

Music Progression Document

	EYFS/ Year 1	Year 2															
SINGING	<ul style="list-style-type: none"> • Sing simple songs, chants and rhymes from memory, singing collectively and at the same pitch, responding to simple visual directions and counting in. • Begin with simple songs with a very small range, mi-so (and then slightly wider. Include pentatonic songs (e.g. <i>Dr Knickerbocker</i>). • Sing a wide range of call and response songs, to control vocal pitch and to match the pitch they hear with accuracy. <p>Repertoire including:</p> <ul style="list-style-type: none"> • Voices Foundation: <i>Have you Brought your Whispering Voice?</i> • Bance: <i>Copy Kitten</i> • Voicelinks: <i>I'm a Train</i> • <i>Bounce High, Bounce Low</i> • Singing Sherlock: <i>Dr Knickerbocker</i> • <i>Dragon Dance</i> • Trad. Ghana: <i>Kye Kye Kule</i> • Trad. England: <i>An Acre of Land</i> 	<ul style="list-style-type: none"> • Sing songs regularly with a pitch range of do-so with increasing vocal control. • Sing songs with a small pitch range pitching accurately. • Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to (a) the leader's directions (b) visual symbols (e.g. crescendo, decrescendo, pause) <p>Repertoire including:</p> <p><i>Little Sally Saucer</i></p> <ul style="list-style-type: none"> • Trad. <i>Star Light, Star Bright, First Star I See Tonight</i> • Trad. <i>Hey, Hey, Look at Me</i> • Trad. <i>Rain, Rain Go Away</i> • Trad. <i>Acka Backa</i> • Young Voiceworks: <i>Ebenezer Sneezer</i> • Trad. <i>Oats and Beans and Barley Grow</i> • Trad. <i>Oliver Cromwell</i> • Trad. <i>Lovely Joan</i> • Trad. <i>Searching for Lambs</i> • Voicelinks: <i>Fireworks</i> • Trad. Australia: <i>I Got Kicked by a Kangaroo</i> • Trad. America: <i>Built My Lady a Fine Brick House</i> • Sing Up: <i>Paintbox</i> • Beatles: <i>With a Little Help from my friends</i> 															
LISTENING	<p>The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listening to recorded performances is complemented by opportunities to experience live music making in and out of school. This includes performances by other school ensembles or year groups including productions, Junior choir and the steel pans ensembles during the whole school carnival. The pieces below will be included in our whole school listening programme.</p> <p>Western Classical Tradition and Film</p> <table border="1" data-bbox="286 1059 1868 1230"> <thead> <tr> <th data-bbox="286 1059 815 1098">Title</th> <th data-bbox="815 1059 1341 1098">Composer</th> <th data-bbox="1341 1059 1868 1098">Period</th> </tr> </thead> <tbody> <tr> <td data-bbox="286 1098 815 1129">Night Ferry</td> <td data-bbox="815 1098 1341 1129">Anna Clyne</td> <td data-bbox="1341 1098 1868 1129">21st Century</td> </tr> <tr> <td data-bbox="286 1129 815 1161">Bolero2</td> <td data-bbox="815 1129 1341 1161">Ravel</td> <td data-bbox="1341 1129 1868 1161">20th Century</td> </tr> <tr> <td data-bbox="286 1161 815 1193">Rondo alla Turca</td> <td data-bbox="815 1161 1341 1193">Mozart</td> <td data-bbox="1341 1161 1868 1193">Classical</td> </tr> <tr> <td data-bbox="286 1193 815 1230">Mars from <i>The Planets</i></td> <td data-bbox="815 1193 1341 1230">Holst</td> <td data-bbox="1341 1193 1868 1230">20th Century</td> </tr> </tbody> </table>		Title	Composer	Period	Night Ferry	Anna Clyne	21st Century	Bolero2	Ravel	20th Century	Rondo alla Turca	Mozart	Classical	Mars from <i>The Planets</i>	Holst	20th Century
Title	Composer	Period															
Night Ferry	Anna Clyne	21st Century															
Bolero2	Ravel	20th Century															
Rondo alla Turca	Mozart	Classical															
Mars from <i>The Planets</i>	Holst	20th Century															

Music Progression Document

Popular Music

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

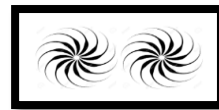
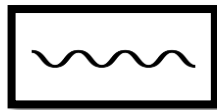
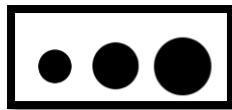
Musical Traditions

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

See extensive listening programme followed in assemblies: Appendix A

COMPOSING

- Improvise simple vocal chants, using **question and answer** phrases.
- Create musical sound effects and short **sequences** of sounds in response to stimuli, e.g. a rainstorm or a train journey. Combine to make a story, choosing and playing classroom instruments (e.g. rainmaker) or sound-makers (e.g. rustling leaves).
- Understand the difference between creating a **rhythm** pattern and a **pitch** pattern.
- Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns.
- Recognise how graphic notation can represent created sounds. Explore and invent own symbols, for example:



- Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch).
- Work with a partner to **improvise** simple **question and answer** phrases, to be sung and played on **untuned percussion**, creating a musical conversation.
- Use **graphic symbols, dot notation** and **stick notation**, as appropriate, to keep a record of composed pieces.
- Use music technology to capture and combine sounds.

MUSICIANSHIP

Pulse/Beat

- Walk, move or clap a steady **beat** with others, changing the speed of the beat as the **tempo** of the music changes.
- Use **body percussion**, (e.g. clapping, tapping, walking) and **classroom percussion** (shakers, sticks and blocks, etc.), playing repeated rhythm patterns (**ostinati**) and short, pitched patterns on **tuned instruments** (e.g. glockenspiels or chime bars) to maintain a steady beat.
- Respond to the **pulse** in recorded/live music through movement and dance,

Pulse/Beat

- Understand that the speed of the beat can change, creating a faster or slower pace (tempo).
- Mark the beat of a listening piece (e.g. *Bolero* by Ravel) by tapping or clapping and recognising tempo as well as changes in tempo.
- Walk in time to the beat of a piece of music or song (e.g. *La Mourisque* by Susato). Know the difference between left and right to support coordination and shared movement with others.
- Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats.

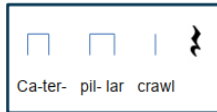
Music Progression Document

e.g.

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

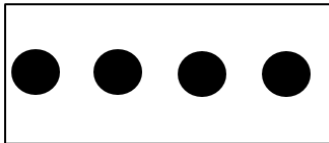
Rhythm

- Perform short copycat rhythm patterns accurately, led by the teacher.
- Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat.
- Perform word-pattern chants (e.g. ca-ter-pil-lar crawl, fish and chips); create, retain and perform their own rhythm patterns.



Pitch

- Listen to sounds in the local school environment, comparing high and low sounds.
- Sing familiar songs in both low and high voices and talk about the difference in sound.
- Explore percussion sounds to enhance storytelling, e.g.
 - o ascending xylophone notes to suggest Jack climbing the beanstalk,
 - o quiet sounds created on a rainstick/shakers to depict a shower,
 - o regular strong beats played on a drum to replicate menacing footsteps.
- Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum.



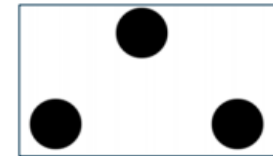
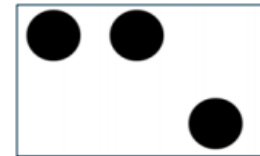
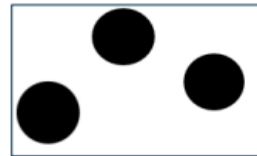
- Identify the **beat groupings** in familiar music that they sing regularly and listen to, e.g.
 - o in 2 *Maple Leaf Rag* by Joplin
 - o in 3 *The Elephant* from *Carnival of the Animals* by Saint-Saëns

Rhythm

- Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion.
- Create rhythms using word phrases as a starting point (e.g. Hel-lo Si-mon or Can you come and play?).
- Read and respond to chanted rhythm patterns, and represent them with stick notation including **crotchets**, **quavers** and **crotchets rests**.
- Create and perform their own chanted rhythm patterns with the same stick notation.

Pitch

- Play a range of singing games based on the **cuckoo interval** (*so-mi*, e.g. *Little Sally Saucer*) matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track.
- Sing short phrases independently within a singing game or short song.
- Respond independently to pitch changes heard in short **melodic phrases**, indicating with actions (e.g. stand up/sit down, hands high/hands low).
- Recognise dot notation and match it to 3-note tunes played on **tuned percussion**, for example:



Music Progression Document

	Year 3	Year 4																																	
SINGING	<ul style="list-style-type: none"> • Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so (e.g. Extreme Weather), tunefully and with expression. Perform forte and piano, loud and soft. • Perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders). • Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. • Perform in school assemblies. <p>Repertoire including: Sing Up: <i>Heads and Shoulders</i></p> <ul style="list-style-type: none"> • Singing Sherlock 2: <i>Si, Si, Si</i> • Flying a Round: <i>To stop the train</i> • Trad. Japan: <i>Kaeru no uta</i> • Trad. Morocco: <i>A ram sam sam/Pease Pudding Hot</i> • Junior Songscape: <i>Listen to the Rain</i> • Voicelinks: Extreme Weather • Sing Up: <i>Skye Boat Song</i> • Trad. Ireland: <i>Be Thou My Vision</i> • Junior Voiceworks 1: <i>Now The Sun Is Shining</i> • Voiceworks 1: Candle Light • Trad. England: <i>Ah! Poor bird/Hey, Ho! Nobody home/Rose</i> 	<ul style="list-style-type: none"> • Continue to sing a broad range of unison songs with the range of an octave (do–do) (e.g. traditional sea shanties) pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo). • Sing rounds and partner songs in different time signatures (2, 3 and 4 time) (e.g. Our Dustbin) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony (e.g. Hear the Wind). • Perform a range of songs in school assemblies. <p>Repertoire including:</p> <ul style="list-style-type: none"> • Junior Voiceworks 1: Calypso • Junior Voiceworks 2: Our Dustbin • Voiceworks 1: Hear the Wind • Kendrick: <i>Servant King</i> • Happy Birthday • Great Weather Songs: Long Journey • Great Celebration Songs: World in Union • Sing Up: <i>Just like a Roman</i> • Trad. Ghana: <i>Namuma</i> • Sing for Pleasure: <i>Ghosts</i> • Sing for Pleasure: <i>Lost in Space</i> 																																	
LISTENING	<p>The teaching of music is enriched by developing pupils’ shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listening to recorded performances is complemented by opportunities to experience live music making in and out of school. This includes performances by other school ensembles or year groups including productions, Junior choir and the steel pans ensembles during the whole school carnival. The pieces below will be included in our whole school listening programme.</p> <p>Western Classical Tradition and Film</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 35%;">Title</th> <th style="width: 35%;">Composer</th> <th style="width: 30%;">Period</th> </tr> </thead> <tbody> <tr> <td>Symphony No. 5</td> <td>Beethoven</td> <td>Classical</td> </tr> <tr> <td>O Euchari</td> <td>Hildegard</td> <td>Early</td> </tr> <tr> <td>For the Beauty of the Earth</td> <td>Rutter</td> <td>20th Century</td> </tr> <tr> <td>Jai Ho from <i>Slumdog Millionaire</i></td> <td>A. R. Rahman</td> <td>21st Century</td> </tr> <tr> <td>Hallelujah from <i>Messiah</i></td> <td>Handel</td> <td>Baroque</td> </tr> <tr> <td>Rondo alla Turca</td> <td>Mozart</td> <td>Classical</td> </tr> <tr> <td>Night on a Bare Mountain</td> <td>Mussorgsky</td> <td>Romantic</td> </tr> <tr> <td>Mars from <i>The Planets</i></td> <td>Holst</td> <td>20th Century</td> </tr> <tr> <td>Bolero</td> <td>Ravel</td> <td>20th Century</td> </tr> <tr> <td>Night Ferry</td> <td>Anna Clyne</td> <td>21st Century</td> </tr> </tbody> </table>		Title	Composer	Period	Symphony No. 5	Beethoven	Classical	O Euchari	Hildegard	Early	For the Beauty of the Earth	Rutter	20th Century	Jai Ho from <i>Slumdog Millionaire</i>	A. R. Rahman	21st Century	Hallelujah from <i>Messiah</i>	Handel	Baroque	Rondo alla Turca	Mozart	Classical	Night on a Bare Mountain	Mussorgsky	Romantic	Mars from <i>The Planets</i>	Holst	20th Century	Bolero	Ravel	20th Century	Night Ferry	Anna Clyne	21st Century
Title	Composer	Period																																	
Symphony No. 5	Beethoven	Classical																																	
O Euchari	Hildegard	Early																																	
For the Beauty of the Earth	Rutter	20th Century																																	
Jai Ho from <i>Slumdog Millionaire</i>	A. R. Rahman	21st Century																																	
Hallelujah from <i>Messiah</i>	Handel	Baroque																																	
Rondo alla Turca	Mozart	Classical																																	
Night on a Bare Mountain	Mussorgsky	Romantic																																	
Mars from <i>The Planets</i>	Holst	20th Century																																	
Bolero	Ravel	20th Century																																	
Night Ferry	Anna Clyne	21st Century																																	

Music Progression Document

	<p>Popular Music</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 33%;">Style</th> <th style="width: 33%;">Title</th> <th style="width: 33%;">Artist(s)</th> </tr> </thead> <tbody> <tr> <td>Jazz</td> <td>Take the 'A' Train⁴</td> <td>Billy Strayhorn/Duke Ellington Orchestra</td> </tr> <tr> <td>90s Indie</td> <td>Wonderwall</td> <td>Oasis</td> </tr> <tr> <td>Rock n Roll</td> <td>Hound Dog</td> <td>Elvis Presley</td> </tr> <tr> <td>Pop</td> <td>With a Little Help with My Friends</td> <td>The Beatles</td> </tr> <tr> <td>Funk</td> <td>I Got You (I Feel Good)</td> <td>James Brown</td> </tr> <tr> <td>Disco</td> <td>Le Freak</td> <td>Chic</td> </tr> <tr> <td>Art Pop</td> <td>Wild Man</td> <td>Kate Bush</td> </tr> <tr> <td>Blues</td> <td>Runaway Blues</td> <td>Ma Rainey</td> </tr> </tbody> </table> <p>Musical Traditions</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 33%;">Country*</th> <th style="width: 33%;">Tradition</th> <th style="width: 33%;">Title</th> <th style="width: 33%;">Artist/Composer</th> </tr> </thead> <tbody> <tr> <td>Punjab/UK</td> <td>Bhangra</td> <td>Bhabiye Akh Larr Gayee</td> <td>Bhujhangy Group</td> </tr> <tr> <td>Trinidad</td> <td>Calypso</td> <td>Tropical Bird</td> <td>Trinidad Steel Band</td> </tr> <tr> <td>Brazil</td> <td>Samba</td> <td>Fanfarra (Cabua-Le-Le)</td> <td>Sérgio Mendes/Carlinhos Brown</td> </tr> <tr> <td>Indonesia</td> <td>Gamelan</td> <td>Baris</td> <td>Gong Kebyar of Peliatan</td> </tr> <tr> <td>India</td> <td>Indian Classical</td> <td>Sahela Re</td> <td>Kishori Amonkar</td> </tr> </tbody> </table>			Style	Title	Artist(s)	Jazz	Take the 'A' Train ⁴	Billy Strayhorn/Duke Ellington Orchestra	90s Indie	Wonderwall	Oasis	Rock n Roll	Hound Dog	Elvis Presley	Pop	With a Little Help with My Friends	The Beatles	Funk	I Got You (I Feel Good)	James Brown	Disco	Le Freak	Chic	Art Pop	Wild Man	Kate Bush	Blues	Runaway Blues	Ma Rainey	Country*	Tradition	Title	Artist/Composer	Punjab/UK	Bhangra	Bhabiye Akh Larr Gayee	Bhujhangy Group	Trinidad	Calypso	Tropical Bird	Trinidad Steel Band	Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown	Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan	India	Indian Classical	Sahela Re	Kishori Amonkar
Style	Title	Artist(s)																																																				
Jazz	Take the 'A' Train ⁴	Billy Strayhorn/Duke Ellington Orchestra																																																				
90s Indie	Wonderwall	Oasis																																																				
Rock n Roll	Hound Dog	Elvis Presley																																																				
Pop	With a Little Help with My Friends	The Beatles																																																				
Funk	I Got You (I Feel Good)	James Brown																																																				
Disco	Le Freak	Chic																																																				
Art Pop	Wild Man	Kate Bush																																																				
Blues	Runaway Blues	Ma Rainey																																																				
Country*	Tradition	Title	Artist/Composer																																																			
Punjab/UK	Bhangra	Bhabiye Akh Larr Gayee	Bhujhangy Group																																																			
Trinidad	Calypso	Tropical Bird	Trinidad Steel Band																																																			
Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown																																																			
Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan																																																			
India	Indian Classical	Sahela Re	Kishori Amonkar																																																			
COMPOSING	<p>Improvise</p> <ul style="list-style-type: none"> • Become more skilled in <i>improvising</i> (using voices, <i>tuned</i> and <i>untuned percussion</i> and instruments played in whole-class/group/individual/instrumental teaching), inventing short 'on-the-spot' responses using a limited note-range. • Structure musical ideas (e.g. using <i>echo</i> or <i>question and answer phrases</i>) to create music that has a beginning, middle and end. Pupils should compose in response to different stimuli, e.g. stories, verse, images (paintings and photographs) and musical sources. <p>Compose</p> <ul style="list-style-type: none"> • Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (<i>do, re and mi</i>). • Compose song accompaniments on untuned percussion using known rhythms and <i>note values</i>. 																																																					
	<p>Improvise</p> <ul style="list-style-type: none"> • <i>Improvise</i> on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (<i>legato</i>) and detached (<i>staccato</i>). • Begin to make compositional decisions about the overall structure of improvisations. <p>Continue this process in the composition tasks below.</p> <p>Compose</p> <ul style="list-style-type: none"> • Combine known rhythmic notation with letter names to create short <i>pentatonic</i> phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions. • Arrange individual notation cards of known note values (i.e. <i>minim, crotchet, crotchet rest</i> and <i>paired quavers</i>) to create sequences of 2-, 3- or 4-beat phrases, <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="border: 1px solid black; padding: 5px; text-align: center;"> <p>C E E G G</p> </div> <div style="border: 1px solid black; padding: 5px; text-align: center;"> <p>A G E</p> </div> </div> <p>arranged into bars.</p> <ul style="list-style-type: none"> • Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip. • Introduce <i>major</i> and <i>minor</i> chords. • Include instruments played in whole-class/group/individual teaching to expand the 																																																					

Music Progression Document

			scope and range of the sound palette available for composition work. <ul style="list-style-type: none"> • Capture and record creative ideas using any of: <ul style="list-style-type: none"> o graphic symbols o rhythm notation and time signatures o staff notation o technology 	
MUSICIANSHIP	Rhythm, Metre, Tempo Pitch and Melody Structure and Form Harmony Texture Dynamics and Articulation Instruments and Playing Techniques Theory	Downbeats, fast (<i>allegro</i>), slow (<i>adagio</i>), pulse, beat High, low, rising, falling: pitch do-soh Call and response, question phrase, answer phrase, echo, ostinato Drone Unison, layered, solo Forte, piano (loud/soft) Instruments from Samba orchestra Crotchets, quavers, minims, stave, dot notation	Rhythm, Metre, Tempo Pitch and Melody Structure and Form Harmony Texture Dynamics and Articulation Instruments and Playing Techniques Theory	Getting faster, slower (<i>accelerando</i> / <i>rallentando</i>) Bar, metre Pentatonic scale, major and minor tonality, octave pitch range Rounds, partner songs, repetition, contrast Static, moving parts Duet, melody, accompaniment Crescendo, diminuendo, legato, staccato Instruments of the Orchestra and the rock band and playing techniques Crotchets, quavers, minims, rests, stave, dot notation
PERFORMING	Develop facility in playing untuned percussion as part of a Samba band. The children will learn increasingly complex rhythms and different techniques for the specific percussion instruments. <ul style="list-style-type: none"> • Individually (<i>solo</i>) copy stepwise melodic phrases with accuracy at different speeds; <i>allegro</i> and <i>adagio</i>, fast and slow. Extend to question-and-answer phrases. Reading Notation <ul style="list-style-type: none"> • Introduce the <i>stave</i>, lines and spaces, and <i>clef</i>. Use <i>dot notation</i> to different parts that are played • Introduce and understand the differences between <i>crotchets</i> and <i>paired quavers</i>. • Apply word chants to rhythms, understanding how to link each syllable to one musical note. 		Instrumental Performance <ul style="list-style-type: none"> • Develop facility in the basic skills of a selected musical instrument over a sustained learning period. This will be achieved through the rock project where children have the opportunity to learn an instrument for the duration of Y4. • Play and perform melodies following staff notation using a small range (e.g. Middle C–G/do–so) as a whole-class or in small groups. • Perform in two or more parts (e.g. <i>melody and accompaniment</i> or a <i>duet</i>) from simple notation using instruments played in whole class teaching. Identify <i>static</i> and <i>moving parts</i>. • Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A). Reading Notation <ul style="list-style-type: none"> • Introduce and understand the differences between minims, crotchets, paired quavers and rests. • Read and perform pitch notation within a defined range (e.g. C–G/do–so). • Follow and perform simple rhythmic <i>scores</i> to a steady beat: maintain individual parts accurately within the rhythmic <i>texture</i>, achieving a sense of ensemble • Read and perform pitch notation within an octave (e.g. C–C'/do–do). • Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations. 	

Music Progression Document

	Year 5	Year 6																											
SINGING	<ul style="list-style-type: none"> Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style. Sing three-part rounds, partner songs, and songs with a verse and a chorus. Perform a range of songs in school assemblies and in school performance opportunities. <p>Repertoire including:</p> <ul style="list-style-type: none"> Trad. Ireland: Danny Boy Kodály: Rocky Mountain High Low Chickalo Ally Ally O Trad. Caribbean: Four White Horses Trad. Uganda: Dipidu Row, Row, Row your Boat Streets of London Imagine Wonderful World Believe Remember 	<ul style="list-style-type: none"> Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style. Continue to sing three- and four-part rounds (e.g. Calypso by Jan Holdstock) or partner songs, and experiment with positioning singers randomly within the group – i.e. no longer in discrete parts – in order to develop greater listening skills, balance between parts and vocal independence. Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience. <p>Repertoire including:</p> <ul style="list-style-type: none"> Trad. South Africa: Siyahamba Junior Voiceworks 1: Calypso Sing Up: Touch the Sky Sing Up: Dona Nobis Pacem Sing Up: We are the Champions British National Anthem – God Save the Queen Sing Up: We Go Together Trad. Ghana: Senwa de Dende Streets of London Imagine Wonderful World Believe Remember 																											
LISTENING	<p>The teaching of music is enriched by developing pupils’ shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listening to recorded performances is complemented by opportunities to experience live music making in and out of school. This includes performances by other school ensembles or year groups including productions, Junior choir and the steel pans ensembles during the whole school carnival. The pieces below will be included in our whole school listening programme.</p> <p>Western Classical Tradition and Film</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 33%;">Title</th> <th style="width: 33%;">Composer</th> <th style="width: 34%;">Period</th> </tr> </thead> <tbody> <tr> <td>1812 Overture</td> <td>Tchaikovsky</td> <td>Romantic</td> </tr> <tr> <td>Connect It6</td> <td>Anna Meredith</td> <td>21st Century</td> </tr> <tr> <td>O Euchari</td> <td>Hildegard</td> <td>Early</td> </tr> <tr> <td>Hallelujah from <i>Messiah</i></td> <td>Handel</td> <td>Baroque</td> </tr> <tr> <td>Rondo alla Turca</td> <td>Mozart</td> <td>Classical</td> </tr> <tr> <td>Symphony No. 5</td> <td>Beethoven</td> <td>Classical</td> </tr> <tr> <td>Night on a Bare Mountain</td> <td>Mussorgsky</td> <td>Romantic</td> </tr> <tr> <td>Mars from <i>The Planets</i></td> <td>Holst</td> <td>20th Century</td> </tr> </tbody> </table>		Title	Composer	Period	1812 Overture	Tchaikovsky	Romantic	Connect It6	Anna Meredith	21st Century	O Euchari	Hildegard	Early	Hallelujah from <i>Messiah</i>	Handel	Baroque	Rondo alla Turca	Mozart	Classical	Symphony No. 5	Beethoven	Classical	Night on a Bare Mountain	Mussorgsky	Romantic	Mars from <i>The Planets</i>	Holst	20th Century
Title	Composer	Period																											
1812 Overture	Tchaikovsky	Romantic																											
Connect It6	Anna Meredith	21st Century																											
O Euchari	Hildegard	Early																											
Hallelujah from <i>Messiah</i>	Handel	Baroque																											
Rondo alla Turca	Mozart	Classical																											
Symphony No. 5	Beethoven	Classical																											
Night on a Bare Mountain	Mussorgsky	Romantic																											
Mars from <i>The Planets</i>	Holst	20th Century																											

Music Progression Document

Bolero	Ravel	20th Century
English Folk Song Suite6	Vaughan Williams	20th Century
Symphonic Variations on an African Air	Coleridge-Taylor	20th Century
For the Beauty of the Earth	Rutter	20th Century
This Little Babe from <i>A Ceremony of Carols</i>	Britten	20th Century
Night Ferry	Anna Clyne	21st Century
Jai Ho from <i>Slumdog Millionaire</i>	A. R. Rahman	21st Century

Popular Music

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

Musical Traditions

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

Music Progression Document

COMPOSING	<p>Improvise</p> <ul style="list-style-type: none"> • Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments. • Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano). Continue this process in the composition tasks below. <p>Compose</p> <ul style="list-style-type: none"> • Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment. • Working in pairs, compose a short ternary piece. • Use chords to compose music to evoke a specific atmosphere, mood or environment. For example, <i>La Mer</i> by Debussy and <i>The River Flows In You</i> by Yiruma both evoke images of water. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book. • Capture and record creative ideas using any of: <ul style="list-style-type: none"> o graphic symbols o rhythm notation and time signatures o staff notation o technology. 	<p>Improvise</p> <p>Extend improvisation skills through working in small groups to:</p> <ul style="list-style-type: none"> • Create music with multiple sections that include repetition and contrast. • Use chord changes as part of an improvised sequence. • Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape. <p>Compose</p> <ul style="list-style-type: none"> • Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody. • Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. • Either of these melodies can be enhanced with rhythmic or chordal accompaniment. • Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved. <p>Work together to create a school piece written during Arts week as a culmination of their skills. This is their transition project and is performed and recorded.</p>
MUSICIANSHIP	<p>Rhythm, Metre, Tempo Pitch and Melody Structure and Form Harmony Texture Dynamics and Articulation Instruments and Playing Techniques Theory</p>	<p>Simple time, compound time, syncopation Full diatonic scale in different keys Ternary form, verse and chorus form, music with multiple sections Triads, chord progressions Music in three and four parts Wider dynamic range – fortissimo, pianissimo, mezzo forte/piano Effects of different instruments – roll/drop on steel pan, pizzicato and tremolo on strings Crotchets, quavers, minims, semibreves, semi-quavers, rests, time signatures – ¾, 4/4, adagio, allegro, accelerando, rallentando, range of an octave, stave notation, forte, piano, crescendo, diminuendo</p>
PERFORMING	<p>Instrumental Performance</p> <ul style="list-style-type: none"> • Play melodies on tuned percussion, melodic instruments or keyboards, using notes within the Middle C–C'/do–do range. This should initially be done as a whole class with greater independence gained each lesson through smaller group performance. • Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs (e.g. <i>Sugar</i>, <i>Monkey Man in Steel percussion lessons</i>). 	<p>Instrumental Performance</p> <ul style="list-style-type: none"> • 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 (f), very quiet (pp), moderately loud (fz) and moderately quiet (mf). • Accompany this same melody, and others, using block chords or a bass line. This could be done using keyboards, tuned percussion – (steel pans) • Engage with others through ensemble playing (e.g. school orchestra, band, mixed ensemble) with pupils taking on melody or accompaniment roles. The

Music Progression Document

	<ul style="list-style-type: none">• Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school steel percussion orchestra.• Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies. All the music is taught aurally and develops excellent aural memory as children build up their repertoire of pieces. <p>Reading Notation</p> <ul style="list-style-type: none">• 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.	<p>accompaniment, if instrumental, could be chords or a single-note bass line.</p> <p>Reading Notation</p> <ul style="list-style-type: none">• Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests.• Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do).• Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations.• Read and play from notation a four-bar phrase, confidently identifying note names and durations.
--	---	---