

	Y3	Y4
Singing	In Year 3, children: • Sing a widening range of unison songs of varying styles and structures tunefully and with expression. • Perform forte and piano. • Perform actions confidently and in time to a range of action songs (e.g. Power in me). • Perform as a choir in the Easter Production.	In Year 4, children: • Continue to sing pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo). • Sing rounds and partner songs in different time signatures (2, 3 and 4 time) (e.g. 'Great day') and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony. • Perform in the Easter Production as choir and soloists.
Listening	At St Francis, we ensure that listening to recorded performances is complemented by opportunities to experience live music making in and out of school. These include Music Recitals (end of every term); Nativity, Easter and end of the year performances; beginning of the school year presentation by visiting instrumental teachers and taking part in various music festivals. Here are some age-appropriate examples of pieces, that we use in Y3: Western Classical Tradition and Film: 'Hallelujah' from Messiah by Handel (baroque) 'Night on a bare mountain' by Mussorgsky (romantic) 'Jai Ho' from Slumdog Millionaire by A R Rahman (21st century) Popular Music: 'I got you (I feel good) by James Brown (funk) Musical Traditions: 'Sahela Re' by Kishori Amonkar (Indian classical)	At St Francis, we ensure that listening to recorded performances is complemented by opportunities to experience live music making in and out of school. These include Music Recitals (end of every term); Nativity, Easter and end of the year performances; beginning of the school year presentation by visiting instrumental teachers and taking part in various music festivals. Here are some age-appropriate examples of pieces, that we use in Y4: Western Classical Tradition and Film: 'Symphony no 5' by Beethoven (classical), 'O Euchar' by Hildegard 'For the beauty of the Earth' by Rutter (20th Century) Popular Music 'Take the A train' by Duke Ellington (jazz) 'Wonderwall' by Oasis (90s Indie) Musical Traditions 'Bhabiye Akh Larr Gayee' by Bhujhangy Group (tradition: Bhangra), 'Tropical Bird' by Trinidad Steel Band (tradition: calypso).
Composing	IMPROVISE: • 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. COMPOSE:	Improvise: • Improvise on a limited range of pitches on the keyboards (C-G), making use of musical features including smooth (legato) and detached (staccato). Compose: • Combine known rhythmic notation with letter names to create short melodic (C-G) phrases.

	- Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi) using keyboards. - Compose song accompaniments on untuned percussion using known rhythms and note values.	- Arrange/create 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.
Performing	Playing a melodic instrument. In year 3 we introduce keyboards. 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).	Instrumental Performance. In year 4, we: - Develop facility in the basic skills of playing the keyboard over a sustained learning period (one term). - Play and perform melodies following staff notation using a small range (e.g. Middle C–G/do–so) as a whole-class and 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.
Reading notation	Based on Kodaly Method (KS1) we now introduce the stave, lines and spaces, and clef in year 3: - 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.	Reading Notation - Develop understanding the differences between minims, crotchets, paired quavers and rests (this learning is ‘supported’ by Kodaly method). - Read and perform pitch notation within a defined range (C–G). - Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble