



	EYFS Early Learning Goals	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
	Respond to what they have heard, expressing their thoughts and feelings.	Use body percussion, instruments and voices.	Use body percussion, instruments, and voices.	Use body percussion, instruments and voices.	Use body percussion, instruments and voices.	Use body percussion, instruments and voices.	Use body percussion, instruments and voices.
	Watch and talk about dance and performance art, expressing their feelings and responses.	In the key centres of: C major and D major. Find and keep a steady beat together.	In the key centres of: C major, G major and F minor.	In the key centres of: C major and G major. In the time signatures of: 2/4, 3/4 and 4/4.	In the key centres of: C major and G major. In the time signatures of: 2/4, 3/4 and 4/4.	In the key centres of: C major, G major, F major and A minor.	In the key centres of: C major, C Blues, G and c.
Music	Explore and engage in music making and dance, performing solo or in groups.	Understand the difference between creating a rhythm pattern and a pitch pattern.	Find and keep a steady beat. Copy back simple rhythmic patterns using	Find and keep a steady beat.	Find and keep a steady beat. Listen and copy rhythmic patterns made of	In the time signatures of: 2/4, 3/4, 4/4, 5/4 and 6/8.	In the time signatures of: 2/4, 3/4, 4/4, 5/4 and 6/8.
Understandina Music		Copy back simple rhythmic patterns using long and short.	long and short. Copy back simple melodic patterns using	Copy back and improvise simple rhythmic patterns using minims, crotchets, quavers and their rests.	semibreves, minims, dotted crotchets, crotchets, quavers, semiquavers and their rests, by ear or from notation.	Find and keep a steady beat. Listen and copy rhythmic patterns made of	Find and keep a steady beat. Listen and copy rhythmic patterns made of
idersta		Copy back simple melodic patterns using high and low.	high and low. Complete vocal warm-ups with a copy back	Copy back and improvise simple melodic patterns using the notes:	Copy back melodic patterns using the notes: C, D, E	minims, dotted crotchets, crotchets, quavers, semibreves and their rests, by ear or from notation.	minims, dotted crotchets, crotchets, quavers, semibreves, dotted notes and their rests, by ear or from notation.
n n		Complete vocal warm-ups with a copy back option.	option. Sing short phrases independently.	C, D, E G, A, B	C, D, E, G, A G, A, B G, A, B, D, E	Copy back melodic patterns using the notes: D,E,F#,G,A,B, C D,E,F,G,A,B B,C,D,E,F,G C,D,E,F,G,A D,F,G,A	Copy back melodic patterns using the notes: E,D,C,B,A,G,E C,D,E,F,G,A,B, C C,Bb,G,F,C C,D,E,F,G,A,B
	Listen with increased attention to sounds.	Move and dance with the music.	Mark the beat of a listening piece (eg Boléro by Ravel) by tapping or clapping and	Share your thoughts and feelings about the music together.	Talk about the words of a song.	Talk about feelings created by the music.	Talk about feelings created by the music.
	Listen attentively, move to, and talk about music, expressing their feelings and responses.	Find the steady beat. Talk about feelings created by the music.	recognising tempo, as well as changes in tempo.	Find the beat or pulse of the music.	Think about why the song or piece of music was written.	Justify a personal opinion with reference to Musical Elements.	Justify a personal opinion with reference to Musical Elements.
		Recognise some band and orchestral	Walk in time to the beat of a piece of music.	Walk, move, or clap a steady beat with others, changing the speed of the beat as	Find and demonstrate the steady beat.	Find and demonstrate the steady beat.	Identify the musical style of a song using some musical vocabulary to discuss its
		instruments.	Move and dance with the music confidently.	the tempo of the music changes.	Identify the tempo as fast, slow or steady.	Identify the musical style of a song or piece of music.	Musical Elements.
		Describe tempo as fast or slow. Describe dynamics as loud and quiet.	Talk about how the music makes you feel. Find different steady beats.	Invent different actions to move in time with the music.	Recognise the style of music you are listening to.	Identify instruments by ear and through a range of media.	Identify the following instruments by ear and through a range of media: bass guitar, electric guitar, percussion, sections of the
		Join in sections of the song, eg chorus.	Describe tempo as fast or slow.	Talk about what the song or piece of music means.	Discuss the structures of songs. Explain what a main theme is and identify	Discuss the structure of the music with reference to verse, chorus, bridge, repeat signs, chorus and final chorus,	orchestra such as brass, woodwind and strings, electric organ, congas, pianos and
		Begin to understand where the music fits in the world.	Describe dynamics as loud or quiet.	Identify some instruments you can hear playing.	when it is repeated.	improvisation, call and response, and AB form.	synthesizers, and vocal techniques such as scat singing.
<i>k</i>		Begin to understand about different styles of music.	Join in sections of the song, eg call and response.	Identify if it's a male or female voice singing the song.	Know and understand what a musical introduction is and its purpose.	Explain a bridge passage (common in classical music) and its position in a song.	Discuss the structure of the music with reference to verse, chorus, bridge and an instrumental break.
Listening			Start to talk about the style of a piece of music.	Talk about the style of the music.	Recall by ear memorable phrases heard in the music.	Recall by ear memorable phrases heard in the music.	Explain a bridge passage and its position in a song.
Liè			Recognise some band and orchestral instruments. Start to talk about where music might fit		Recognise the sound and notes of the pentatonic scale by ear and from notation. (pentatonic scale consists of five notes within one octave)	Recognise the sound and notes of the pentatonic and Blues scales, by ear and from notation.	Recall by ear memorable phrases heard in the music.
			into the world.		Describe legato and staccato.	Explain the role of a main theme in musical structure.	Explain the role of a main theme in musical structure.
					Recognise the following styles and any important musical features that distinguish the style: 20th and 21st Century Orchestral,	Know and understand what a musical introduction is and its purpose.	Know and understand what a musical introduction and outro is, and its purpose.
					Reggae, Soul, R&B, Pop, Folk, Jazz, Disco, Musicals, Classical, Rock, Gospel, Romantic, Choral, Funk and Electronic Dance Music.	Explain rapping.	Identify the sound of a Gospel choir and soloist, Rock band, symphony orchestra and A Cappella groups.
						Recognise the following styles and any key musical features that distinguish the style: 20th and 21st Century Orchestral, Gospel, Pop, Minimalism, Rock n' Roll, South African, Contemporary Jazz, Reggae, Film Music, Hip Hop, Funk, Romantic and Musicals	Recognise the following styles and any key musical features that distinguish the style: 20th and 21st Century Orchestral, Soul, Pop, Hip Hop, Jazz: Swing, Rock, Disco, Romantic, Zimbabwean Pop, R&B, Folk, Gospel, Salsa, Reggae, Musicals and Film Music





	Remember and sing entire songs.	Sing, rap, rhyme, chant and use spoken	Sing as part of a choir.	Sing as part of a choir.	Rehearse and learn songs from memory	Rehearse and learn songs from memory	Rehearse and learn songs from memory
		word.			and/or with notation.	and/or with notation.	and/or with notation.
	Sing the pitch of a tone sung by another		Demonstrate good singing posture.	Sing a widening range of unison songs, of			
	person. (Pitch match)	Demonstrate good singing posture.		varying styles and structures.	Sing in different time signatures: 2/4, 3/4	Sing in 2/4, 3/4, 4/4 and 6/8 time.	Sing a broad range of songs as part of a
			Sing songs from memory		and 4/4.		choir, including those that involve
	Sing the melodic shape (moving melody,	Sing songs from memory.		Demonstrate good singing posture.		Sing in unison and parts, and as part of a	syncopated rhythms, with a good sense of
	such as up and down, down and up) of		Sing to communicate the meaning of the		Sing as part of a choir with awareness of	smaller group.	ensemble and performance. This should
	familiar songs.	Sing in unison.	words.	Perform actions confidently and in time to a	size: the larger, the thicker and richer the		include observing rhythm, phrasing,
				range of action songs.	musical texture.	Sing 'on pitch' and 'in time'. Sing a second	accurate pitching and appropriate style.
	Sing in a group or on their own, increasingly		Sing in unison and sometimes in parts, and	Since and the state of the stat	Demonstrate and disclosure to the	part in a song.	Continue to store to real continue to the
	matching the pitch and following the		with more pitching accuracy.	Sing songs from memory and/or from	Demonstrate good singing posture.	Self-correct if lost or out of time.	Continue to sing in parts where appropriate.
	melody.		Understand and follow the leader or	notation.	Demonstrate vowel sounds, blended sounds	Self-correct if lost or out of time.	Sing in 2/4, 4/4, 3/4, 5/4 and 6/8.
			conductor.	Sing with awareness of following the beat.	and consonants.	Sing expressively, with attention to	311g 111 2/4, 4/4, 3/4, 3/4 and 6/8.
			conductor.	Sing with awareness of following the beat.	and consonants.	breathing and phrasing.	Sing with and without an accompaniment.
			Add actions to a song.	Sing with attention to clear diction.	Sing 'on pitch' and 'in time'.	breating and privating.	Sing with and without an accompaniment.
			/ lad deliens to a semp.	Sing man account to clear discioni	Sing on picen and in time !	Sing expressively, with attention to	Sing syncopated melodic patterns.
			Move confidently to a steady beat.	Sing expressively, with attention to the	Sing expressively, with attention to	dynamics and articulation.	0.7
			, ,	meaning of the words.	breathing and phrasing.		Demonstrate and maintain good posture
Singing			Talk about feelings created by the			Develop confidence as a soloist.	and breath control whilst singing.
igi			music/song.	Sing in unison.	Sing expressively, with attention to staccato		
Sir					and legato.	Talk about the different styles of singing	Sing expressively, with attention to
•			Recognise some band and orchestral	Understand and follow the leader or		used for different styles of song.	breathing and phrasing.
			instruments.	conductor.	Talk about the different styles of singing		
					used for different styles of song.	Talk confidently about how connected you	Sing expressively, with attention to
			Describe tempo as fast or slow.	Copy back simple melodic phrases using the		feel to the music and how it connects in the	dynamics and articulation.
			lain in continue of the course on the course	voice.	Talk about how the songs and their styles	world.	Lond o singing value van
			Join in sections of the song, eg chorus.		connect to the world.	Respond to a leader or conductor.	Lead a singing rehearsal.
			Begin to understand where the music fits in			Respond to a leader of conductor.	Talk about the different styles of singing
			the world.				used for the different styles of songs sung in
			the World.				this year.
			Begin to talk about and understand the style				and year.
			of the music.				Discuss with others how connected you are
							to the music and songs, and how the songs
			Know the meaning of dynamics (loud/quiet)				and styles are connected to the world
			and tempo (fast/slow), and be able to				
			demonstrate these when singing by				
			responding to (a) the leader's directions and				
			(b) visual symbols (eg crescendo,				
			decrescendo, pause)				





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before names A state of before expression agreement of notation. C, D, E, add 7 C, D, E, add 7 C, D, E, AD 1 C, D, E, AD 2 C, D, E, AD 3 C, D				Explore ways of representing high and low sounds, and long and short sounds, using	, , ,	, , ,		
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A cond-inform-regulated approach is not be questioned approach is not be questioned. Considering and a					1	1		1 1 1
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Construction of control of contro				7	Explore standard notation, using minims,	Read and respond to rhythmic patterns	Read and respond to rhythmic patterns	Listen and copy rhythmic patterns made of
Combinations of Co. D. C. exel of Co. D. C. exel of Co. D. C. exel of team rotation. Obj. C. D. C. exel of Co. D. C. exel of team rotation. Obj. C. D. C. Exel of Co. D. C. exel of team rotation. Obj. C. D. C. Exel of Co. D. C. Exel of team rotation. Obj. C. D. C. Exel of Co. D. C.					semibreves, dotted crotchets, crotchets,	made of semibreves, minims, dotted	made of minims, dotted crotchets,	minims, dotted crotchets, crotchets,
Co, P, and Fragres to simple includes a particular using minimal control to the same particular using minimal c					quavers and semiquavers, and simple	crotchets, crotchets, quavers, semiquavers	crotchets, quavers, semibreves and their	quavers, semibreves, dotted notes and their
They incruments with increasing control to a maple important series in proposed as a map of the manufactural part by some from catalogue and some places. Applications of the first and some places and some to play a simple monotor intercement part by some from catalogue and some places. Applications of the first and some places and some to play a simple monotor intercement part by some from catalogue and some places. Applications of the first and some places and some places and some places and some places and some places. Applications of the first and some places and some places and some places and some places. Applications of the first and some places and some places and some places and some places and some places. Applications of the some places and some places and some places and some places and some places. Applications of the some places and some places and some places and some places. Applications of the some places and some places and some places and some places. Applications of the some places and some places and some places and some places. Applications of the some places and some places and some places and some places and some places. Applications of the some places and some places. Applications of the some places and some places and some places and some places and some places. Applications of the some places and some places and some places and some places and some places. Applications of the some places and some places and some places and some places and some places. Applications of the some places and some places a					combinations of:	and their rests, by ear or from notation.	rests, by ear or from notation.	rests, by ear or from notation.
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Intelligence of the factors and position of the state and special positions and intermental part by ear or from notation, litter manus, in Company, in					Read and respond to simple rhythmic	C, D, E	D,E,F#,G,A,B, C	E,D,C,B,A,G,E
The special properties with increasing control to provide the forming and perform sample including a serie of ensemble with continue and paper and the special properties with increasing control to provide the forming and discusses the forming and discu					patterns using minims, crotchets, quavers	C, D, E, G, A	D,E,F,G,A,B	C,D,E,F,G,A,B, C
Interest the following and address and the differences between reading and address and the major and popes their feelings and locks: It is present the feelings and ideas. It is distinguished the feelings and ideas. It is the idea of the feelings and ideas. It is the idea of the feelings and ideas. It is the idea of the feelings and ideas. It is the idea of the feelings and ideas. It is the idea of the feelings and ideas. It is the idea of the feelings and ideas. It is the idea of the feelings and ideas. It is the idea of the feelings and ideas. It					and their rests.	G, A, B	B,C,D,E,F,G	C,Bb,G,F,C
Store of Sto						G, A, B, D, E	C,D,E,F,G,A	C,D,E,F,G,A,B
Size Size Treble clef Treduction Treble clef Treble clef Treduction Treble clef Tr					Identify:		D,F,G,A	
Mentify and understand the differences between rotations and paired quavers. Apply spoken word for hythms, understanding flow to link each syllable to one musical note on miss and paired quavers. Apply spoken word for hythms, understanding flow to link each syllable to one musical note on miss and in spaces, barrings, a flat sign and a sharp sign. Figure information of the same and syllable to one musical note on miss and in spaces, barrings, a flat sign and a sharp sign. Rehease and learn to play a simple melodal instrumental part by ear or from notation (letter names), in C major, F major and G major Treats their now snopp or improvise a song around one they know. Creats their now snopp or improvise a song interests of the difference between creating a rhythin pattern and a prich pattern. Creats their now snopp or improvise a song interests of the state of the pattern and played on similared provise single groups, control and play a simple melodal instrumental part by ear or from notation, in C major, F major, G majo	u				• Stave	Identify:		Identify:
Mentify and understand the differences between rotations and paired quavers. Apply spoken word for hythms, understanding flow to link each syllable to one musical note on miss and paired quavers. Apply spoken word for hythms, understanding flow to link each syllable to one musical note on miss and in spaces, barrings, a flat sign and a sharp sign. Figure information of the same and syllable to one musical note on miss and in spaces, barrings, a flat sign and a sharp sign. Rehease and learn to play a simple melodal instrumental part by ear or from notation (letter names), in C major, F major and G major Treats their now snopp or improvise a song around one they know. Creats their now snopp or improvise a song interests of the difference between creating a rhythin pattern and a prich pattern. Creats their now snopp or improvise a song interests of the state of the pattern and played on similared provise single groups, control and play a simple melodal instrumental part by ear or from notation, in C major, F major, G majo	1.0				Treble clef		1	
Medical and perform pitch notation within a Recognise from rotes are grouped when notated. Apply spodem word for hythms, understanding from to finite each syllability to extract the state and syndrods on the trethe circle), the name of the state and syndrods on the trethe circle), the state and syndrods on the trethe circle), the name of the state and syndrods on the state and s	taı				1 0			
Medical and perform pitch notation within a Recognise from rotes are grouped when notated. Apply spodem word for hythms, understanding from to finite each syllability to extract the state and syndrods on the trethe circle), the name of the state and syndrods on the trethe circle), the state and syndrods on the trethe circle), the name of the state and syndrods on the state and s	9				Lines and spaces on the stave	Time signature		Time signature
between conclusts and quareers. Apply spoker word to shythate to one musical rote: Apply spoker word to shythate to one musical rote: Between conclusions and parted quareers. Apply spoker word to shythate to one musical rote: Between conclusions and spoke to state the state and spring do not state and spoke to state the state and spring do not state and spoke to state	<						Time signature	
Apply spoken word to rhythms, understanding how to link each syliable to one musical note Pay instruments with increasing control to experiment with increasing control to experiment to play a simple melodic instrumental part by ear or from notation, (letter names), in C major, F major and G major. Treats their own songs or improvise a song around one they know. C major, F major and Answer' phrases. Understand the differences between 2/4, 3/4 and 4/4 time signatures. Rehearse and learn to play a simple melodic instrumental part by ear or from notation, (letter names), in C major, F major and G major. Treats their own songs or improvise a song around one they know. C major, F major and G major. C major, F major, G major, F sharp major and minor scale using the notes: A, B, C, D, E, F, G					,	Read and perform pitch notation within a		Recognise how notes are grouped when
Apply-spoken word to Inflythms. Understanding how to link each syllable to one musical note Play instruments with increasing control to express their feelings and disas. Play instruments with increasing control to express their feelings and disas. Play instruments with increasing control to express their feelings and disas. Play instruments with increasing control to express their feelings and disas. Play instruments with increasing control to express their feelings and disas. Play instruments with increasing control to express their feelings and disas. Play instruments with increasing control to express their feelings and disas. Play instruments with increasing control to express their feelings and disas. Play instruments with increasing control to express their feelings and disas. Play instruments with increasing control to express their feelings and disas. Play instruments with increasing control to express their feelings and disas. Play instruments with increasing control to express their feelings and disas. Play instruments with increasing control to express their feelings and disas. Play instruments with increasing control to express their feelings and disas. Play instruments with increasing control to express their feelings and disas. Play instruments with increasing control to express their feelings and disas. Play instruments with increasing control to express their feelings and disas. Play instruments with increasing control to express their feelings and disas. Play instruments with increasing control to express their feelings and disas. Play instruments with increasing control to express the control instruments and instruments aname to play a simple medical instruments and instruments and inst					between crotchets and paired quavers.	range.		notated.
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Play instruments with increasing control to express their feelings and ideas. Play instruments with increasing control to express their feelings and ideas. Play instruments with increasing control to express their feelings and ideas. Play instruments with increasing control to express their feelings and ideas. Play instruments with increasing control to express their feelings and ideas. Play instruments with increasing control to express their feelings and ideas. Play instrumental part by ear or from motation in instrumental part by ear or from motation (instrumental part by ear or from motation (letter names, in C major, F major and D minor Provide in the instrumental part by ear or from motation (letter names, in C major, F major, G major and D major. Provide in the instrumental part by ear or from motation (letter names, in C major, F major, G major, F sharp major and minor scale using the notes: A, B, C, D, E, F, G major and D major. Provide in the instrumental part by ear or from motation, in (letter names, in C major, F major, G major, F sharp major and minor cale using the notes: A, B, C, D, E, F, G major and D major. Provide improvisation within a major scale using the notes: A, B, C, D, E, F, G major and D major. Provide improvisation within a major scale using the notes: A, B, C, D, E, F, G, A, B improvise simple vocal patterns using vocasion and Answer' phrases. Understand the differences between 2/4, 3/4 and 4/4 time signatures. Provide instrumental part by ear or from notation, in (letter names and symbols), in C major, F major, G major and D major. C major, F major, G major and D major. C major, F major, G major and D major. C major, F major, G major and D major. C major, F major, G major and D major. C major, F major, G major and D major. C major, F major, G major and D major. C major, F major, G major and D major. C major, F major, G major and D major. C major, F major, G major and D major. C major, F major, G major and D major. C major, F major, G major and D major. C m						achieving a sense of ensemble	1	sign and a sharp sign.
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	Create musical sound effects and short		Create music and/or sound effects in	Create music and/or sound effects in	•	Create music and/or sound effects in
	sequences of sounds in response to music	sequences of sounds in response to music	response to music and video stimulus.	response to music and video stimulus.	response to music and video stimulus.	response to music and video stimulus.
	and video stimulus.	and video stimulus.				
			Use music technology, if available, to	Use music technology, if available, to	Use music technology, if available, to	Use music technology, if available, to
	Create a story, choosing and playing	Create and perform your own rhythm	capture, change and combine sounds	capture, change and combine sounds	capture, change and combine sounds	capture, change and combine sounds
	classroom instruments and/or sound	patterns with notation (letter names)				
	makers.		Compose song accompaniments on tuned	Compose song accompaniments on tuned	Compose song accompaniments on tuned	Compose song accompaniments on tuned
		Use music technology, if available, to	and untuned percussion.	and untuned percussion.	and untuned percussion.	and untuned percussion.
	Use music technology, if available, to	971	·	·	·	· ·
	9,1	1 ' '	Create a simple melody using:	Create a simple melody using:	Create a simple melody using:	Create a simple melody using:
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	C	1 -		-, -	I -	5,
	C. D	","			1,75	
	D, E					
sing	Pulse, rhythm, pitch, rap, improvise,	Keyboard, drums, bass, electric guitar,	Structure, intro/introduction, verse, chorus,	Keyboard, electric guitar, bass, drums,	Rock, bridge, backbeat, amplifier, chorus,	style indicators, melody, compose,
song			improvise, compose, pulse, rhythm, pitch,		bridge, riff, hook, improvise, compose,	improvise, cover, pulse, rhythm, pitch,
<u> </u>	perform, singers, keyboard, percussion,		tempo, dynamics, bass, drums, guitar,	pitch, tempo, dynamics, texture, structure,	appraising, Bossa Nova, syncopation,	tempo, dynamics, timbre, texture, structi
Instrument	trumpets, saxophones, Blues, Baroque,	answer, melody, dynamics, tempo,	keyboard, synthesizer, hook, melody,	compose, improvise, hook, riff, melody, solo,	structure, Swing, tune/head, note values,	dimensions of music, Neo Soul, producer
сору		perform/performance, audience, rap,	texture, structure, electric guitar, organ,		_	groove, Motown, hook, riff, solo, Blues, J
	groove, audience, imagination	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1		1		improvise/improvisation, by ear, melody
						riff, solo, ostinato, phrases, unison, Urba
			, , , ,		1	Gospel, civil rights, gender equality, unis
					1	harmony
				1		
				and a second sequency		
					, , , , , , , , , , , , , , , , , , , ,	
	song Instrument	and video stimulus. Create a story, choosing and playing classroom instruments and/or sound makers. Use music technology, if available, to capture, change and combine sounds. (Charanga composition tool) Create a simple melody using: C C, D D, E sing song Instrument copy Pulse, rhythm, pitch, rap, improvise, compose, melody, bass guitar, drums, decks, perform, singers, keyboard, percussion, trumpets, saxophones, Blues, Baroque, Latin, Irish Folk, Funk, pulse, rhythm, pitch,	sequences of sounds in response to music and video stimulus. Create a story, choosing and playing classroom instruments and/or sound makers. Use music technology, if available, to capture, change and combine sounds. (Charanga composition tool) Create a simple melody using: Create a simple melody using: Create a simple melody using: C, D D, E Sing Song Instrument Instrument COPY Sequences of sounds in response to music and video stimulus. Create and perform your own rhythm patterns with notation (letter names) Create and perform your own rhythm patterns with notation (letter names) Create and perform your own rhythm patterns with notation (letter names) Create and perform your own rhythm patterns with notation (letter names) Use music technology, if available, to capture, change and combine sounds. (Charanga composition tool) Create a simple melody using: C, D F, G Keyboard, drums, bass, electric guitar, saxophone, trumpet, pulse, rhythm, pitch, improvise, compose, audience, question and answer, melody, dynamics, tempo, perform/performance, audience, rap,	sequences of sounds in response to music and video stimulus. Create a story, choosing and playing classroom instruments and/or sound makers. Use music technology, if available, to capture, change and combine sounds. (Charanga composition tool) Create a simple melody using: C Create a simple melody using: C C C, D D, E sing Song Instrument Copy Sequences of sounds in response to music and video stimulus. Sequences of sounds in response to music and video stimulus. Create and perform your own rhythm patterns with notation (letter names) Create and perform your own rhythm patterns with notation (letter names) Create and perform your own rhythm patterns with notation (letter names) Compose song accompaniments on tuned and untuned percussion. Create a simple melody using: C, D, E, F G, A C, A Structure, intro/introduction, verse, chorus, improvise, compose, pulse, rhythm, pitch, improvise, compose, audience, question and answer, melody, dynamics, tempo, perform/performance, audience, rap, texture, electric guitar, setupod, synthesizer, hook, melody, texture, estructure, electric guitar, setupod, yettaure, estructure, electric guitar, setupod, synthesizer, hook, melody, texture, estructure, electric guitar, organ, setupodor, set	sequences of sounds in response to music and video stimulus. Create a story, choosing and playing classroom instruments and/or sound makers. Use music technology, if available, to capture, change and combine sounds. (Charanga composition tool) Create a simple melody using: C C, D D, E Song Instrument Instrument Song Song Song Song Copy Latin, Irish Folk, Funk, pulse, rhythm, pitch, rumpets, saxophones, Blues, Baroque, Latin, Irish Folk, Funk, pulse, rhythm, pitch, groove, audience, imagimation Sequences of sounds in response to music and video stimulus. Sequences of sounds in response to music and video stimulus. Create and perform your own rhythm patterns with notation (letter names) Use music technology, if available, to capture, change and combine sounds. (Charanga composition tool) Create a simple melody using: C, D, E, F G, A C, A C, A C, D C, D D, E Sequences of sounds in response to music and video stimulus. Use music technology, if available, to capture, change and combine sounds. Compose song accompaniments on tuned and untuned percussion. Create a simple melody using: C, D, E, F G, A C, A C, A C, D C Create a simple melody using: C, D, E, F G, A C, A C, A C, D C C, D D, E Sequences of sounds in response to music and video stimulus. Use music technology, if available, to capture, change and combine sounds. Compose song accompaniments on tuned and untuned percussion. Create a simple melody using: C, D, E, F G, A C, A C, A C, D C Create a simple melody using: C, D, E, F G, A C, A C, A C, D C Create a simple melody using: C, D, E, F G, A C, A C, D C C, D C, D C, D C, D C, D C, D C,	sequences of sounds in response to music and video stimulus. The sequence of sounds in response to music and video stimulus. Sequences of sounds in response to music and video stimulus. The sequences of sounds in response to music and video stimulus. The sequences of sounds in response to music and video stimulus. The sequences of sounds in response to music and video stimulus. The sequences of sounds in response to music and video stimulus. 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