



	Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
	Substantive Knowledge						
<p>Listen and appraise</p> 		<p>Recognise some band and orchestral instruments. Identify a fast or slow tempo. Identify loud and quiet sounds as an introduction to understanding dynamics.</p>	<p>Identify a fast or slow tempo. Identify loud and quiet sounds as an introduction to understanding dynamics. Recognise some band and orchestral instruments. Describe differences in tempo and dynamics with more confidence.</p>	<p>Use appropriate musical language to describe and discuss the music. Recognise that some instruments are band instruments and some are orchestral instruments. Identify specific instruments if they can.</p>	<p>Identify 2/4, ¾, and 4/4 metre. Identify the tempo as fast, slow or steady. Recall by ear memorable phrases heard in the music. Identify major and minor tonalities. Recognise the sound and notes of the pentatonic scale by ear and from notation. Describe legato and staccato. Recognise the style of music they are listening to.</p>	<p>Identify 2/4, ¾, 4/4, 6/8 and 5/4 metre. Identify instruments by ear and through a range of media. Recall by ear memorable phrases heard in the music. Recognise the sound and notes of the pentatonic and Blues scales, by ear and from notation. Identify the musical style of a song or piece of music.</p>	<p>Identify 2/4, ¾, 4/4, 6/8 and 5/4 metre. Identify the following instruments by ear and through a range of media: bass guitar; electric guitar; percussion; sections of the orchestra such as brass, woodwind and strings; electric organ; congas; piano and synthesisers; and vocal techniques such as scat singing. Identify the sound of a Gospel choir and soloist, a Rock band, a symphony orchestra and A cappella groups Recall by ear memorable phrases heard in the music. Identify major and minor tonalities and chord triads. Identify the musical style of a song, using some musical vocabulary to discuss its musical elements.</p>
	Disciplinary Knowledge						
		<p>Move, dance and respond in any way they can when listening.</p>	<p>Find and try to keep a steady beat. Invent different actions to move in time with the music.</p>	<p>Talk about the style of the music. Share their thoughts and feelings about the music together.</p>	<p>Talk about the words of the song. Think about why the song or piece of music was written.</p>	<p>Talk about feelings created by the music. Justify a personal opinion with reference</p>	<p>Talk about feelings created by the music. Justify a personal opinion with reference</p>

		<p>Describe their thoughts and feelings when listening to the music, including why they like or don't like the music. Talk about any instruments they might hear and perhaps identify them. Talk about any other music they have heard that is similar. Begin to understand where the music fits in the world. Begin to understand different styles of music.</p>	<p>Move, dance, and respond with their bodies in any way they can. Describe their thoughts and feelings when hearing the music. Describe what they see in their individual imaginations when listening to the piece of music. Talk about why they like or don't like the music. Talk about any other music they have heard that is similar. Mark the beat of a listening piece by tapping or clapping, and recognise tempo as well as changes in tempo. Walk in time to the beat of a piece of music. Continue to talk about where music might fit into the world. Begin to understand that there are different styles of music. Discuss the style(s) of the music. Discuss what the song or piece of music might be about</p>	<p>Find the beat or groove of the music. Invent different actions to move in time with the music. Talk about what the song or piece of music means. Talk about the style of the music. Identify and describe their feelings when hearing the music, including why they like or don't like the music. Start to use musical concepts and elements more confidently when talking about the music. Talk about where the music fits into the world. Think about and discuss why the song or piece of music was written and what it might mean. Discuss the style of the music and any other music they have heard that is similar.</p>	<p>Find and demonstrate the steady beat. Discuss the structures of songs. Explain what a main theme is and identify when it is repeated. Identify:</p> <ul style="list-style-type: none"> ● Call and response ● A solo vocal/instrumental line and the rest of the ensemble ● A change in texture – The articulation of certain words ● Programme music <p>Know and understand what a musical introduction is and its purpose.</p>	<p>to the musical elements. Find and demonstrate the steady beat. Discuss the structure of the music with reference to the verses, bridge, repeat signs, chorus and final chorus, improvisation, call and response, and AB form. Explain a bridge passage and its position in a song. Explain the role of a main theme in musical structure. Understand what a musical introduction is and know its purpose. Explain rapping. Identify major and minor tonalities.</p>	<p>to the musical elements. Discuss the structure of the music with reference to the verse, chorus, bridge and instrumental break. Explain a bridge passage and its position in a song. Explain the role of a main theme in musical structure. Understand what a musical introduction and outro are and know their purpose.</p>
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	Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>Explore, improvise and Compose</p> 		<p>Perform their simple composition/s using two, three, four or five notes. Use simple notation if appropriate: Create a simple melody using crotchets and minims. C, D C, D, E C, D, E, F C, D, E, F, G Start and end on the note C F, G F, G, A F, G, A, C F, G, A, C, D Start and end on the note F. D, F D, F, G D, F, G, A D, F, G, A, C Start and end on the note D.</p>	<p>Perform their simple composition/s using two, three, four or five notes. Start their tune/s on note one and end it on note one. Use simple notation if appropriate: Create a simple melody using crotchets and minims. C, D C, D, E C, D, E, F C, D, E, F, G Start and end on the note C (C major). G, A G, A, B G, A, B, D G, A, B, D, E Start and end on the note G (pentatonic on G). F, G F, G, A F, G, A, C F, G, A, C, D Start and end on the note F (pentatonic on F).</p>	<p>Perform their simple composition/s, using their own choice of notes. Create a simple melody using crotchets, minims and perhaps paired quavers: C, D C, D, E C, D, E, G C, D, E, G, A Start and end on the note C (pentatonic on C). C, D C, D, E C, D, E, F C, D, E, F, G C, D, E, F, G Start and end on the note C (C major). F, G F, G, A, B_b F, G, A, B_b, C Start and end on the note F (F major). G, A G, A, B G, A, B, C G, A, B, C, D Start and end on the note G (pentatonic on G). D, E D, E, F D, E, F, G D, E, F, G, A Start and end on the note D (D minor). G, A G, A, B G, A, B, D G, A, B, D, E</p>	<p>Perform their simple composition/s using their own choice of notes. Create a melody using crotchets, minims, quavers and their rests. Use a pentatonic scale: C, D C, D, E C, D, E, G C, D, E, G, A Start and end on the note C (pentatonic on C). C, D C, D, E C, D, E, F C, D, E, F, G Start and end on the note C (C major). A, B A, B, C A, B, C, D A, B, C, D, E Start and end on the note A (A minor) D, E D, E, F D, E, F, G D, E, F, G, A Start and end on the note D (D minor). G, A G, A, B G, A, B, D G, A, B, D, E</p>	<p>Perform their simple composition/s, using their own choice of notes. Create a melody using crotchets, quavers, minims, semibreves and semiquavers, plus all equivalent rests. Use a pentatonic and a full scale. Use major and minor tonality: F, G F, G, A F, G, A, B_b F, G, A, B_b, C Start and end on the note F (F major). G, A G, A, B G, A, B, C G, A, B, C, D Start and end on the note G (G major). G, A G, A, B G, A, B, D G, A, B, D, E Start and end on the note G (pentatonic on G). D, E D, E, F D, E, F, G D, E, F, G, A Start and end on the note D (D minor). F, G</p>	<p>Perform their simple composition/s, using their own choice of notes. Create a melody using crotchets, quavers, minims, semibreves and semiquavers, plus all equivalent rests. Use a pentatonic and a full scale. Use major and minor tonality: C, D C, D, E C, D, E, F C, D, E, F, G Start and end on the note C (C major). G, A G, A, B G, A, B, D G, A, B, D, E Start and end on the note G (pentatonic on G). G, B_b, G, B_b, C G, B_b, C, D G, B_b, C, D, F Start and end on the note G (minor pentatonic on G). D, E D, E, F D, E, F, G D, E, F, G, A Start and end on the note D (D minor). F, G</p>


					Start and end on the note G (pentatonic on G).	Perform simple, chordal accompaniments.	F, G, A F, G, A, B \flat F, G, A, B \flat , C Start and end on the note F (F major). F, G F, G, A F, G, A, C F, G, A, C, D Start and end on the note F (pentatonic on F).
Substantive Knowledge							
	Explore improvisation within a major and minor scale, using the notes: C, D, E D, E, A F, G, A D, F, G Explore and begin to create personal musical ideas using the given notes for the unit. Understand that improvisation is about making up their own very simple tunes on the spot. Follow a steady beat and stay 'in time'. Improvise simple vocal patterns using 'question and answer' phrases. Understand the difference between creating a rhythm pattern and a pitch pattern	Explore improvisation within a major scale, using the notes: C, D, E C, G, A G, A, B F, G, A Begin to create personal musical ideas using the given notes. Understand that improvisation is about making up their own very simple tunes on the spot. Follow a steady beat and stay 'in time'. Work with partners and in the class to improvise simple 'question and answer' phrases, to be sung and played on untuned percussion, creating a musical conversation. Continue to understand that composing is like	Explore improvisation within a major scale, using the notes: C, D, E C, D, E, F, G C, D, E, G, A G, A, B G, A, B, D, E G, A, B, C, D F, G, A F, G, A, C, D Structure musical ideas (eg using echo or 'question and answer' phrases) to create music that has a beginning, middle and end. When improvising, follow a steady beat and stay 'in time'. Become more skilled in improvising; perhaps try more notes and rhythms, including rests or silent beats. Think about creating music with 'phrases' made up of notes, rather than simply lots	Explore improvisation within a major scale, using the notes: C, D, E C, D, E, G, A C, D, E, F, G D, E, F \sharp D, E, F \sharp , A, B Explore improvisation within a major scale, using more notes. Improvise using a limited range of pitches on the instruments they are learning, making use of musical features, including smooth (legato) and detached (staccato) articulation. Improvise over a simple chord progression /groove. Successfully create a melody in keeping with the style of the backing track. This could include:	Explore improvisation within a major and minor scale, using the following notes: C, D, E \flat , F, G C, D, E, F, G C, D, E, G, A F, G, A, B \flat , C D, E, F, G, A Improvise over a simple groove, responding to the beat and 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). Follow a steady beat and stay 'in time'. Become more skilled in improvising; try more notes and rhythms.	Explore improvisation within a major scale, using the notes: C, D, E, F, G G, A, B \flat , C, D G, A, B, C, D F, G, A, C, D Improvise over a groove, responding to the beat, creating a satisfying melodic shape with varied dynamics and articulation. Follow a steady beat and stay 'in time'. Become more skilled in improvising, perhaps trying more notes and rhythms. Include rests or silent beats. Think about creating music with 'phrases' made up of notes, rather than just lots of notes played one after the other.	

		<p>Begin to understand that composing is like writing a story with music. Explore sounds and create their own melody.</p> <p>Begin to explore and create using graphic scores:</p> <ul style="list-style-type: none"> • Create musical sound effects and short sequences of sounds in response to music and video stimuli. • Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces. • Create a story, choosing and playing classroom instruments. • Create and perform your own rhythm patterns with stick notation, including crotchets, quavers and minims. • Use music technology, if available, to capture, change and combine sounds. 	<p>writing a story with music.</p> <p>Explore and create graphic scores:</p> <ul style="list-style-type: none"> • Create musical sound effects and short sequences of sounds in response to music and video stimuli. • Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces. • Create a story, choosing and playing classroom instruments. • Create and perform your own rhythm patterns with stick notation, including crotchets, quavers and minims. • Use music technology, if available, to capture, change and combine sounds 	<p>of notes played one after the other. Successfully create a melody in keeping with the style of the backing track. This could include:</p> <ul style="list-style-type: none"> • Composing over a simple chord progression • Composing over a simple groove • Composing over a drone. Include a home note, to give a sense of an ending: coming home. <p>Give the melody a shape. Describe how their melodies were created.</p> <p>Start to use simple structures within compositions, eg introduction, verse and chorus or AB form. Use simple dynamics. Create a tempo instruction. Compose song accompaniments on tuned and untuned percussion, using known rhythms and note values. Use simple rhythmic combinations of minims, crotchets and paired quavers with their corresponding rests to create rhythm patterns.</p>	<ul style="list-style-type: none"> • Composing over a simple chord progression • Composing over a simple groove • Composing over a drone. Include a home note to give a sense of an ending: coming home. <p>Use music technology, if available, to capture, change and combine sounds</p> <p>Start to use simple structures within compositions, eg introduction, verse and chorus or AB form. Use simple dynamics. Create a tempo instruction. Compose song accompaniments on tuned and untuned percussion, using known rhythms and note values. Create a melody using crotchets, minims, quavers and their rests. Use a pentatonic scale. Begin to understand the structure of the composition. Explain its musical shape, identifying melodic intervals (a melody that leaps) and melodic steps (a melody that moves to the next note).</p>	<p>Become more skilled in improvising; try to use melodic jumps (intervals) that might get higher and lower. Explore rhythm patterns created from quavers, crotchets, semiquavers, minims and their rests. Include rests or silent beats. Think about creating music with 'phrases' made up of notes, rather than just lots of notes played one after the other. Include smooth (legato) and detached (staccato) articulation when playing notes. Understand the structure of the composition. Explain its musical shape, identifying melodic intervals (a melody that leaps) and melodic steps (a melody that moves to the next note Include a home note to give a sense of an ending; coming home. Successfully create a melody in keeping with the style of the backing track. Create their composition/s with an awareness of the basic chords in the backing track.</p>	<p>Challenge themselves to play for longer periods, both as soloists and in response to others in a group. Plan and compose an eight or 16-beat melodic phrase using a pentatonic scale, eg 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. Create a simple chord progression. Compose a ternary (ABA form) piece. Use available music software/apps to create and record it, discussing how musical contrasts are achieved. Use music technology, if available, to capture, change and combine sounds. Create music in response to music and video stimuli. Start to use and understand structures within compositions, eg introductions, multiple verse and chorus sections, AB form or ABA form (ternary form). Use rhythmic variety. Compose song</p>
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				<p>Music Notepad Compose a standalone piece of music which includes:</p> <ul style="list-style-type: none"> • A time signature • A treble clef • Four or six bars • The correct notes for the scale and key signature • Rhythmic combinations of minims, crotchets and paired quavers, with their corresponding rests • Expression /dynamics – A melody that starts and ends on note one • A description of how their melodies were created. 	<p>Music Notepad Compose a standalone piece of music which includes:</p> <ul style="list-style-type: none"> • A time signature • A treble clef • Four or six bars • The correct notes for the scale and key signature • Rhythmic combinations of minims, crotchets and paired quavers, with their corresponding rests • Expression/dynamics – Structured musical ideas (eg using echo or 'question and answer' phrases) to create music that has a beginning, middle and end • A melody that starts and ends on note one • A description of how their melodies were created. 	<p>Music Notepad Compose a standalone piece of music which includes:</p> <ul style="list-style-type: none"> • A time signature – A treble clef • Four, six or eight bars • The correct notes for the scale and key signature • Rhythmic combinations of semibreves, minims, crotchets and paired quavers, with their corresponding rests • Expression/dynamics • Structured musical ideas (eg using echo or 'question and answer' phrases) to create music that has a beginning, middle and end • A melody that starts and ends on note one – A description of how their melodies were created. 	<p>accompaniments, perhaps using basic chords. Use a wider range of dynamics, including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet). Use a pentatonic and a full scale, as well as major and minor tonalities Explain its musical shape, identifying melodic intervals (a melody that leaps) and melodic steps (a melody that moves to the next note). Include a home note to give a sense of an ending; coming home.. Successfully create a melody in keeping with the style of the backing track and describe how their melodies were created. Create their composition/s with an awareness of the basic chords in the backing track.</p> <p>Music Notepad Compose a standalone piece of music which includes:</p> <ul style="list-style-type: none"> • A time signature • A treble clef • Four, six, eight or 12 bars
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							<ul style="list-style-type: none">• The correct notes for the scale and key signature• Rhythmic combinations of semibreves, minims, crotchets, paired quavers, semiquavers and their rests• Expression/dynamics• Structured musical ideas (eg using echo or 'question and answer' phrases) to create music that has a beginning, middle and end.• A melody that starts and ends on note one.• A description of how their melodies were created.
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	Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
	Substantive Knowledge						
Play a musical instrument 		Rehearse and learn to play a simple melodic instrumental part by ear. Play a part on a tuned or untuned instrument by ear	Rehearse and learn to play a simple melodic instrumental part by ear. Play a part on a tuned or untuned instrument by ear (either Part 1, Part 2 or the optional Easy Part).	Rehearse and learn to play a simple melodic instrumental part, by ear or from notation, in C major, F major, G major and E major. Play a part on a tuned instrument by ear or from notation. Play the right notes with secure rhythms.	Rehearse and learn to play a simple melodic instrumental part, by ear or from notation, in C major, F major, G major, D major and D minor. Play the right notes with secure rhythms.	Rehearse and learn to play one of four differentiated instrumental parts, by ear or from notation, in the tonal centres of C major, F major, G major, Eb major, C minor and D minor. Play a part on a tuned instrument, by ear or from notation. Play the right notes with secure rhythms.	Rehearse and learn to play one of four differentiated instrumental parts, by ear or from notation, in the tonal centres of C major, F major, G major, Eb major, C minor and D minor. Play a part on a tuned instrument, by ear or from notation. Play the right notes with secure rhythms.
	Declarative Knowledge						
		Learn to treat instruments carefully and with respect. Rehearse and perform their parts within the context of the unit song. Learn to play together with everybody while keeping in time with a steady beat. Perform short, repeating rhythm patterns (174stinato or riffs) while keeping in time with a steady beat.	Rehearse and perform their parts within the context of the unit song. Learn to treat instruments carefully and with respect. Play together as a group while keeping in time with a steady beat. Perform short, repeating rhythm patterns (174stinato or riffs) while keeping in time with a steady beat.	Develop facility in playing tuned percussion or a melodic instrument, such as the violin or recorder. Play the instrumental part they are comfortable with and swap when appropriate. Treat instruments carefully and with respect. Play together as a group while keeping the beat. Listen to and follow musical instructions from a leader. Play their instruments with good posture and technique.	Rehearse and perform their parts within the context of the unit song. Treat instruments carefully and with respect. Play together as a group while keeping the beat. Listen to and follow musical instructions from a leader. Play their instruments with good posture and technique.	Treat instruments carefully and with respect. Rehearse and perform their parts within the context of the unit song. Play together as a group while keeping the beat. Listen to and follow musical instructions from a leader. Play their instruments with good posture. Begin to understand how to rehearse a piece of music in order to improve.	Treat instruments carefully and with respect. Rehearse and perform their parts within the context of the unit song. Play together as a group while keeping the beat. Listen to and follow musical instructions from a leader. Play their instruments with good posture. Begin to understand how to rehearse a piece of music in order to improve.

	Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
	Substantive Knowledge						
Use Voices		Sing unit songs from memory.	Sing with more pitch accuracy.	Sing the unit songs from memory. Sing with attention to clear diction.	Rehearse and learn songs from memory and/or with notation. Sing in different time signatures: 2/4, 3/4 and 4/4. Sing 'on pitch' and 'in time'.	Rehearse and learn songs from memory and/or with notation. Sing in 2/4, 3/4, 4/4, 5/4 and 6/8 metre. Sing 'on pitch' and 'in time'	Rehearse and learn songs from memory and/or with notation. Observe rhythm, phrasing, accurate pitching and appropriate style. Sing in 2/4, 3/4, 4/4, 5/4 and 6/8.
	Disciplinary Knowledge						
		Sing, rap or rhyme as part of a choir/group. Begin to demonstrate good singing posture – standing up straight with relaxed shoulders. Have a go at singing a solo. Try to understand the meaning of the song. Try to follow the leader or conductor. Add actions and/or movement to a song.	Sing as part of a choir. Have a go at singing a solo. Demonstrate good singing posture. Sing songs from memory. Understand and follow the leader or conductor. Sing and try to communicate the meaning of the words. Listen for being 'in time' or 'out of time'. Add actions and perhaps movement to a song.	Sing as part of a choir and in unison. Have a go at singing a solo. Demonstrate good singing posture. Sing more expressively, with attention to breathing and phrasing. Discuss what the song or piece of music might be about. Follow the leader or conductor confidently. Sing with attention to the meaning of the words. Listen for being 'in time' or 'out of time', with an awareness of following the beat. Perform actions confidently and in time. Sing a widening range of unison songs, of	Sing as part of a choir with awareness of size: the larger the choir, the thicker and richer the musical texture. Demonstrate good singing posture. Demonstrate vowel sounds, blended sounds and consonants. Sing expressively, with attention to breathing and phrasing. Sing expressively, with attention to staccato and legato. Talk about the different styles of singing used for different styles of song. Talk about how the songs and their styles connect to the world	Sing in unison and parts, and as part of a smaller group. Sing a second part in a song. Self-correct if lost or out of time. Sing expressively, with attention to breathing and phrasing. Sing expressively, with attention to dynamics and articulation. Develop confidence as a soloist. Talk about the different styles of singing used for different styles of song. Talk confidently about how connected they feel to the music and how it connects to the world. Respond to a leader or conductor.	Sing a broad range of songs as part of a choir, including those that involve syncopated rhythms, with a good sense of ensemble and performance. Continue to sing in parts, where appropriate. Demonstrate and maintain good posture and breath control whilst singing. Sing with and without an accompaniment. Sing syncopated melodic patterns. Lead a singing rehearsal. Talk about the different styles of singing used in the various styles of song visited throughout this year.

				varying styles and structures.			Discuss with one another how connected they are to the music and songs, and how the songs and styles are connected to the world
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	Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
	Substantive Knowledge						
Perform 		Rehearse a song and perform it to an audience, explaining why the song was chosen. Perform the song from memory.	Rehearse a song and then perform it to an audience, explaining why the song was chosen Perform the song from memory.	Plan, rehearse and perform for an audience a song that has been learnt in the lesson, from memory or with notation, and with confidence.	Play and perform melodies following staff notation, using a small range, as a whole class or in small groups. Perform, with confidence, a song from memory or using notation.	Create, rehearse and present a holistic performance for a specific purpose, for a friendly but unfamiliar audience. Perform from memory or with notation, with confidence and accuracy.	Create, rehearse and present a holistic performance for a specific event, for an unfamiliar audience, with a detailed understanding of the musical, cultural and historical contexts. Perform from memory or with notation.
	Disciplinary Knowledge						
		Add actions and perhaps movement to the song. Follow the leader or conductor. Talk about the performance afterwards, expressing what was enjoyed and what they think could have been better. When planning, rehearsing, introducing and performing the song: <ul style="list-style-type: none"> • Introduce the performance. • Begin to play tuned and untuned instruments musically within the performance. • Begin to use the voice expressively and creatively by singing simple songs. 	Add actions to the song. Show a simple understanding of the Musical Spotlight and Social Question, and how they have influenced the performance. Follow the leader or conductor. Continue to play tuned and untuned instruments musically within the performance. Continue to use the voice expressively and creatively by singing simple songs. Continue to play together as a group /band /ensemble. Talk about the performance afterwards; saying what	Explain why the song was chosen. Show their understanding of the Musical Spotlight and Social Question, and how they have influenced their performance. Follow the leader or conductor. Talk about the strengths of the performance, how they felt and what they would like to change. Introduce the performance with an understanding of what the song is about and comment on any other relevant connections. Include any actions, instrumental parts/improvisatory ideas/composed passages within the	Rehearse and enjoy the opportunity to share what has been learnt in the lessons. Include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance. Explain why the song was chosen, including its composer and the historical and cultural context of the song. Communicate the meaning of the words and articulate them clearly. Reflect on the performance and how well it suited the occasion. Discuss and respond to any feedback; consider how future	Perform in smaller groups, as well as with the whole class. Perform a range of repertoire pieces and arrangements, combining acoustic instruments to form mixed ensembles, including a school orchestra. Include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance. Explain why the song was chosen, including its composer and the historical and cultural context of the song. Record the performance and compare it to a previous performance;	Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience. Understand the value of choreographing any aspect of a performance. Understand the importance of the performing space and how to use it. Rehearse and lead parts of the performance, individually or as a group Record the performance and compare it to a previous one. Collect feedback from the audience and reflect on how the

		<ul style="list-style-type: none"> • Begin to play together as a group /band /ensemble. • Show their understanding of the Musical Spotlight and Social Question, and how they have influenced the performance 	they enjoyed and what they think could have been better.	rehearsal and in the performance. Reflect on feelings about sharing and performing, eg excitement, nerves, enjoyment, etc.	performances might be different.	explain how well the performance communicated the mood of each piece. Discuss and talk musically about the strengths and weaknesses of a performance. Collect feedback from the audience and reflect on how future performances might be different.	audience believed in/supported the performance. Discuss how the performance might change if it were repeated in a larger/smaller performance space.
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