

Programme of Study: Music

<p style="text-align: center;"><u>Key Stage 1</u></p> <p>As pupils progress, they will engage with music, allowing them to compose and to listen with discrimination.</p>	<p style="text-align: center;"><u>Key Stage 2</u></p> <p>As pupils progress, they will develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon.</p>
<p>Pupils should be taught to:</p> <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. 	<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.
<p>All pupils will be taught to:</p> <ul style="list-style-type: none"> • perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians • learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence • understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations. 	

Progression of Study: Music

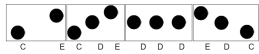
Foundation Stage		
Objectives	Nursery	Reception
		<ul style="list-style-type: none"> I can join in with simple, well known songs. I can recognise and complete a simple nursery rhyme. I can play musical instruments – exploring and describing their sounds. I can clap simple rhythms. (syllables in my name).

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
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Singing

<p>Sing a range of songs, chants and rhymes from memory, singing collectively and at the same pitch.</p> <p>Sing simple songs (starting with songs in a mi-so range, building to pentatonic songs), chants and rhymes from memory, singing collectively and at the same <i>pitch</i>.</p> <p>Respond to simple visual directions (stop, start, loud, quiet).</p> <p>Sing accurately (controlling vocal pitch and matching the pitch they hear) a wide range of <i>call and response</i> songs.</p>	<p>Sing a range of songs regularly from memory with a <i>pitch</i> range and with increasing vocal control.</p> <p>Sing songs (range do-so) within increasing vocal control.</p> <p>Sing accurately songs with a small pitch range.</p> <p>Demonstrate dynamics (loud/quiet) and tempo (fast/slow) in singing. Pupils should be able to do this responding to leader's directions and visual symbols (crescendo, decrescendo etc).</p>	<p>Sing a range of songs from memory with greater control of dynamics and pitch.</p> <p>Sing a widening range of unison songs (range so-so) tunefully and with expression. Perform with dynamics forte and piano.</p> <p>Perform actions confidently and in time to a range of action songs.</p> <p>Respond physically (walk, move or clap) on the beat of a song. Pupils should be able to alter their actions as the tempo (and subsequently beat) of the music changes.</p>	<p>Rap/chant in small groups or pairs.</p> <p>Continue to sing a range of unison songs (range of an octave (do-do)), pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo).</p> <p>Sing two-part rounds and partner songs in different time signatures. Introduce singing of songs with a simple vocal harmony.</p>	<p>Sing in two parts.</p> <p>Sing songs with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate vocal style.</p> <p>Sing three-part rounds and continue to develop partner songs with a vocal harmony.</p>	<p>Sing songs (including those with a syncopated rhythm) with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate vocal style.</p> <p>Continue to sing in three-part rounds and partner songs, and introduce four-part rounds. Experiment with proximity and positioning of singers/parts while performing.</p>
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Listening

<p>Listen to a piece of music, identify the beat(/pulse) and move(/clap/walk) in time.</p> <p>Respond to music: Do you like it? Why? How does it make you feel? What do you imagine?</p> <p>Use musical language to describe what is heard: Volume: loud, soft or in between Speed: fast, slow or in between.</p> <p>Identify basic percussion instruments by their sounds/timbres.</p> <p>Make simple comparisons between 2 pieces, including classical music to the focus genre using the music language and listening skills appropriate for that age.</p>	<p>Listen with increased concentration.</p> <p>Respond to music: Do you like it? Why? How does it make you feel? What do you imagine?</p> <p>Use musical language to describe what is heard: Dynamics (volume): loud, soft or in between Tempo (speed): fast, slow or in between</p> <p>Know there are different styles of music e.g. pop, rock, classical, jazz, world, and begin to be able to identify which genre a piece might come from, distinguishing specifically between the current year's focus genre, the previous year's focus genre, and classical.</p> <p>Know that instruments have different timbres (sounds) and be able to identify some instruments by their unique timbres: keyboard, guitar, bass guitar, drums.</p>	<p>Listen with concentration to longer pieces/extracts of music</p> <p>Use musical language to describe what is heard: -dynamics (volume) - forte (loud), piano (soft) mezzo forte (quite loud) -tempo (speed- fast, slow, or in between) -pitch (high, low, or in between)</p> <p>Identify some musical styles e.g. pop, rock, reggae etc.</p> <p>Identify some instruments by their unique timbres: keyboard, guitar, bass guitar, drums.</p> <p>Make some simple comparisons between pieces of music from different countries, traditions and cultures and of different genres.</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>Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases.</p>	<p>Use musical language to describe what is heard: -dynamics (volume) -pianissimo (pp), piano (p), mezzo piano (mp), mezzo forte (mf), forte (f), fortissimo (ff) -tempo (fast, slow, or in between) -pitch (high, low, or in between) -structure (how a piece is organised e.g. intro, verse, chorus etc.)</p> <p>Identify musical styles/genres e.g. pop, rock, musicals etc.</p> <p>Identify some instruments by their unique timbres: keyboard, guitar, bass guitar, drums.</p> <p>Identify some instruments to the nearest family: strings, woodwind, brass, percussion.</p> <p>Make simple comparisons between pieces of music from different countries, traditions and cultures and of different genres.</p>	<p>Use musical language to describe what is heard: -dynamics -pianissimo (pp), piano (p), mezzo piano (mp), mezzo forte (mf), forte (f), fortissimo (ff), crescendo (<) = getting louder, diminuendo (>) = getting softer -tempo (allegro = fast, andante = walking pace, lento = slowly) -pitch (high, low, or in between/soprano or bass) -timbre (unique sound of an instrument or voice) -texture (the layers of sound) -structure (how a piece is organised e.g. intro, verse, chorus, instrumental, bridge, outro etc.)</p> <p>Identify a range of musical styles/genres e.g. pop, rock, jazz, musicals etc.</p> <p>Listen and compare musical style/pieces from different periods (e.g. classical), genres, styles traditional and cultures, forming comparisons using language they know.</p> <p>Identify a range of instruments (orchestral) by their unique timbres and identify the family to which they belong.</p>	<p>Use musical language to describe what is heard: -dynamics - pianissimo (pp), piano (p), mezzo piano (mp), mezzo forte (mf), forte (f), fortissimo (ff), crescendo (<) = getting louder, diminuendo (>) = getting softer -tempo (allegro = fast, andante = walking pace, lento = slowly) -pitch (high, low, or in between/soprano or bass) -timbre (unique sound of an instrument or voice) -texture (the layers of sound) -structure (how a piece is organised e.g. intro, verse, chorus, instrumental, bridge, outro etc.)</p> <p>Identify a greater range of musical styles/genres e.g. jazz, rock 'n' roll, motown, disco etc.</p> <p>Listen and compare musical style/pieces from different periods (e.g. classical), genres (including electronic/EDM), styles traditional and cultures, confidently forming comparisons using language they know.</p> <p>Identify a greater range of instruments (orchestral) by their unique timbres and identify the family to which they belong.</p>
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<p>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).</p> <p>Understand the difference between creating a rhythm pattern and a pitch pattern. Begin to understand how these dimensions of music are interrelated.</p> <p>Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns.</p> <p>Recognise how graphic notation can represent created sounds. Explore and invent own symbols, for example:</p> 	<p>Confidently create simple 4-beat rhythms in pairs - notate using symbols or pictures.</p> <p>Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch)</p> <p>Begin to consider the interrelated dimensions of music.</p> <p>Use graphic symbols as appropriate, to keep a record of composed pieces.</p>	<p>Know that composing is creating music and (usually) writing it down.</p> <p>Create 4-beat rhythms using 3 pitched notes (do, re, mi). Record in formal notation and letter names.</p> <p>Consider the interrelated dimensions of music.</p> <p>Compose song accompaniments on untuned percussion using known rhythms and note values.</p>	<p>Know that composing is creating music and (usually) writing it down.</p> <p>Consider the interrelated dimensions of music.</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. Sing and play these phrases as self-standing compositions.</p> <p>Create simple motifs, recording this using formal notation. Use known note values (i.e. minim, crotchet, crotchet rest and paired quavers) and arrange in bars.</p> <p>Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip.</p> <p>Introduce major and minor chords.</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>Know that composing is creating music and (usually) writing it down.</p> <p>Consider the interrelated dimensions of music.</p> <p>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.</p> <p>Working in pairs, compose a short ternary piece.</p> <p>Record this piece using formal staved notation, including correct rhythmic values, pitch and bars. Pupils should ensure the bar is correctly filled for the time signature (ie there are 4 beats of notes/rests in a 4/4 bar)</p> <p>Use chords to compose music to evoke a specific atmosphere, mood or environment.</p>	<p>Know that composing is creating music and (usually) writing it down.</p> <p>Consider the interrelated dimensions of music.</p> <p>Plan and compose a 16-beat melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) and incorporate rhythmic variety and interest. Build a bass line, chords, melody and harmony ontop of a rhythm. Pupils will compose using DAW (Digital Audio Workstation).</p> <p>This can be further developed to become a ternary piece; discussing how musical contrasts are achieved.</p>
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Improvising

<p>Improvise simple rhythmic patterns using words & phrases.</p> <p>Use the following <i>Rhythm Characters</i>: -Bee (1 clap) -Spider (2 claps)</p> <p>Improvise simple vocal chants, using question and answer phrases.</p>	<p>Improvise simple rhythmic patterns in a 4-beat space using words & phrases.</p> <p>Use the following <i>Rhythm Characters</i>: -Bee (1 clap) -Spider (2 claps) -Shh! (No claps)</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>Know that improvising is making up a rhythm or melody on the spot.</p> <p>Improvise simple rhythmic patterns in a 4-beat space using the following <i>Rhythm Characters</i>: -Bee (crotchet = 1 beat) -Spider (quavers = ½ beat) -Shh! (crotchet rest = 1 beat)</p> <p>Improvise melodies using 2-3 notes.</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>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.</p>	<p>Know that improvising is making up a rhythm or melody on the spot.</p> <p>Improvise rhythmic patterns in a 4-beat space using the following <i>Rhythm Characters</i>: -Bee (crotchet = 1 beat) -Spider (quaver = ½ beat) -Ladybird (semi-quaver = ¼ beat) -Shh! (crotchet rest = 1 beat)</p> <p>Improvise melodies using 2-3 notes.</p> <p>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. Continue this process in the composition tasks below.</p>	<p>Know that improvising is making up a rhythm or melody on the spot.</p> <p>Improvise more complex rhythmic patterns in a 4-beat space using the following <i>Rhythm Characters</i>: -Bee (crotchet = 1 beat) -Spider (quaver = ½ beat) -Ladybird (semi-quaver = ¼ beat) -grasshopper -Shh! (Crotchet Rest = 1 beat)</p> <p>Improvise melodies using 3-4 notes.</p> <p>Experiment with vocal scat (improvising nonsense words in vocal jazz)</p> <p>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).</p>	<p>Know that improvising is making up a rhythm or melody on the spot.</p> <p>Improvise more complex rhythmic patterns in a 4 or 8-beat space using the following <i>Rhythm Characters</i>: -Bee (crotchet = 1 beat) -Spider (quaver = ½ beat) -Ladybird (semi-quaver = ¼ beat) -grasshopper -Caterpillar -Shh! (Crotchet Rest = 1 beat)</p> <p>Improvise melodies using up to 5 notes (use quality not quantity of notes)</p> <p>Extend improvisation skills through working in small groups to: 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>
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Performing

<p>Performing</p>	<p>Practise, rehearse and present performances.</p> <p>Listen to, or watch a recording or performance, offering respectful comments and feedback about others.</p>	<p>Practise, rehearse and present performances.</p> <p>Listen to, or watch a recording or performance, offering respectful comments and feedback about others</p>	<p>Practise, rehearse and present performances.</p> <p>Listen to, or watch a recording or performance, offering respectful comments and feedback about others.</p> <p>Develop facility in playing tuned percussion or a melodic instrument (this will be facilitated by the glockenspiel) Play and perform melodies following staff notation using a small range (do–mi) as a whole class or in small groups (e.g. trios and quartets).</p>	<p>Practise, rehearse and present performances.</p> <p>Listen to, or watch a recording or performance, offering respectful comments and feedback about others.</p> <p>Develop facility in the basic skills of a glockenspiel/ukulele.</p> <p>Play and perform melodies following staff notation using a small range (do–so) as a whole-class or in small groups.</p> <p>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).</p>	<p>Practise, rehearse and present performances.</p> <p>Listen to, or watch a recording or performance, offering respectful comments and feedback about others.</p> <p>Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one staff and using notes within an octave range (do-do). This should initially be done as a whole class with greater independence gained each lesson through smaller group performance.</p> <p>Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards.</p> <p>Perform simple, chordal accompaniments to familiar songs.</p>	<p>Practise, rehearse and present performances.</p> <p>Listen to, or watch a recording or performance, offering respectful comments and feedback about others.</p> <p>Play a melody following staff notation written on one staff and using notes within an octave range (do-do). Include a range of dynamics, including fortissimo, forte, mezzo-piano, piano, pianissimo.</p> <p>Accompany this same melody, and others, using block chords or a bass line. This could be done using keyboards, tuned percussion or DAW.</p> <p>Engage with others through ensemble playing with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line.</p>
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Playing instruments

<p>Know the names of some untuned percussion - hold & play correctly.</p> <p>Play simple accompaniments on untuned percussion as part of an ensemble.</p> <p>Know when to join in and when to stop.</p> <p>Follow the directions of the teacher (conductor) closely.</p> <p>Perform music from memory, symbols or graphic scores.</p>	<p>Know the names of a range of untuned percussion - hold correctly & play with good technique.</p> <p>Play simple accompaniments on untuned percussion as part of an ensemble or in solo contexts.</p> <p>Know when to join in and when to stop, when to play loudly and when to play softly.</p> <p>Follow the directions of the teacher (conductor) closely.</p> <p>Perform music from memory, symbols or graphic scores.</p>	<p>Play and perform in solo/ensemble contexts on untuned and tuned percussion (glockenspiels).</p> <p>Play easy parts by ear (without reading notation).</p> <p>Begin to read and understand some formal notation in the treble clef (F-A-C-E, E-G-B-D-F).</p> <p>Maintain an independent part in a small group e.g. 2-layer rhythm grid (pulse and rhythm).</p>	<p>Play and perform in solo/ensemble contexts on untuned and tuned percussion (glockenspiels).</p> <p>Play easy parts by ear (without reading notation).</p> <p>Read and understand some formal notation in the treble clef (F-A-C-E, E-G-B-D-F).</p> <p>Maintain an independent part in a small group e.g. perform a rhythm as another rhythm plays.</p>	<p>Play and perform in solo/ensemble contexts on untuned and tuned percussion (glockenspiels).</p> <p>Play parts by ear (without reading notation).</p> <p>Read and understand some formal notation in the treble clef (F-A-C-E, E-G-B-D-F).</p> <p>Maintain an independent part in a small group e.g. a rhythmic line of a multi-layered rhythm grid.</p>	<p>Play and perform in solo/ensemble contexts on untuned and tuned percussion (glockenspiels).</p> <p>Play parts by ear (without reading notation).</p> <p>Read and understand some formal notation in the treble clef (F-A-C-E, E-G-B-D-F).</p> <p>Maintain an independent part in a small group e.g. a rhythmic line of a multi-layered rhythm grid.</p>
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	<p>Know that pulse is the steady heartbeat of the music.</p> <p>Find & keep the pulse as part of a group.</p> <p>Know that rhythms jump around.</p> <p>Copyback simple rhythms.</p> <p>Identify untuned percussion by their specific sounds.</p> <p>Describe these sounds as sparkling, tapping, shaking or scratching.</p> <p>Pulse/Beat</p> <p>Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.</p> <p>Use body percussion, (e.g. clapping, tapping, walking) and classroom percussion (shakers, sticks and blocks, etc.), playing repeated ostanati and short, pitched patterns on tuned instruments to maintain a steady beat.</p> <p>Rhythm</p>	<p>Know that pulse is the steady heartbeat of the music.</p> <p>Independently find & keep the pulse.</p> <p>Know that rhythms are different to the steady pulse - they jump around!</p> <p>Copyback simple rhythms with increasing accuracy.</p> <p>Copyback simple melodies.</p> <p>Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing</p> <p>Pulse/Beat</p> <p>Understand that the speed of the beat can change, creating a faster or slower pace (tempo).</p> <p>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.</p>	<p>Know that pulse is the steady heartbeat of the music - independently find & keep it.</p> <p>Keep a steady pulse against a rhythmic ostinato.</p> <p>Know that rhythms are patterns of long and short sounds.</p> <p>Explain the difference between pulse and rhythm.</p> <p>Copyback simple rhythms with accuracy and begin to identify note values. E.g. <i>Was a crotchet or two quavers played on Beat 1?</i></p> <p>Copyback simple melodies.</p> <p>Identify differences in pitch E.g. <i>Was note 1 higher or lower in pitch than note 2?</i></p>	<p>Explain the difference between pulse and rhythm.</p> <p>Know that pulse is the steady heartbeat of the music - confidently find & keep it.</p> <p>Keep a steady pulse against a rhythmic ostinato.</p> <p>Know that rhythms are patterns of long and short sounds.</p> <p>Know that a rhythmic ostinato is a rhythm pattern that keeps repeating.</p> <p>Perform a new rhythmic pattern against an ostinato.</p> <p>Copyback more complex rhythms with accuracy and begin to identify note values with greater confidence. E.g. <i>On which beat were four semi-quaver clapped? Can you write the note used on beat 4?</i></p> <p>Copyback more complex melodies.</p> <p>Identify differences in pitch. E.g. <i>Was note 1, 2 or 3 highest in pitch?</i></p>	<p>Explain or demonstrate the difference between pulse and rhythm.</p> <p>Know that pulse is the steady heartbeat of the music - confidently find & keep it.</p> <p>Keep a steady pulse against a rhythmic ostinato.</p> <p>Know that rhythms are patterns of long and short sounds.</p> <p>Know that a rhythmic ostinato is a rhythm pattern that keeps repeating.</p> <p>Begin to discern whether two rhythms are the same. If not, determine on which beat the rhythm alters.</p> <p>Perform a new rhythmic pattern against one or more ostanatos.</p> <p>Copyback more complex rhythmic patterns and write in notation.</p> <p>Copyback more complex melodies vocally and some on tuned percussion.</p> <p>Identify differences in pitch. E.g. <i>Was note 1, 2 or 3 highest in pitch? Listen to these two notes - is it a step or a leap?</i></p>	<p>Confidently explain and demonstrate the difference between pulse and rhythm.</p> <p>Know that pulse is the steady heartbeat of the music - confidently find & keep it.</p> <p>Keep a steady pulse against a rhythmic ostinato.</p> <p>Know that rhythms are patterns of long and short sounds.</p> <p>Know that a rhythmic ostinato is a rhythm pattern that keeps repeating.</p> <p>Begin to discern whether two rhythms are the same. If not, determine on which beat the rhythm alters.</p> <p>Perform a new rhythmic pattern against one or more ostanatos.</p> <p>Copyback more complex rhythmic patterns and write in notation.</p> <p>Copyback more complex melodies vocally and some on tuned percussion.</p> <p>Begin to discern whether two melodies are the same. If not, determine on which note the melody alters.</p>
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<p>Perform short copycat rhythm patterns accurately.</p> <p>Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat.</p> <p>Perform word-pattern chants; create, retain and perform their own rhythm patterns.</p> <div data-bbox="300 568 544 687" style="border: 1px solid black; padding: 5px;">  <p>Ca-ter- pil- lar crawl</p> </div> <div data-bbox="300 703 544 823" style="border: 1px solid black; padding: 5px;">  <p>Fish and chips</p> </div> <p>Pitch</p> <p>Listen to sounds in the local school environment, comparing high and low sounds.</p> <p>Sing familiar songs in both low and high voices and talk about the difference in sound.</p> <p>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</p>	<p>Walk in time to the beat of a piece of music or song (e.g. La Mousique by Susato). Know the difference between left and right to support coordination and shared movement with others.</p> <p>Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats.</p> <p>Identify the beat groupings in familiar music that they sing regularly and listen to.</p> <p>Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion.</p> <p>Create rhythms using word phrases as a starting point (e.g. Hello Si-mon or Can you come and play?).</p> <p>Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests.</p> <p>Create and perform their own chanted</p>				<p>Identify differences in pitch. E.g. Was note 1, 2 or 3 highest in pitch? Listen to these two notes - is it a step or a leap?</p>
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	<p>depict a shower, or regular strong beats played on a drum to replicate menacing footsteps.</p> <p>Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum. Ca-ter- pil- lar crawl Fish and chips</p>	<p>rhythm patterns with the same stick notation.</p> <p>Pitch</p> <p>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.</p> <p>Sing short phrases independently within a singing game or short song.</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>				
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