

	Y1	Y2
Singing	• Sing simple songs, chants and rhymes (e.g. Boom Chicka Boom) 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 (e.g. Hello, how are You), • Sing a wide range of call and response songs	• Sing songs regularly with a pitch range of do-so with increasing vocal control. • Sing songs with a small pitch range (e.g. Rain, Rain Go Away), pitching accurately. • Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing
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 Y1: Western Classical Tradition and Film: ‘Rondo alla Turca’ by Mozart (classical) ‘Mars’ from The Planets by Holst (20th century) Popular Music ‘Wild Man’ by Kate Bush ‘Runaway Blues’ by Ma Rainey Musical Traditions ‘Brazil Samba Fanfarra (Cabua-Le-Le)’ by Sérgio Mendes/Carlinhos Brown	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 Y2: Western Classical Tradition and Film: ‘Night Ferry’ by Anna Clyne (21st Century) ‘Bolero’ by Ravel (20th Century) Popular Music ‘Rock n Roll Hound Dog’ by Elvis Presley ‘With A Little Help from My Friends’ by The Beatles Musical Traditions Gamelan tradition from Indonesia ‘Baris’ by Gong Kebyar of Peliatan
Composing	• Improvise simple vocal chants, using question and answer phrases. • Understand the difference between creating a rhythm pattern and a pitch pattern. • Invent, retain and recall rhythm and pitch patterns	• 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.
Musicianship	At St Francis we use both Dalcroze and Kodaly systems to teach	At St Francis we use both Dalcroze and Kodaly systems to teach children music. First

children music. First is based on bodily movements which are used to represent musical rhythms, and the second is based on learning by singing and hand signs. Pulse/Beat • Walk, move or clap a steady beat with others with changing the speed of the beat as the tempo of the music changes. • Use body percussion, (e.g. clapping, tapping, walking) and classroom percussion (shakers, sticks and blocks, etc.), playing repeated rhythm patterns (ostinato) Respond to the pulse in stepping, jumping, walking on tiptoes: • Stepping (e.g. Mattachins from Capriol Suite by Warlock), • Jumping (e.g. Trepak from The Nutcracker by Tchaikovsky) • Walking on tiptoes (e.g. Scherzo from The Firebird Suite by Stravinsky). Rhythm • 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 (e.g. ca-ter-pil-lar crawl, fish and chips); • create, retain and perform their own rhythm patterns. • Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum. Pitch • Sing familiar songs in both low and high voices and talk about the difference in sound. • Explore percussion sounds to enhance storytelling, e.g. ascending xylophone notes to suggest Jack climbing the beanstalk; quiet sounds created on a rainstick/shakers to	is based on bodily movements which are used to represent musical rhythms, and the second is based on learning by singing and hand signs. Pulse/Beat • Understand that the speed of the beat can change, creating a faster or slower pace (tempo). • 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. • Walk in time to the beat of a piece of music or song (e.g. La Mousique by Susato). • Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats. Rhythm • 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 (e.g. Hel-lo Si-mon or Can you come and play?). • 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 Pitch • Play a range of singing games based on the cuckoo interval (so-mi) • Sing short phrases independently within a singing game or short song. • Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low). • Recognise dot notation and match it to 3-note tunes played on tuned percussion.
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	depict a shower; regular strong beats played on a drum to replicate menacing footsteps.	
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