



	Components	EYFS	Early Learning Goal (ELG)	Year One	Year Two	End of KS expectations	Year Three	Year Four	End of KS expectations – Year 6.	
Artists, styles and history	Biographical knowledge Periods Styles	<p>Western Classical – <i>The Young Person’s Guide to the Orchestra</i></p> <p>Saint Seans – <i>Carnival of the animals</i></p> <p>Tchaikovsky – <i>Trepak from The Nutcracker</i></p> <p>Western Classical: 20<sup>th</sup> Century Louis Armstrong – <i>What a wonderful world</i></p> <p>Popular music: Kool and the gang – <i>Celebration</i> Pharrell Williams – <i>Happy</i></p> <p>Musical traditions: Calypso Trinidad Steel Band – <i>Tropical Bird</i></p>	Understanding the world	<p>Western Classical – 1600s/1700s classical: Handel – <i>Hallelujah from Messiah</i> Bach – <i>Badinerie from Orchestral Suite No.2 in B minor</i></p> <p>Western Classical: 20<sup>th</sup> Century Copland – <i>Hoedown</i> Stravinsky – <i>Finale from the firebird suite</i></p> <p>Popular music: The Blues Ma Rainey – <i>Runaway Blues</i></p> <p>Musical traditions: Samba and Ghanaian Sergio Mendes – <i>Fanfarra (Cubua-Le-Le)</i> Kye Kye Kule</p>	<p>Western Classical: 1700s classical Handel- <i>Arrival of the Queen of Sheba</i> Mozart – <i>Rondo Alla Turca</i></p> <p>Western Classical: 20<sup>th</sup> Century Ravel - <i>Bolero</i></p> <p>Popular music: Rock n' roll Elvis – <i>Hound Dog</i></p> <p>Musical traditions: Gamelan Gong Keybar of Peliatan - <i>Baris</i></p>	<p>Listen with concentration and understanding to a range of high-quality live and recorded music.</p>	<p>Western Classical: 1800s Romantic Mussorgsky – <i>Night on a bare mountain</i> Dukas – <i>The Sorcerer’s Apprentice</i> Beethoven – 1<sup>st</sup> movement from a sonata ‘Moonlight’</p> <p>Western Classical: 20<sup>th</sup> Century Anna Clyne - <i>Night Ferry</i></p> <p>Popular music: Disco and funk Chic – <i>Le Freak</i> James Brown – <i>I got you (I feel good)</i></p> <p>Musical traditions: India Kishori Amonkar – <i>Sahela Re</i></p> <p><b>Listen to different types of composers and musicians.</b></p> <p><b>Recognise the historical context of the song and where it fits in their history.</b></p>	<p>Western Classical: 1800s Romantic Beethoven – <i>Symphony no.5</i></p> <p>Western Classical: 20<sup>th</sup> Century Elgar – <i>Pomp and Circumstance No.1</i> Holst – <i>Mars from the Planets Suite</i></p> <p>Popular music: Jazz and Pop Duke Ellington – <i>Take the A Train</i> Oasis - <i>Wonderwall</i></p> <p>Musical traditions: Calypso and Bhangra Trinidad Steel Band – <i>Tropical Bird</i> Bhujhangy Group - <i>Bhabiye Akh Larr Gayee</i></p> <p><b>Begin to sort composers in to different genres and begin to identify favourite genres of music.</b></p> <p><b>Recognise the historical context of the song and where it fits in their history (link to history chronological understanding)</b></p>	<p>Listen with attention to detail and recall sounds with increasing aural memory.</p> <p>Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.</p> <p>Develop an understanding of the history of music.</p>	
	Listening	Appreciative listening	Understand how to listen and why listening is important.	<p><b>Communication and listening:</b> Listen attentively and respond to what they hear with relevant questions, comments and actions.</p>	Understand that everyone hears music differently and this is ok.	Begin to show an understanding of music originating from different traditions and social contexts.	<p>Listen with concentration and understanding to a range of high-quality live and recorded music</p>	Start to develop a knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.	Show an interest and inquisitive nature towards the origins, traditions, history and social context of the music they are listening to, singing and playing.	<p>Listen with attention to detail and recall sounds with increasing aural memory</p>
		Empathetic listening	Express feelings in music by responding to different moods in a musical score – eg by dancing to upbeat music, by pretending to sleep to lullabies etc.		Reflect on music and say how it makes people feel, act and move.	Notice how music can be used to create different moods and effects and to communicate ideas.		Talk about how music makes them feel. Use accurate musical language during discussion and when describing feelings.	Comment on musicians use of technique to create effect.	
		Critical listening	<p>Listen carefully to rhymes and songs, paying attention to how they sound.</p> <p>Listen to music and respond by using hand and whole body movements.</p>		<p>Show an awareness of when a new instrument is playing – eg by showing actions to pretend to play that instrument.</p> <p>Respond to the pulse in recorded/live music through movement and dance, e.g. o Stepping (e.g. <i>Mattachins</i> from <i>Capriol Suite</i> by Warlock), o Jumping (e.g. <i>Trepak</i> from <i>The Nutcracker</i> by Tchaikovsky) o Walking on tiptoes (e.g. <i>Scherzo</i> from <i>The Firebird Suite</i> by Stravinsky)</p>	<p>Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low).</p> <p>Mark the beat of a listening piece (e.g. <i>Bolero</i> by Ravel) by tapping or clapping and recognising tempo as well as changes in tempo.</p> <p>Identify the beat groupings in familiar music that they sing regularly and listen to, e.g. o in 2 <i>Maple Leaf Rag</i> by Joplin o in 3 <i>The Elephant</i> from <i>Carnival of the Animals</i> by Saint-Saëns</p>		<p>Begin to notice and explore the way sounds can be combined and used expressively – pulse, rhythm, pitch, tempo, dynamics.</p> <p>Begin to notice the different orchestral families playing – brass, woodwind, strings, percussion.</p> <p>Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi (see illustration):</p>	<p>Begin to notice, analyse and explore the way sounds can be combined and used expressively.</p> <p>Begin to recognise the structure of a piece of music (chorus and verse)</p>	



### Performance – instrumental and vocal

	Components	EYFS	Early Learning Goal (ELG)	Year One	Year Two	End of KS expectations	Year Three	Year Four	End of KS expectations – Year 6.
Performance (instrumental)	Technique and control	Explore and engage in music making and dance, performing solo in groups.	<b>Being imaginative and expressive:</b> Perform songs, rhymes, poems and stories with others, and (when appropriate) try to move in time with music.	Summer term – Begin to develop facility in playing tuned percussion or a melodic instrument such as a recorder	Summer term – Begin to develop facility in playing tuned percussion or a melodic instrument such as a recorder	Play tuned and untuned instruments musically	Develop further facility in playing tuned percussion or a melodic instrument such as a recorder.	Develop facility in the basic skills of a selected musical instrument over a sustained learning period (whole-class instrumental teaching programme - samba)	Play and perform in solo and ensemble contexts, using their voices and playing musical Instruments with increasing accuracy, fluency, control and expression
	Stage craft	Hold an instrument correctly.		Play the instrument with appropriate care.  Begin to make the correct sound for each instrument.	Take care of each instrument, playing with an awareness of control.  Perform as class.		Perform as a soloist, in a group or as a class.  Show an awareness of the audience when playing.	Perform as a soloist, in a group or as a class.  Perform at an appropriate volume for the audience to hear, introducing the piece and finishing appropriately.	
Performance (singing)	Technique, posture and control	Follow the melody sung by the teacher.  Show an awareness of singing in a group, standing still when needed to and copying the actions when needed.	<b>Being imaginative and expressive:</b> Sing a range of well-known nursery rhymes and songs.	Respond to simple visual directions (e.g. stop, start, loud, quiet) and counting in.  Learn actions if required, remembering these without adult cues.  Stand still to sing.	Demonstrate dynamics and tempo when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. crescendo, decrescendo, pause)  Stand still to sing, feet at hip width apart, standing straight.	Use their voices expressively and creatively by singing songs and speaking chants and rhymes	Perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders).  Perform as a choir in school assemblies.  Stand still to sing, feet at hip width apart, standing straight. Shoulders stay down as they sing. Begin to look at the audience when singing.	Follow directions for getting louder (crescendo) and quieter (decrescendo).  Perform a range of songs in school assemblies.  Stand still to sing, feet at hip width apart, standing straight. Shoulders stay down as they sing. Look at the audience when singing.	Play and perform in solo and ensemble contexts, using their voices and playing musical Instruments with increasing accuracy, fluency, control and expression
	Vocal health	Join in warm up games.		Understand that the voice is a muscle and it needs to be warmed up.  Control vocal pitch.	Understand that the voice is a muscle that needs to be warmed up.  Sing with increasing vocal control, not straining the vocal muscles by shouting or screaming.		Warm up the voice before singing.  Begin to establish breathing techniques to support breathing from the diaphragm.	Warm up the voice before singing.  Know 3 different breathing techniques to support breathing from the diaphragm.  Breath from the diaphragm before beginning to sing.	
	Song types	Learn rhymes, poems and songs.		Sing simple songs, chants and rhymes  Sing simple songs, beginning with a small range and extending to a pentatonic (5 note) range.  Sing a wide range of call and response songs.  <b>Boom Chicka Boom</b> <b>Have you bought your whispering voice?</b> <b>Hello, how are you?</b> <b>I'm a train</b> <b>Bounce high, bounce low</b> <b>Dr Knickerbocker</b> <b>Dragon Dance</b> <b>Mo matchi</b> <b>Kye Kye Kule</b> <b>An acre of land</b>	Sing songs regularly with a pitch range 5 notes.  Sing songs with a small pitch range.		Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so (e.g. Extreme Weather),	Continue to sing a broad range of unison songs with the range of an octave (do–do) (e.g. One More Day—a traditional sea shanty)  Begin to sing repertoire with small and large leaps  Sing rounds and partner songs in different time signatures (2, 3 and 4 time) (e.g. Our Dustbin)  Begin as well as a simple second part to introduce vocal harmony (e.g. Hear the Wind).	



<b>Musical notation</b>	Form		N/A	Recognise how graphic notation can represent created sounds.	Introduce crotchets, quavers and crotchets rests.	N/A	Introduce the stave, lines and spaces, and clef.  Introduce and understand the differences between crotchets and paired quavers.	Introduce and understand the differences between minims, crotchets, paired quavers and rests.	Use and understand staff and other musical notations
	Reading			Read and interpret a graphic score.  Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum	Recognise dot notation and match it to 3-note tunes played on tuned percussion.		Use dot notation to show higher or lower pitch.	Read and perform pitch notation within a defined range (e.g. C–G/do–so).	
	Noting			Explore and invent own symbols.	Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces.  Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests.		Apply word chants to rhythms, understanding how to link each syllable to one musical note.  Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi).  <b>crotchets</b> <b>paired quavers</b> <b>minims</b> <b>stave</b> <b>lines</b>	Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt  <b>rests</b> <b>clef</b> <b>time signature</b>	



## Combining all elements

	Components	EYFS	Early Learning Goal (ELG)	Year One	Year Two	End of KS expectations	Year Three	Year Four	End of KS expectations – Year 6.
Composing and improvising	Technical knowledge		<b>Being imaginative and expressive:</b> Invent, adapt and recount narratives and stories with peers and their teachers.	Understand the difference between creating a rhythm pattern and a pitch pattern.	Create and perform their own chanted rhythm patterns with the same stick notation as in playing and performing above.	Experiment with, create, select and combine sounds using the inter-related dimensions of music	Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi).	Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato).  Introduce major and minor chords.	Improvise and compose music for a range of purposes using the inter-related dimensions of music
	Stimulus/ Style			Create musical sound effects and short sequences of sounds in response to stimuli, e.g. a rainstorm or a train journey.	Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch).		Pupils should compose in response to different stimuli, e.g. stories, verse, images (paintings and photographs) and musical sources.	Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip.	
	Rehearse and revise	Explore and engage in music making and dance, performing solo and in groups.		<p>Improvise simple vocal chants, using question and answer phrases.</p> <p>Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns.</p> <p>Combine sound effects to make a story, choosing and playing classroom instruments (e.g. rainmaker) or sound-makers (e.g. rustling leaves).</p>	<p>Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation.</p> <p>Work with a partner to compose a simple musical phrase with a 3 note range.</p>		<p>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.</p> <p>Compose song accompaniments on untuned percussion using known rhythms and note values.</p>	<p>Sing and play phrases as self-standing compositions.</p> <p>Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work.</p> <p>Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars.</p>	
	Capturing and recording			<p>Use music technology, if available, to capture, change and combine sounds.</p>	<p>Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces.</p> <p>Use music technology, if available, to capture, change and combine sounds.</p>		<p>Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi).</p>	<p>Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt</p> <p>Capture and record creative ideas using any of:</p> <ul style="list-style-type: none"> <li>o graphic symbols</li> <li>o rhythm notation and time signatures</li> <li>o staff notation</li> <li>o technology.</li> </ul>	



	Components	EYFS	Early Learning Goal (ELG)	Year One	Year Two	End of KS expectations	Year Three	Year Four	End of KS expectations – Year 6.
Knowledge of formal elements of music	Pulse	Walk or move to a steady beat where the tempo does not change.	Understanding the world	Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.	Walk in time to the beat of a piece of music or song.		Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.	Maintain a steady beat when playing a simple melody.	
	Rhythm	Perform simple copy cat rhythms (e.g copy the leader saying and clapping 'Fish and chips', 'macaroni cheese' etc.		Use body percussion and classroom percussion; playing repeated rhythm patterns (ostinati) and short, pitched patterns on tuned instruments to maintain a steady beat.  Perform short copycat rhythm patterns accurately, led by the teacher.  • Perform word-pattern chants (e.g. caterpillar crawl, fish and chips); create, retain and perform their own rhythm patterns.	Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion.  Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats.  Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests.		Follow simple rhythmic scores to a steady beat including crotchets and quavers.	Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.	
	Pitch	Sing in a group or on their own, increasingly matching the pitch and following the melody.		Match the pitch they hear with increasing accuracy.	Match the pitch they hear with accuracy.		Play and perform melodies following staff notation using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups (e.g. trios and quartets).  Sing with control, beginning to place the voice on the correct pitch (not sliding between the pitches).	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.  Pitch the voice accurately, moving between pitches clearly and without sliding. <b>Pentatonic scale, major/minor scales</b>	
	Tempo	Show a response to fast and slow music, show a response to the difference between these tempos.		Identify if a melody is fast or slow – show an awareness through their actions (e.g. run to fast music, crawl to slow music etc).	Understand that the speed of the beat can change, creating a faster or slower pace (tempo).		Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases <b>downbeats, fast (allegro), slow (adagio), pulse, beat</b>	Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. Play pieces with static and moving parts <b>getting faster (accelerando), getting slower (rallentando), bar, metre</b>	
	Structure			Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat.	ostinato		Structure musical ideas (e.g. using echo or question and answer phrases) to create music that has a beginning, middle and end. <b>call and response, question phrase, answer phrase, echo, ostinato</b>	Begin to make compositional decisions about the overall structure of improvisations. Continue this process in the composition tasks below. <b>rounds and partner songs repetition, contrast</b>	
	Timbre/ Texture	Join in with vocal or untuned percussion sound effects while the class teacher reads a story. Picture clues for when to play (e.g. make a rain sound effect when you see a picture of a rain cloud).		Combine sound effects to make a story, choosing and playing classroom instruments (e.g. rainmaker) or sound-makers (e.g. rustling leaves).	<b>melody, accompaniment</b>		<b>drone, unison, layered, solo</b>	drone, unison, layered, solo, duet, melody, accompaniment	
	Dynamics	Understand that a lullaby is sung quietly.		Demonstrate an awareness of loud and quiet.	Know the meaning of dynamics (loud/quiet) and tempo (fast/slow)  Demonstrate dynamics and tempo when singing		Sing tunefully and with expression.  Perform forte and piano, loud and soft. <b>forte (loud), piano (soft)</b>	Perform crescendo and decrescendo (getting louder and getting quieter).	



								crescendo (getting louder), decrescendo (getting softer), legato (smooth), staccato (detached)	
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