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	Phase 0 (F1 and F2)	Phase 1 (years 1/2)	Phase 2 (years 3/4)	Phase 3 (years 5/6)
Disciplinary Knowledge: **LISTENING and APPRAISING**	Listen with increased attention to sounds. Respond to what they have heard, expressing their thoughts and feelings. *Listen carefully to rhymes and songs, paying attention to how they sound.* *Listen attentively, move to and talk about music, expressing their feelings and responses.*	*Talk about pitch, rhythm, loud music, soft music and the speed of the music.* *Talk about how pitch, rhythm, loud music, soft music and the speed of the music affect the mood of the music.*	*Recognise the way sounds are put together to create different moods and expression.* *Talk about how these interrelated dimensions of music affect the mood of the music.*	*Talk about the way sounds are put together and the different effects that are being created to show the composer's intention.* *Talk about different types of music and compare different types of music using musical vocabulary showing an understanding of the history of music.*

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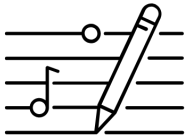
Disciplinary Knowledge: SINGING				
	Sing a large repertoire of songs. Remember and sing entire songs. Sing the pitch of a tone sung by another person ('pitch match'). Sing the melodic shape (moving melody, such as up and down, down and up) of familiar songs. *Learn rhymes, poems and songs.* *Count objects, actions and sounds, (through) singing counting songs and number rhymes.* *Understand the 'one more than/one less than' relationship between consecutive numbers, (by) making predictions about what the outcome will be in stories, rhymes and songs if one is added, or if one is taken away.* *Compare and contrast characters from stories, including figures from the past (including) introducing characters, including those from the past using songs.* *Explore the natural world around them (by) offering opportunities to sing songs and join in with rhymes and poems about the natural world.* *Sing in a group or on their own, increasingly matching the pitch and following the melody.*	Sing simple songs, chants and rhymes from memory, singing collectively and at the same pitch, responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in. Begin with simple songs with a very small range, mi-so, and then slightly wider. Include pentatonic songs Sing a wide range of call and response songs to control vocal pitch and to match the pitch they hear with accuracy. *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 and (b) visual symbols (e.g. crescendo, decrescendo, pause)*	Sing a widening range of unison songs of varying styles and structures with a pitch range of do-so, tunefully and with expression. Perform forte and piano, loud and soft. Perform actions confidently and in time to a range of action songs. Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. Perform as a choir in school assemblies. *Continue to sing a broad range of unison songs with the range of an octave (do-do) pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo). · Sing rounds and partner songs in different time signatures (2, 3 and 4 time) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony.* *Perform a range of songs in school assemblies.*	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. *Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance.* *Continue to sing three- and four-part rounds or partner songs, and experiment with positioning singers randomly within the group.* *Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.*

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Disciplinary Knowledge:

COMPOSING and IMPROVISATION



Extend and create ABAB patterns, by engaging children in following and inventing movement and music patterns, such as clap, clap, stamp. Create their own songs, or improvise a song around one they know.	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 or sound-makers. 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. Use music technology, if available, to capture, change and combine sounds. Recognise how graphic notation can represent created sounds. Explore and invent own symbols. *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, if available, to capture, change and combine sounds.*	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. Structure musical ideas (e.g. using echo or question and answer phrases) 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. Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi). Compose song accompaniments on untuned percussion using known rhythms and note values. *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).* *Begin to make compositional decisions about the overall structure of improvisations.* *Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions.* *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.* *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 major and minor chords.* *Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work.* *Capture and record creative ideas using any of: graphic symbols; rhythm notation and time signatures; staff notation; technology.*	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). 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. Capture and record creative ideas using any of: graphic symbols; rhythm notation and time signatures; staff notation; technology. *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.* *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.*

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Disciplinary Knowledge:

PERFORMING and MUSICIANSHIP



Increasingly be able to use and remember sequences and patterns of movements which are related to music and rhythm.

Play instruments with increasing control to express their feelings and ideas.

Develop their small motor skills so that they can use a range of tools competently, safely and confidently.

Explore and engage in music making and dance, performing solo or in groups.

Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.
Use body percussion and classroom percussion, playing repeated rhythm patterns (ostinati) and short, pitched patterns on tuned instruments to maintain a steady beat.
Respond to the pulse in recorded/live music through movement and dance.
Perform short copycat rhythm patterns accurately, led by the teacher.
Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat.
Perform word-pattern chants; create, retain and perform their own rhythm patterns.
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.
Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum.
Understand that the speed of the beat can change, creating a faster or slower pace (tempo).
Mark the beat of a listening piece by tapping or clapping and recognising tempo as well as changes in tempo.
Walk in time to the beat of a piece of music or song.
Know the difference between left and right to support coordination and shared movement with others.

Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats.
Identify the beat groupings in familiar music that they sing regularly and listen to
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.
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.
Play a range of singing games based on the cuckoo interval, matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track.
Sing short phrases independently within a singing game or short song.
Respond independently to pitch changes heard in short melodic phrases, indicating with actions.
Recognise dot notation and match it to 3-note tunes played on tuned percussion.

Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. 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).
Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi.
Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow.
Extend to question-and-answer phrases.
Introduce the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch.
Introduce and understand the differences between crotchets and paired quavers.
Apply word chants to rhythms, understanding how to link each syllable to one musical note.

Develop facility in the basic skills of a selected musical instrument over a sustained learning period.
Play and perform melodies following staff notation using a small range (e.g. Middle C–G/do–so) as a whole-class or in small groups.
Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching.
Identify static and moving parts.
Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A).
Introduce and understand the differences between minims, crotchets, paired quavers and rests.
Read and perform pitch notation within a defined range (e.g. C–G/do–so).
Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.

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.
Understand how triads are formed, and play them on tuned percussion, melodic
instruments or keyboards. Perform simple, chordal accompaniments to familiar
Songs.
Perform a range of repertoire pieces and arrangements combining acoustic
instruments to form mixed ensembles, including a school orchestra.
Develop the skill of playing by ear on tuned instruments, copying longer phrases
and familiar melodies.
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 (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.

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 (ff), very quiet (pp), moderately loud (mf) and moderately quiet (mp).
Accompany this same melody, and others, using block chords or a bass line.
Engage with others through ensemble playing (e.g. school orchestra, band, mixed ensemble) with pupils taking on melody or accompaniment roles.
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.

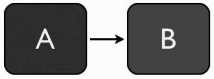
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Substantive Knowledge: INTERRELATED DIMENSIONS OF MUSIC: RHYTHM, METRE AND TEMPO 	Respond in movement to fast and slow sounds/music. Make fast and slow sounds.	Recognise, understand and sing/play the following elements: *Pulse/beat (stays the same throughout the music and can be clapped along to)* *Rhythm (a changing sequence of note lengths)* *Tempo (fast and slow)*	Recognise, understand and sing/play the following elements: Downbeats, fast (allegro), slow (adagio) *Getting faster (accelerando), Getting slower (rallentando), Bar, metre*	Recognise, understand and sing/play the following elements: *Simple time (i.e. 2/3/4 beats in a bar), compound time (i.e. 6 quavers in a bar), syncopation (rhythmic stresses/accents off the beat)*
Substantive Knowledge: INTERRELATED DIMENSIONS OF MUSIC: PITCH AND MELODY 	Recognise and make high and low sounds.	Recognise, understand and sing/play the following elements: Pitch (High, low / higher/lower)	Recognise, understand and sing/play the following elements: Rising, falling; pitch range do-so *Pentatonic scale, major and minor tonality, pitch range do-do*	Recognise, understand and sing/play the following elements: *Full diatonic scale in different keys*

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Substantive Knowledge: **INTERRELATED DIMENSIONS OF MUSIC: STRUCTURE AND FORM** 	Join in with songs that have a verse and chorus structure.	Recognise, understand and sing/play the following elements: *Call and response, question phrase, answer phrase*	Recognise, understand and sing/play the following elements: Echo, ostinato *Rounds and partner songs, repetition, contrast*	Recognise, understand and sing/play the following elements: *Binary form, ternary form, verse and chorus form, music with multiple sections*
Substantive Knowledge: **INTERRELATED DIMENSIONS OF MUSIC: HARMONY AND TEXTURE** 	Recognise that some music is played by one person and other music is played by groups.	Recognise, understand and sing/play the following elements: *Unison, solo, melody*	Recognise, understand and sing/play the following elements: Drone, layered *Static, moving, duet, accompaniment*	Recognise, understand and sing/play the following elements: *Triads, chord progressions, music in 3 and 4 parts*

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Substantive Knowledge: **INTERRELATED DIMENSIONS OF MUSIC: DYNAMICS** *f*	Respond in movement to loud and soft sounds/music. Make loud and soft sounds.	Recognise, understand and sing/play the following elements: *Dynamics (Loud, soft/quiet), getting louder, getting softer*	Recognise, understand and sing/play the following elements: Loud (forte), quiet (piano) *Getting louder (crescendo), getting softer (decrescendo);* *legato (smooth), staccato (detached)*	Recognise, understand and sing/play the following elements: *Wider range of dynamics including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet)*