distinguish the style: 20th and 21st Century Orchestral, Reggae, Soul, R&B, Pop, Folk, Jazz, Disco, Musicals, Classical, Rock, Gospel, Romantic, Choral, Funk and Electronic Dance Music	the songs and their styles connect to the world.	between minims, crotchets, paired quavers and rests. Read and perform pitch notation within a range. Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.			percussion, using known rhythms and note values. Create a melody using crotchets, minims, quavers and their rests. Use a pentatonic scale: C, D C, D, E C, D, E, G C, D, E, G, A Start and end on the note C (Pentatonic on C) C, D C, D, E C, D, E, F C, D, E, F, G Start and end on the note C (C major) A, B A, B, C A, B, C, D A, B, C, D, E Start and end on the note A (A minor) D, E D, E, F D, E, F, G D, E, F, G, A Start and end on the note D (D minor) G, A G, A, B G, A, B, D G, A, B, D, E Start and end on the note G (Pentatonic on G)	the structure of the song to communicate its mood and meaning in the performance. Talk about what the rehearsal and performance has taught the student. Understand how the individual fits within the larger group ensemble. Reflect on the performance and how well it suited the occasion. Discuss and respond to any feedback; consider how future performances might be different.
Year 5	Use body percussion, instruments and voices. In the key centres of: C major, G major, D major, F major and A minor. In the time signatures of: 2/4, 3/4, 4/4, 5/4 and 6/8. Find and keep a steady beat. Listen and copy rhythmic patterns made of dotted minims, minims, dotted crotchets, crotchets, dotted quavers, triplet quavers, quavers, semiquavers and their rests, by ear or from notation. Copy back melodic patterns using the notes: C, D, E C, D, E, F, G, A, B D, E, F#, G, A A, B, C, D, E, F#, G F, G, A, Bb, C, D, E G, A, B, C, D, E, F#	Talk about feelings created by the music. Justify a personal opinion with reference to Musical Elements. Find and demonstrate the steady beat. Identify 2/4, 3/4, 6/8 and 5/4 metre. Identify the musical style of a song or piece of music. Identify instruments by ear and through a range of media. Discuss the structure of the music with reference to verse, chorus, bridge, repeat signs, chorus and final chorus, improvisation, call and response, and AB form. Explain a bridge passage and its position in a song. Recall by ear memorable phrases heard in the music. Identify major and minor tonality. Recognise the sound and notes of the pentatonic and Blues scales, by ear and from notation. Explain the role of a main theme in musical structure. Know and understand what a musical introduction is and its purpose. Explain rapping. Recognise the following styles and any key musical features that distinguish the style: 20th and 21st Century Orchestral, Gospel, Pop, Minimalism, Rock n' Roll, South African, Contemporary Jazz, Reggae, Film Music, Hip Hop, Funk, Romantic and Musicals.	Rehearse and learn songs from memory and/or with notation. Sing in 2/4, 3/4, 4/4 and 6/8 time. Sing in unison and parts, and as part of a smaller group. Sing 'on pitch' and 'in time'. Sing a second part in a song. Self-correct if lost or out of time. Sing expressively, with attention to breathing and phrasing. Sing expressively, with attention to dynamics and articulation. Develop confidence as a soloist. Talk about the different styles of singing used for different styles of song. Talk confidently about how connected you feel to the music and how it connects in the world. Respond to a leader or conductor.	Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. Explore standard notation, using minims, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B F, G, A, Bb, C, D, E G, A, B, C, D, E, F# C, G, Ab, Bb G, G#, A, Bb, C D, E, F, G, A, B, C Eb, F, G, Ab, Bb, C, Db Identify: <ul style="list-style-type: none"> • Stave • Treble clef • Time signature Read and respond to minims, crotchets, quavers, dotted quavers and semiquavers. Recognise how notes are grouped when notated. Identify the stave and symbols on the stave (such as the treble clef), the name of the notes on lines and in spaces, bar lines, a flat sign and a sharp sign. Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. Understand the differences between 2/4, 3/4 and 4/4 time signatures. Read and perform pitch notation within an octave (eg C–C'/do–do).	Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major, G major, Eb major, C minor and D minor. 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. Playing the ukulele: Rehearse and learn to play one of four differentiated instrumental parts by ear or from notation, in the tonal centres of C major, F major, G major and A minor.	Explore improvisation within a major scale, using the notes: C, D, Eb, F, G C, D, E, F, G C, D, E, G, A F, G, A, Bb, C D, E, F, G, A Improvise over a simple groove, responding to the beat and 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).	Create music in response to music and video stimulus. Use music technology, if available, to capture, change and combine sounds. Start to use structures within compositions, e.g. introduction, multiple verse and chorus sections, AB form or ABA form (ternary form). Use chords to compose music to evoke a specific atmosphere, mood or environment. Use simple dynamics. Use rhythmic variety. Compose song accompaniments, perhaps using basic chords. Use a wider range of dynamics, including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet). Use full scales in different keys. Understand how chord triads are formed and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments. Create a melody using crotchets, quavers and minims, and perhaps semibreves and semiquavers, plus all equivalent rests. Use a pentatonic and a full scale. Use major and minor tonality: F, G F, G, A F, G, A, Bb F, G, A, Bb, C Start and end on the note F (F major) G, A G, A, B G, A, B, C G, A, B, C, D Start and end on the note G (G major) G,	Create, rehearse and present a holistic performance for a specific purpose, for a friendly but unknown audience. Perhaps perform in smaller groups, as well as the whole class. Perform a range of repertoire pieces and arrangements combining acoustic instruments, to form mixed ensembles, including a school orchestra. Perform from memory or with notation, with confidence and accuracy. Include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance. Explain why the song was chosen, including its composer and the historical and cultural context of the song. A student leads part of the rehearsal and part of the performance. Record the performance and compare it to a previous performance; explain how well the performance communicated the mood of each piece. Discuss and talk musically about the strengths and weaknesses of a performance. Collect feedback from the audience and reflect how future performances might be different.

							A G, A, B G, A, B, D G, A, B, D, E Start and end on the note G (Pentatonic on G) D, E D, E, F D, E, F, G D, E, F, G, A Start and end on the note D (D minor) Eb, F Eb, F, G Eb, F, G, Bb Eb, F, G, Bb, C Start and end on the note Eb (Eb major)	
Year 6	Use body percussion, instruments and voices. In the key centres of: C major, G major, D major, A minor and D minor. In the time signatures of: 2/4, 3/4, 4/4, 5/4 and 6/8. Find and keep a steady beat. Listen and copy rhythmic patterns made of minims, dotted crotchets, crotchets, dotted quavers, triplet quavers, quavers, semiquavers and their rests, by ear or from notation. Copy back melodic patterns using the notes: D, E, F, G, A C, D, E, F, G, A, B G, A, B, C, D, E, F# D, E, F#, G, A, B, C# A, B, C, D, E, F, G	Talk about feelings created by the music. Justify a personal opinion with reference to Musical Elements. Identify 2/4, 4/4, 3/4, 6/8 and 5/4. Identify the musical style of a song using some musical vocabulary to discuss its Musical Elements. Identify the following instruments by ear and through a range of media: bass guitar, electric guitar, percussion, sections of the orchestra such as brass, woodwind and strings, electric organ, congas, pianos and synthesizers, and vocal techniques such as scat singing. Discuss the structure of the music with reference to verse, chorus, bridge and an instrumental break. Explain a bridge passage and its position in a song. Recall by ear memorable phrases heard in the music. Identify major and minor tonality, chord triads I, IV and V, and intervals within a major scale. Explain the role of a main theme in musical structure. Know and understand what a musical introduction and outro is, and its purpose. Identify the sound of a Gospel choir and soloist, Rock band, symphony orchestra and A Cappella groups. Recognise the following styles and any key musical features that distinguish the style: 20th and 21st Century Orchestral, Soul, Pop, Hip Hop, Jazz: Swing, Rock, Disco, Romantic, Zimbabwean Pop, R&B, Folk, Gospel, Salsa, Reggae, Musicals and Film Music.	Rehearse and learn songs from memory and/or with notation. Sing a broad range of songs as part of a choir, including those that involve syncopated rhythms, with a good sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style. Continue to sing in parts where appropriate. Sing in 2/4, 4/4, 3/4, 5/4 and 6/8. Sing with and without an accompaniment. Sing syncopated melodic patterns. Demonstrate and maintain good posture and breath control whilst singing. Sing expressively, with attention to breathing and phrasing. Sing expressively, with attention to dynamics and articulation. Lead a singing rehearsal. Talk about the different styles of singing used for the different styles of songs sung in this year. Discuss with others how connected you are to the music and songs, and how the songs and styles are connected to the world.	Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. Explore standard notation, using dotted semibreves, dotted minims, minims, triplet crotchets, dotted crotchets, dotted quavers, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B F, G, A, Bb, C, D, E F, G, Ab, Bb, C, D, Eb G, A, Bb, C, D, E, F G, A, B, C, D, E, F# D, E, F, G, A D, E, F#, A, B, C# E, F#, G, G#, A, B, C, C# Eb, F, G, Ab, Bb, C, D Identify: • Stave • Treble clef • Time signature Read and respond to minims, crotchets, quavers, dotted quavers and semiquavers. Recognise how notes are grouped when notated. Identify the stave and symbols on the stave (such as the treble clef), the name of the notes on lines and in spaces, bar lines, a flat sign and a sharp sign.	Rehearse and learn to play one of four differentiated instrumental parts by ear or from notation, in the tonal centres of C major, F major, G major, D major, E major, A major, Eb major, D minor and F minor. 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 (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte) and moderately quiet (mezzo piano).	Explore improvisation within a major scale, using the notes: C, D, E, F, G G, A, Bb, C, D G, A, B, C, D F, G, A, C, D Improvise over a groove, responding to the beat, creating a satisfying melodic shape with varied dynamics and articulation.	Plan and compose an 8 or 16-beat melodic phrase, using the pentatonic scale (eg 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. Either of these melodies can be enhanced with rhythmic or simple chordal accompaniment. Create a simple chord progression. Compose a ternary (ABA form) piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved. Create music in response to music and video stimulus. Use music technology, if available, to capture, change and combine sounds. Start to use structures within compositions, eg introduction, multiple verse and chorus sections, AB form or ABA form (ternary form). Use simple dynamics. Use rhythmic variety. Compose song accompaniments, perhaps using basic chords. Use a wider range of dynamics, including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet). Use full scales in different keys. Create a melody using crotchets, quavers and minims, and perhaps semibreves and semiquavers, and all equivalent rests. Use a pentatonic and a full scale. Use major and minor tonality: C, D C, D, E C, D, E, F C, D, E, F, G Start and end on the note C (C major) G, A G, A, B G, A, B, D G, A, B, D, E Start and end on the note G (Pentatonic on G) D, E D, E, F D, E, F, G D, E, F, G, A Start and end on the note D (D minor) F, G F, G, A F, G, A,	Create, rehearse and present a holistic performance for a specific event, for an unknown audience. Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience. Create, rehearse and present a holistic performance, with a detailed understanding of the musical, cultural and historical contexts. Perform from memory or with notation. Understand the value of choreographing any aspect of a performance. A student or a group of students rehearse and lead parts of the performance. Understand the importance of the performing space and how to use it. Record the performance and compare it to a previous performance. Collect feedback from the audience and reflect how the audience believed in the performance. Discuss how the performance might change if it was repeated in a larger/smaller performance space.

							C F, G, A, C, D Start and end on the note F (Pentatonic on F) F, G F, G, Ab F, G, Ab, Bb F, G, Ab, Bb, C Start and end on the note F (F minor)	
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Assessment Criteria in a Spiral Curriculum

Charanga’s music curriculum works as a ‘spiral’. The children will regularly revisit prior musical learning in order to refresh, consolidate and then build upon knowledge, skills and attitudes. This approach will form holistic, resilient, confident and informed musicians over the course of the curriculum. For this reason, Assessment Criteria may overlap heavily from unit to unit and year to year. This does not mean that the students are unnecessarily repeating the ‘same old thing all the time’, but rather that the essential core elements that make a well-rounded musician are ever-present as a focus and constantly improved upon, keeping the learner in an ideal ‘zone of development’ between comfort and challenge. End points for each unit of work are broken down into half terms and included on the medium term plans.

Year 1 End Points

Listening & Responding to Music	Developing Performance Awareness & Skills
Demonstrates an understanding and appropriate use of musical language (including basic musical elements), from both prior and new learning. Demonstrates a basic understanding of how feelings can connect with / relate to music. Demonstrates some basic understanding of musical style.	Demonstrates an awareness of pulse/beat when listening, moving to and performing music. Demonstrates an understanding and use of basic differences in pitch (high and low) and note duration (long and short). Demonstrates a basic understanding of the importance of posture and technique when performing. Demonstrates an understanding of the basic concepts of improvisation and composition Introduces the performance (any connection to the Social Theme is an added bonus).
Opportunities for Assessment (working beyond)	
<ul style="list-style-type: none"> ● Finding and keeping a steady beat. ● Inventing different actions to move in time with the music. ● Moving, dancing and responding with their bodies in any way they can. ● Describing their thoughts and feelings when hearing the music. ● Describing what they see in their individual imaginations when listening to the piece of music. ● Talking about why they like or don’t like the music. ● Identifying some of the instruments they can hear. ● Identifying a fast or slow tempo. ● Identifying loud and quiet sounds as an introduction to understanding dynamics. ● Beginning to understand where the music fits in the world. ● Beginning to understand about different styles of music. ● Discussing the style of the music. ● Discussing together what the song or piece of music might be about. ● Talking about any other music they have heard that is similar. 	<ul style="list-style-type: none"> ● Singing, rapping or rhyming as part of a choir/group. ● Beginning to demonstrate good singing posture – standing up straight with relaxed shoulders. ● Singing unit songs from memory. ● Listening out for when a piece of music is ‘in time’ or ‘out of time’. ● Having a go at singing a solo. ● Trying to understand the meaning of the song. ● Understanding and following the leader or conductor. ● Adding actions to a song. ● Playing a part on a tuned or untuned instrument by ear. ● Rehearsing and performing their part within the context of the unit song. ● Learning to treat instruments carefully and with respect. ● Playing together with everybody while keeping in time with a steady beat. ● Performing short, repeating rhythm patterns (ostinati or riffs) while keeping in time with a steady beat.

Year 2 End Points

Listening & Responding to Music	Developing Performance Awareness & Skills
<p>Demonstrates an understanding and appropriate use of musical language (including basic musical elements), from both prior and new learning.</p> <p>Demonstrates a basic understanding of how feelings can connect with / relate to music.</p> <p>Demonstrates some basic understanding of musical style.</p>	<p>Demonstrates an awareness of pulse/beat when listening, moving to and performing music.</p> <p>Demonstrates an understanding and use of basic differences in pitch (high and low) and note duration (long and short).</p> <p>Demonstrates a basic understanding of the importance of posture and technique when performing.</p> <p>Demonstrates an understanding of the basic concepts of improvisation and composition.</p> <p>Introduces the performance (any connection to the Social Theme is an added bonus)</p>
<p>Opportunities for Assessment (working beyond)</p>	
<ul style="list-style-type: none"> ● Finding and keeping a steady beat. ● Inventing different actions to move in time with the music. ● Moving, dancing and responding with their bodies in any way they can. ● Describing their thoughts and feelings when hearing the music. ● Describing what they see in their individual imaginations when listening to the piece of music. ● Talking about why they like or don't like the music. ● Talking about the instruments they can hear. ● Recognising that some are band instruments and some are orchestral instruments. <ul style="list-style-type: none"> ● Describing tempo as fast or slow; beginning to recognise changes in tempo. ● Describing dynamics as loud and quiet. ● Discussing together what the song or piece of music might be about. ● Continuing to understand and talk about different styles of music. ● Discussing the style of the music. ● Talking about any other music they have heard that is similar. ● Beginning to understand and talk about where the music fits in the world. 	<ul style="list-style-type: none"> ● Singing, rapping or rhyming as part of a choir/group. ● Demonstrating good singing posture – standing up straight with relaxed shoulders. ● Singing unit songs from memory. ● Listening for being 'in time' or 'out of time'. ● Having a go at singing a solo. ● Trying to understand the meaning of the song. ● Singing to communicate the meaning of the words. ● Singing with more pitching accuracy. ● Understanding and following the leader or conductor. ● Adding actions to a song. ● Playing a part on a tuned instrument by ear or from notation. ● Rehearsing and performing their part within the context of the unit song. ● Treating instruments carefully and with respect. ● Playing together with everybody while keeping in time with a steady beat. ● Listening to and following musical instructions from a leader.

Year 3 End Points

Listening & Responding to Music	Understanding & Using the Language of Music	Developing Performance Awareness & Skills
<p>Demonstrates an understanding and appropriate use of musical language (including musical elements), from both prior and new learning.</p> <p>Can identify and describe feelings as they relate to music.</p> <p>Demonstrates an understanding of the musical style and a broader understanding of the cultural and historical connections of the music.</p>	<p>Can create a four or six-bar melody according to the instructions given for the Music Notepad composition task.</p> <p>When playing instrumental parts with the song, children can follow the instrumental part on the screen, playing by ear or with the notation provided.</p> <p>Can make an informed decision as to which notes to use when composing and improvising with the song.</p>	<p>Demonstrates an awareness of pulse/beat when listening, moving to and performing music.</p> <p>Demonstrates an understanding of the importance of posture, diction and technique when performing.</p> <p>When planning, rehearsing, introducing and performing the song:</p> <ul style="list-style-type: none"> ● Understand and make connections between the music encountered and the Social Theme. ● Understand and apply learning from the Musical Spotlight. ● Introduce the performance with context and understanding of the song, the learning process and any other relevant connections
<p>Opportunities for Assessment (working beyond)</p>		
<ul style="list-style-type: none"> ● Finding the beat or groove of the music and demonstrating it through clapping and/or movement. ● Identifying and describing their feelings when hearing the music. ● Talking about why they like or don't like the music, and sharing their thoughts and feelings about it (with each other). ● Inventing different actions to move in time with the music. ● Talking about the key instruments they hear. ● Using the musical language on the 'Respond' and 'Extended Listening' tabs to discuss what they hear. ● Using appropriate musical language to describe and discuss the music. ● Starting to use musical concepts with more confidence. ● Recognising that some instruments are band instruments and some are orchestral instruments. ● Using the 'Understand' tab; thinking about where the music fits into the world. ● Using the 'Understand' tab; thinking about and discussing why the song or piece of music was written. ● Discussing when and where they listen to, sing or play music with their friends, family or with other people. ● Discussing the style of the music and any other music they have heard that is similar. ● Talking about what the song or piece of music might mean. 	<ul style="list-style-type: none"> ● Composing a 'stand-alone' piece of music which includes: <ul style="list-style-type: none"> ○ A time signature. ○ A treble clef. ○ Four bars or six bars. ○ The right notes for the scale and key signature. ○ Rhythmic combinations of minims, crotchets and paired quavers, with their corresponding rests. ○ Expression/dynamics. ○ A melody that starts and ends on note one. ● Following the musical instructions given for this composition: <ul style="list-style-type: none"> ○ Compose in 4/4 time. ○ Make musical decisions within a given set of musical parameters: <ul style="list-style-type: none"> ■ C major (the tonal centre is C major: start and end on C). ○ Create a four or six-bar melody using the first three notes of the C major scale (C, D, E) or the pentatonic scale (C, D, E, G, A). ○ Use simple rhythmic combinations of minims, crotchets and paired quavers, with their corresponding rests to create rhythm patterns. ○ Apply expression to the composition by adding tempo instructions and dynamics. ○ Give the melody a shape. 	<ul style="list-style-type: none"> ● Singing as part of a choir and in unison. ● Demonstrating good singing posture. ● Singing the unit songs from memory or notation. ● Listening for being 'in time' or 'out of time', with an awareness of following the beat. ● Singing with attention to clear diction. ● Rejoining the group with help if they get lost or out of time. ● Singing expressively, with attention to breathing and phrasing. ● Having a go at singing a solo. ● Discussing together what the song or piece of music might be about. ● Performing actions confidently and in time. ● Singing expressively, with attention to the meaning of the words. ● Following the leader or conductor

Year 4 End Points

Listening & Responding to Music	Understanding & Using the Language of Music	Developing Performance Awareness & Skills
<p>Demonstrates an understanding and appropriate use of musical language (including musical elements), from both prior and new learning.</p> <p>Can identify and describe feelings as they relate to music.</p> <p>Demonstrates an understanding of the musical style and a broader understanding of the cultural and historical connections of the music.</p>	<p>Can create a four or six-bar melody according to the instructions given for the Music Notepad composition task.</p> <p>When playing instrumental parts with the song, children can follow the instrumental part on the screen, playing by ear or with the notation provided.</p> <p>Can make an informed decision as to which notes to use when composing and improvising with the song.</p>	<p>Demonstrates an awareness of pulse/beat when listening, moving to and performing music.</p> <p>Demonstrates an understanding of the importance of posture, diction and technique when performing.</p> <p>When planning, rehearsing, introducing and performing the song:</p> <ul style="list-style-type: none"> ● Understand and make connections between the music encountered and the Social Theme. ● Understand and apply learning from the Musical Spotlight. ● Introduce the performance with context and understanding of the song, the learning process and any other relevant connections
<p>Opportunities for Assessment (working beyond)</p>		
<ul style="list-style-type: none"> ● Finding the beat or groove of the music and demonstrating it through clapping and/or movement. ● Identifying and describing their feelings when hearing the music. ● Talking about why they like or don't like the music, and sharing their thoughts and feelings about it (with each other). ● Inventing different actions to move in time with the music. ● Talking about the key instruments they hear. ● Using the musical language on the 'Respond' and 'Extended Listening' tabs to discuss what they hear. ● Using appropriate musical language to describe and discuss the music. ● Starting to use musical concepts with more confidence. ● Recognising that some instruments are band instruments and some are orchestral instruments. ● Using the 'Understand' tab; thinking about where the music fits into the world. ● Using the 'Understand' tab; thinking about and discussing why the song or piece of music was written. ● Discussing when and where they listen to, sing or play music with their friends, family or with other people. ● Discussing the style of the music and any other music they have heard that is similar. ● Suggesting any other music they have heard that is similar. ● Talking about what the song or piece of music might mean. 	<ul style="list-style-type: none"> ● Composing a 'stand-alone' piece of music which includes: <ul style="list-style-type: none"> ○ A time signature. ○ A treble clef. ○ Four or six bars. ○ The right notes for the scale and key signature. ○ Rhythmic combinations of minims, crotchets and paired quavers, with their corresponding rests. ○ Expression/dynamics. ○ Structured musical ideas (eg using echo or 'question and answer' phrases) to create music that has a beginning, middle and end. ○ A melody that starts and ends on note one. ● Following the musical instructions given for this composition: <ul style="list-style-type: none"> ○ Compose in 4/4 time. ○ Make musical decisions within a given set of musical parameters: <ul style="list-style-type: none"> ■ A minor (the tonal centre is A minor: start and end on A). ○ Create a four or six-bar melody using the first three notes, a pentatonic scale or the first five notes of the above scale. ○ Use simple rhythmic combinations of minims, crotchets and paired quavers, with their corresponding rests to create rhythm patterns. ○ Apply expression to the composition by adding tempo instructions and dynamics. ○ Give the melody a shape. 	<ul style="list-style-type: none"> ● Singing as part of a choir and in unison. ● Demonstrating good singing posture. ● Singing the unit songs from memory or notation. ● Listening for being 'in time' or 'out of time', with an awareness of following the beat. ● Listening for being 'in tune' or 'out of tune'. ● Singing with attention to clear diction. ● Rejoining the group with help if they get lost or out of time. ● Singing expressively, with attention to breathing and phrasing. ● Having a go at singing a solo. ● Connecting with and trying to understand the meaning, emotion and intent of the song. ● Discussing together what the song or piece of music might be about. ● Performing actions confidently and in time. ● Singing expressively, with attention to the meaning of the words. ● Following and understanding the leader or conductor. ● Singing expressively, with attention to staccato and legato.

Year 5 End Points

Listening & Responding to Music	Understanding & Using the Language of Music	Developing Performance Awareness & Skills
<p>Demonstrates an understanding and appropriate use of musical language (including musical elements), from both prior and new learning.</p> <p>Can identify and describe feelings as they relate to music.</p> <p>Demonstrates an understanding of the musical style and a broader understanding of the cultural and historical connections of the music.</p>	<p>Can create a four or six-bar melody according to the instructions given for the Music Notepad composition task.</p> <p>When playing instrumental parts with the song, children can follow the instrumental part on the screen, playing by ear or with the notation provided.</p> <p>Can make an informed decision as to which notes to use when composing and improvising with the song.</p>	<p>Demonstrate with confidence an awareness of pulse/beat when listening, moving to and performing music.</p> <p>Demonstrates – and can explain – an understanding of the importance of posture, diction and technique when performing.</p> <p>When planning, rehearsing, introducing and performing the song:</p> <ul style="list-style-type: none"> ● Understand and make connections between the music encountered and the Social Theme. ● Understand and apply learning from the Musical Spotlight. ● Introduce the performance with context and understanding of the song, the learning process and any other relevant connections
<p>Opportunities for Assessment (working beyond)</p>		
<ul style="list-style-type: none"> ● Identifying and describing their feelings when hearing the music. ● Talking about why they like or don't like the music, and sharing their thoughts and feelings about it (with each other). ● Talking about the key instruments they hear. ● Using the musical language on the 'Respond' and 'Extended Listening' tabs to discuss what they hear. ● Using appropriate musical language (with confidence) to describe and discuss the music. ● Recognising that some instruments are band instruments and some are orchestral instruments. ● Using the 'Understand' tab; thinking about where the music fits into the world. ● Using the 'Understand' tab; thinking about and discussing why the song or piece of music was written. ● Discussing when and where they listen to, sing or play music with their friends, family or with other people. ● Discussing the style of the music and any other music they have heard that is similar. ● Suggesting any other music they have heard that is similar. ● Talking about what the song or piece of music might mean. ● Discussing why the song or piece of music was written. ● Discussing the composer and why/when they composed this piece of music. 	<ul style="list-style-type: none"> ● Composing a 'stand-alone' piece of music which includes: <ul style="list-style-type: none"> ○ A time signature. ○ A treble clef. ○ Four, six or eight bars. ○ The right notes for the scale and key signature. ○ Rhythmic combinations of semibreves, minims, crotchets and paired quavers, with their corresponding rests. ○ Expression/dynamics. ○ Structured musical ideas (eg using echo or 'question and answer' phrases) to create music that has a beginning, middle and end. ○ A melody that starts and ends on note one. ● Following the musical instructions given for this composition: <ul style="list-style-type: none"> ○ Compose in 4/4, 2/4 or 3/4 time. ○ Make musical decisions within a given set of musical parameters: © Copyright 2022 Charanga Ltd Page 4 of 13 <ul style="list-style-type: none"> ■ C major (the tonal centre is C major: start and end on C). ■ G major (the tonal centre is G major: start and end on G). ■ A minor (the tonal centre is A minor: start and end on A). ○ Create a four, six or eight-bar melody using the first three notes of the above scales or a pentatonic scale. ○ Use simple rhythmic combinations of semibreves, minims, crotchets and paired quavers, with their corresponding rests to create rhythm patterns. ○ Apply expression to the composition by adding tempo instructions and dynamics. ○ Use melodic intervals (a melody that leaps) and melodic steps (a melody that moves to the next note). ○ Give the melody a shape. 	<ul style="list-style-type: none"> ● Singing as part of a choir and in unison. ● Demonstrating good singing posture. ● Singing the unit songs from memory or notation. ● Listening for being 'in time' or 'out of time', with an awareness of following the beat. Trying to correct themselves. ● Listening for being 'in tune' or 'out of tune'. ● Singing with attention to clear diction. ● Rejoining the group with help if they get lost or out of time. ● Singing expressively, with attention to breathing and phrasing. ● Developing confidence as a soloist. ● Connecting with and trying to understand the meaning, emotion and intent of the song. ● Discussing together what the song or piece of music might be about ● Performing actions confidently and in time. ● Singing expressively, with attention to the meaning of the words. ● Following and understanding the leader or conductor. ● Singing expressively, with attention to staccato and legato. ● Singing expressively, with attention to dynamics. ● Leading a singing session. ● Responding to a leader or conductor

Year 6 End Points

Listening & Responding to Music	Understanding & Using the Language of Music	Developing Performance Awareness & Skills
<p>Demonstrates an understanding and appropriate use of musical language (including musical elements), from both prior and new learning.</p> <p>Can identify and describe feelings as they relate to music.</p> <p>Demonstrates an understanding of the musical style and a broader understanding of the cultural and historical connections of the music.</p>	<p>Can create a four or six-bar melody according to the instructions given for the Music Notepad composition task.</p> <p>When playing instrumental parts with the song, children can follow the instrumental part on the screen, playing by ear or with the notation provided.</p> <p>Can make an informed decision as to which notes to use when composing and improvising with the song.</p>	<p>Demonstrate with confidence an awareness of pulse/beat when listening, moving to and performing music.</p> <p>Demonstrates – and can explain – an understanding of the importance of posture, diction and technique when performing.</p> <p>When planning, rehearsing, introducing and performing the song:</p> <ul style="list-style-type: none"> ● Understand and make connections between the music encountered and the Social Theme. ● Understand and apply learning from the Musical Spotlight. ● Introduce the performance with context and understanding of the song, the learning process and any other relevant connections
<p>Opportunities for Assessment (working beyond)</p>		
<ul style="list-style-type: none"> ● Finding the beat or groove of the music and demonstrating it securely through clapping and/or movement. ● Identifying and describing their feelings in depth when hearing the music. ● Talking about why they like or don't like the music, and sharing their thoughts and feelings about it (with each other). ● Talking about the key instruments they hear. ● Using the musical language on the 'Respond' and 'Extended Listening' tabs to discuss what they hear. ● Using appropriate musical language (with confidence) to describe and discuss the music. ● Knowing that some instruments are band instruments and some are orchestral instruments. ● Using the 'Understand' tab; thinking about where the music fits into the world. ● Using the 'Understand' tab; thinking about and discussing why the song or piece of music was written. ● Discussing when and where they listen to, sing or play music with their friends, family or with other people. ● Discussing the style of the music and any other music they have heard that is similar. ● Suggesting any other music they have heard that is similar. ● Confidently talking about what the song or piece of music might mean. ● Discussing why the song or piece of music was written. ● Discussing the composer and why/when they composed this piece of music. ● Talking about what they think the composer is trying to communicate. ● Discussing the style of the music with fluency in correct musical vocabulary around musical concepts, elements and structure 	<ul style="list-style-type: none"> ● Composing a 'stand-alone' piece of music which includes: <ul style="list-style-type: none"> ○ A time signature. ○ A treble clef. ○ Four, six, eight or twelve bars. ○ The right notes for the scale and key signature. ○ Rhythmic combinations of semibreves, minims, crotchets, paired quavers, semiquavers and their rests. ○ Expression/dynamics. ○ Structured musical ideas (eg using echo or 'question and answer' phrases) to create music that has a beginning, middle and end. ○ A melody that starts and ends on note one. ● Following the musical instructions given for this composition: <ul style="list-style-type: none"> ○ Compose in 4/4, 2/4, 3/4 or 6/8 time. ○ Make musical decisions within a given set of musical parameters: <ul style="list-style-type: none"> ■ C major (the tonal centre is C major: start and end on C). ■ G major (the tonal centre is G major: start and end on G). ■ D major (the tonal centre is D major: start and end on D). ■ A minor (the tonal centre is A minor: start and end on A). ■ E minor (the tonal centre is E minor: start and end on E). ○ Create a four, six, eight or twelve-bar melody using either the first three notes of one of the above scales, the pentatonic scale or the complete scale. ○ Use simple rhythmic combinations of semibreves, minims, crotchets, paired quavers and semiquavers with their corresponding rests to create rhythm patterns. ○ Apply expression to the composition by adding tempo instructions and dynamics. ○ Use melodic intervals (a melody that leaps) and melodic steps (a melody that moves to the next note). ○ Give the melody a shape. 	<ul style="list-style-type: none"> ● Singing as part of a choir and in unison. ● Demonstrating good singing posture. ● Singing the unit songs from memory or notation. ● Listening for being 'in time' or 'out of time', with an awareness of following the beat and correcting themselves. ● Listening for being 'in tune' or 'out of tune'. ● Singing with attention to clear diction. ● Rejoining the group with help if they get lost or out of time. ● Singing expressively, with attention to breathing and phrasing. ● Developing confidence as a soloist. ● Connecting with and trying to understand the meaning, emotion and intent of the song. ● Discussing together what the song or piece of music might be about. ● Performing actions confidently and in time. ● Making suggestions on how to sing expressively, with attention to the meaning of the words. ● Following and understanding the leader or conductor. ● Singing expressively, with attention to staccato and legato. ● Making suggestions on how to sing expressively, with attention to dynamics. ● Leading a singing session. ● Responding to a leader or conductor.