

Imagine, Believe, Achieve

Music Progression of Knowledge and Skills

To know that we can move with the pulse of the music. To know that the words of songs can tell stories and paint pictures. Find the pulse by copying a character in a	ents and voices. instrey centres of: C In the major, G major ninor. Find theep a steady Find	Year 2 e body percussion, truments and voices. the key centres of: C jor, G major and A nor.	Year 3 Use body percussion, instruments and voices. In the key centres of: C major, F major, G major and A minor.	Year 4 Use body percussion, instruments and voices. In the key centres of: C major, F major, G major	Year 5 Use body percussion, instruments and voices. In the key centres of: C	Year 6 Use body percussion, instruments and voices.
move with the pulse of the music. To know that the words of songs can tell stories and paint pictures. Find the pulse by copying a character in a instrument instrument in the key major, F rand A min Find and beat toge to beat toge.	ents and voices. instrey centres of: C In the major, G major ninor. Find theep a steady Find	truments and voices. the key centres of: C jor, G major and A nor.	instruments and voices. In the key centres of: C major, F major, G major	instruments and voices. In the key centres of: C major, F major, G major	instruments and voices.	instruments and
character or object and finding different ways to keep the pulse. Explore high and low using voices and sounds of characters in the songs. Listen to highpitched and low-	rhytling a rhythm pattern copy copy copy copy copy copy copy copy	by back simple orthmic patterns using	In the time signatures of: 2/4, 3/4 and 4/4. Find and keep a steady beat. Copy back and improvise simple rhythmic patterns using minims, crotchets, quavers and their rests. Copy back and improvise simple melodic patterns using the notes: C, D, E G, A, B F, G, A A, B, C	and A minor. In the time signatures of: 2/4, 3/4 and 4/4. Find and keep a steady beat. Listen and copy rhythmic patterns made of semibreves, minims, dotted crotchets, crotchets, quavers, semiquavers and their rests, by ear or from notation. Copy back melodic patterns using the notes: C, D, E C, D, E, G, A G, A, B G, A, B, D, E F, G, A A, B, C, D, E, F, G	major, G major, D major, F major and A minor. In the time signatures of: 2/4, 3/4, 4/4, 5/4 and 6/8. Find and keep a steady beat. Listen and copy rhythmic patterns made of dotted minims, minims, dotted crotchets, crotchets, dotted quavers, triplet quavers, quavers, semiquavers and their rests, by ear or from notation. Copy back melodic patterns using the notes: C, D, E C, D, E, F,	In the key centres of: C major, G major, D major, A minor and D minor. In the time signatures of: 2/4, 3/4, 4/4, 5/4 and 6/8. Find and keep a steady beat. Listen and copy rhythmic patterns made of minims, dotted crotchets, crotchets, dotted quavers, triplet quavers, quavers, semiquavers and their rests, by ear or from notation. Copy back melodic patterns using the notes: D, E, F, G, A C, D, E, F, G, A, B, G, A, B,
					G, A, B D, E, F♯, G, A A, B, C, D, E, F♯, G F, G, A,	C, D, E, F# D, E, F#, G, A, B, C# A, B, C, D, E,

					B♭, C, D, E G, A, B, C, D,	
					E, F #	
			Listening			
Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Reception To know twenty nursery rhymes off by heart. To know the stories of some of the nursery rhymes. To learn that music can touch your feelings. To enjoy moving to music by dancing, marching, being animals or Pop stars	Move and dance with the music. Find the steady beat. Recognise some band and orchestral instruments. Talk about feelings created by the music. Describe tempo as fast or slow. Describe dynamics as loud and quiet. Join in sections of the song, eg chorus. Begin to understand where the music fits in the world. Begin to understand about different styles of music	Mark the beat of a listening piece (eg Boléro 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. Identify the beat groupings in the music you sing and listen, eg 2-time, 3-time etc. Move and dance with the music confidently. Talk about how the music makes you feel. Find different steady beats. Describe tempo as fast or slow. Describe dynamics as loud or quiet. Join in sections of the song, eg call and response. Start to talk about the style of a piece of music. Recognise some band and orchestral instruments. Start to talk about where music might fit into the world		Talk about the words of a song. Think about why the song or piece of music was written. Find and demonstrate the steady beat. Identify 2/4, 3/4, and 4/4 metre. Identify the tempo as fast, slow or steady. Recognise the style of music you are listening to. Discuss the structures of songs. Identify: • Call and response • A solo vocal or instrumental line and the rest of the ensemble • A change in texture • Articulation on certain words • Programme music Explain what a main theme is and identify when it is repeated. Know and understand what a musical introduction is and its purpose. Recall by ear memorable phrases heard in the music.	Talk about feelings created by the music. Justify a personal opinion with reference to Musical Elements. Find and demonstrate the steady beat. Identify 2/4, 3/4, 6/8 and 5/4 metre. Identify the musical style of a song or piece of music. Identify instruments by ear and through a range of media. Discuss the structure of the music with reference to verse, chorus, bridge, repeat signs, chorus and final chorus, improvisation, call and response, and AB form. Explain a bridge passage and its position in a song. Recall by ear memorable phrases heard in the music. Identify major and minor tonality. Recognise the sound and notes of the pentatonic and Blues scales, by ear and from	Year 6 Talk about feelings created by the music. Justify a personal opinion with reference to Musical Elements. Identify 2/4, 4/4, 3/4, 6/8 and 5/4. Identify the musical style of a song using some musical vocabulary to discuss its Musical Elements. 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, pianos and synthesizers, and vocal techniques such as scat singing. Discuss the structure of the music with reference to verse, chorus, bridge and an instrumental break. Explain a bridge passage and its position in a song. Recall by ear
				Identify major and minor tonality. Recognise the sound	notation. Explain the role of a main theme in musical	memorable phrases heard in the music. Identify major and
				and notes of the	structure.	minor tonality, chord

Reception To sing or rap nursery rhymes and simple songs from memory. Songs have sections.	Year 1 Sing, rap, rhyme, chant and use spoken word. Demonstrate good singing posture.	Year 2 Sing as part of a choir. Demonstrate good singing posture. Sing songs from	Singing Year 3 Sing as part of a choir. Sing a widening range of unison songs, of varying styles and structures.	Year 4 Rehearse and learn songs from memory and/or with notation. Sing in different time	Year 5 Rehearse and learn songs from memory and/or with notation. Sing in 2/4, 3/4, 4/4	Century Orchestral, Soul, Pop, Hip Hop, Jazz: Swing, Rock, Disco, Romantic, Zimbabwean Pop, R&B, Folk, Gospel, Salsa, Reggae, Musicals and Film Music. Year 6 Rehearse and learn songs from memory and/or with notation. Sing a broad range of
				pentatonic scale by ear and from notation. Describe legato and staccato. Recognise the following styles and any important musical features that distinguish the style: 20th and 21st Century Orchestral, Reggae, Soul, R&B, Pop, Folk, Jazz, Disco, Musicals, Classical, Rock, Gospel, Romantic, Choral, Funk and Electronic Dance Music.	Know and understand what a musical introduction is and its purpose. Explain rapping. 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.	triads I, IV and V, and intervals within a major scale. Explain the role of a main theme in musical structure. Know and understand what a musical introduction and outro is, and its purpose. 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

		with more pitching accuracy. Understand and follow the leader or conductor. Add actions to a song. Move confidently to a steady beat. Talk about feelings created by the music/song. Recognise some band and orchestral instruments. Describe tempo as fast or slow. Join in sections of the song, eg chorus. Begin to understand where the music fits in the world. Begin to talk about and understand the style of the music. Know the meaning of dynamics (loud/quiet) 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).	Sing with awareness of following the beat. Sing with attention to clear diction. Sing expressively, with attention to the meaning of the words. Sing in unison. Understand and follow the leader or conductor. Copy back simple melodic phrases using the voice.	Demonstrate good singing posture. Demonstrate vowel sounds, blended sounds and consonants. Sing 'on pitch' and 'in time'. 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.	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 you feel to the music and how it connects in the world. Respond to a leader or conductor.	This should include observing rhythm, phrasing, accurate pitching and appropriate style. Continue to sing in parts where appropriate. Sing in 2/4, 4/4, 3/4, 5/4 and 6/8. Sing with and without an accompaniment. Sing syncopated melodic patterns. Demonstrate and maintain good posture and breath control whilst singing. Sing expressively, with attention to breathing and phrasing. Sing expressively, with attention to dynamics and articulation. Lead a singing rehearsal. Talk about the different styles of singing used for the different styles of songs sung in this year. Discuss with others how connected you are to the music and songs, and how the songs and styles are connected to the
						songs and styles are connected to the world
D	V1	V2	Notation	VA	V	VC
Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
N/A	Explore ways of representing high and	Explore ways of representing high and	Explore ways of representing high and	Explore ways of representing high and	Explore ways of representing high and	Explore ways of representing high and

low sounds, and long and low sounds, and long low sounds, and long and low sounds, and long low sounds, and long low sounds, and long short sounds, using and short sounds, using short sounds, using and short sounds, using and short sounds, and short sounds, symbols and any symbols and any symbols and any using symbols and symbols and any using symbols and any appropriate means of any appropriate notation. notation. notation. notation. notation. means of notation. If appropriate: explore Explore standard Explore standard **Explore standard** Explore standard **Explore standard** standard notation, using notation, using notation, using minims, notation, using notation, using notation, using crotchets, quavers and crotchets, quavers, semibreves, dotted semibreves, minims, minims, dotted dotted semibreves, minims, and simple minims and crotchets, crotchets, dotted crotchets. crotchets, crotchets, dotted minims, combinations of: C, D, E, semibreves, and simple quavers and semiquavers, crotchets, quavers and quavers and minims, triplet F, G F, G, A G, B, D D, E, combinations of: C. D. and simple combinations semiguavers, and semiquavers, and crotchets, dotted simple combinations of: F♯, G, A D, A, C E, F, G, A, B G, A, B, C, of: C, D, E, F, G, A, B F, G, simple combinations crotchets, crotchets, D, E, F# F, G, A, B b , C, A, B b , C G, A, B, C, D, E E, C, D, E, F, G, A, B F, G, A, of: C, D, E, F, G, A, B F, dotted quavers, B ♭ , C G, A, B, C, D, E, quavers and D, E A, B, C, D, E F♯. G♯. A. B G, A, B ♭ , C, D, E G, A, semiguavers, and Identify hand signals as Read and respond to F♯ D, E, F♯, G, A, B, C B, C, D, E, F♯ C, G, A ♭ , notation, and recognise semibreves, minims, Read and respond to simple combinations B b G, G♯, A, B b , C D, of: C, D, E, F, G, A, B music notation on a crotchets and paired semibreves, minims, E, F, G, A, B, C E b , F, stave of five lines dotted crotchets, F, G, A, B b , C, D, E F, quavers. G, A b , B b , C, D b Identify: crotchets, quavers and G, A b , B b , C, D, E b Identify: Stave semiquavers. G, A, B b, C, D, E, F G, Stave • Treble clef Identify: • Treble clef A, B, C, D, E, F♯ D, E, • Time signature • Stave F, G, A D, E, F♯, A, B, • Time signature Read • Lines and spaces on the • Treble clef C# E, F#, G, G#, A, B, and respond to stave Identify and • Time signature C, C♯ E ♭ , F, G, A ♭ , B minims, crotchets, understand the Identify and understand b, C, D quavers, dotted differences between the differences guavers and Identify: crotchets and paired between minims, Stave semiquavers. quavers. crotchets, paired Recognise how notes • Treble clef Apply spoken word to guavers and rests. are grouped when Time signature rhythms, understanding Read and perform pitch notated. Identify the Read and respond to how to link each syllable notation within a range. stave and symbols on minims, crotchets, to one musical note. Follow and perform the stave (such as the quavers, dotted simple rhythmic scores quavers and treble clef), the name to a steady beat: of the notes on lines semiguavers. maintain individual and in spaces, barlines, Recognise how notes parts accurately within a flat sign and a sharp are grouped when the rhythmic texture, sign. notated. Identify the achieving a sense of Further understand stave and symbols on ensemble. the differences the stave (such as the between semibreves, treble clef), the name of the notes on lines minims, crotchets and crotchet rests, paired and in spaces, quavers and barlines, a flat sign and a sharp sign. semiguavers.

		P	Playing Instruments		Understand the differences between 2/4, 3/4 and 4/4 time signatures. Read and perform pitch notation within an octave (eg C–C′/do–do).	
Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Copy basic rhythm patterns of single words, building to short phrases from the song/s using untuned percussion.	Rehearse and learn to play a simple melodic instrumental part by ear or from simple notation, in C major, F major, D major and D minor.	Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major and G major.	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. Develop facility in playing tuned percussion or a melodic instrument, such as a violin or recorder.	Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major, G major and D major.	Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major, G major, E b major, C minor and D minor. Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one stave and using notes within the middle C-C'/do-do range. This should initially be done as a whole class, with greater independence gained each lesson through smaller group performance.	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, D major, E major, D minor and F minor. Play a melody following staff notation written on one stave and using notes within an octave range (dodo); make decisions about dynamic range, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte) and moderately quiet (mezzo piano).
		Cr	eating - Improvising			
Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
N/A	Explore improvisation within a major and minor	Explore improvisation within a major scale	Explore improvisation within a major scale using	Explore improvisation within a major scale	Explore improvisation within a major scale,	Explore improvisation within a major scale,

	scale using the notes: C, D, E D, E, A F, G, A D, F, G Improvise simple vocal patterns using 'Question and Answer' phrases. Understand the difference between creating a rhythm pattern and a pitch pattern	using the notes: C, D, E C, G, A G, A, B F, G, A Work with a partner and in the class to improvise simple 'Question and Answer' phrases, to be sung and played on untuned percussion, creating a musical conversation.	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 Become more skilled in improvising (using voices, tuned and untuned percussion, and instruments played in wholeclass/group/individ ual/instrumental teaching), inventing short 'on-the-spot' responses using a limited noterange. Compose over a simple groove. Compose over a drone. Structure musical ideas (eg using echo or 'Question and Answer' phrases) to create music that has a beginning, middle and end.	using the notes: C, D, E C, D, E, G, A C, D, E, F, G D, E, F#, A, B D, E, F, G, A Improvise on a limited range of pitches on the instrument you are now learning, making use of musical features, including smooth (legato) and detached (staccato) articulation. Improvise over a simple chord progression. Improvise over a groove.	using the notes: C, D, E	using the notes: C, D, E, F, G G, A, B , 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.
			reating - Composing			
Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Invent a pattern using one pitched note, keep the pulse throughout with a single note and begin to create simple 2-note patterns to accompany the song	Explore and create graphic scores: Create musical sound effects and short sequences of sounds in response to music and video stimulus. Create a story, choosing and playing classroom instruments and/or soundmakers. Recognise how graphic notation can represent created sounds. Explore and invent your own symbols. Use music technology, if available, to capture, change and combine	Explore and create graphic scores: Create musical sound effects and short sequences of sounds in response to music and video stimulus. 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	Create music and/or sound effects in response to music and video stimulus. Use music technology, if available, to capture, change and combine sounds. Compose over a simple chord progression. Compose over a simple groove. Compose over a drone. Start to use simple structures within compositions, eg introduction, verse, chorus or AB form. Use simple dynamics.	rhythmic notation with letter names, to create short, pentatonic phrases using a limited range of five pitches, suitable for the instruments being learnt. Compose over a simple chord progression. Compose over a groove. Create music in response to music and video stimulus. Use music technology, if available, to capture,	Create music in response to music and video stimulus. Use music technology, if available, to capture, change and combine sounds. Start to use structures within compositions, eg introduction, multiple verse and chorus sections, AB form or ABA form (ternary form). Use chords to compose music to evoke a specific	Plan and compose an 8 or 16-beat melodic phrase, using the 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. Either of these melodies can be enhanced with rhythmic or simple

sounds. Use simple patterns with stick Compose song change and combine atmosphere, mood or chordal environment. notation if appropriate: notation, including accompaniments on sounds. Start to use accompaniment. Create a simple chord Create a simple melody crotchets, quavers and tuned and untuned simple structures within Use simple dynamics. using crotchets and minims. percussion, using known compositions, eg Use rhythmic variety. progression. C minims: Use music technology. rhythms and note values. introduction, verse. Compose song ompose a ternary C, D C, D, E C, D, E, F C, D, if available, to capture, Create a simple melody chorus or AB form. accompaniments, (ABA form) piece; use change and combine using crotchets, minims perhaps using basic available music E, F, G Start and end on Use simple dynamics. C the note C sounds. and perhaps paired ompose song chords. software/apps to F, G F, G, A F, G, A, C F, G, Use notation if quavers: accompaniments on Use a wider range of create and record it, A, C, D Start and end on appropriate: C, D C, D, E C, D, E, G C, D, tuned and untuned dynamics, including discussing how the note F Create a simple melody E. G. A Start and end on percussion, using fortissimo (verv loud). musical contrasts are D, F D, F, G D, F, G, A D, F, using crotchets and the note C (Pentatonic on known rhythms and pianissimo (very achieved. G, A, C Start and end on quiet), mezzo forte Create music in minims: note values. response to music the note D C, D C, D, E C, D, E, F C, C, D C, D, E C, D, E, F C, D, Create a melody using (moderately loud) and D, E, F, G Start and end crotchets, minims, and video stimulus. E, F, G Start and end on mezzo piano on the note C (C major) the note C (C major) quavers and their rests. (moderately quiet). Use music G, A G, A, B G, A, B, D G, Use a pentatonic scale: Use full scales in technology, if F, G F, G, A F, G, A, B b F, A, B, D, E Start and end C, D C, D, E C, D, E, G C, different keys. available, to capture, G, A, B b, C Start and end on the note G D, E, G, A Start and end Understand how chord change and combine on the note F (F major) (Pentatonic on G) on the note C triads are formed and sounds. G, A G, A, B G, A, B, D G, play them on tuned Start to use F, G F, G, A F, G, A, C F, (Pentatonic on C) A, B, D, E Start and end G, A, C, D Start and end C, D C, D, E C, D, E, F C, percussion, melodic structures within on the note G (Pentatonic on the note F D, E, F, G Start and end instruments or compositions, eg on G) (Pentatonic on F) on the note C (C major) keyboards. Perform introduction, multiple A, B A, B, C A, B, C, D A, simple, chordal verse and chorus B, C, D, E Start and end accompaniments. sections, AB form or Create a melody using ABA form (ternary on the note A (A minor) D, E D, E, F D, E, F, G D, crotchets, quavers and form). E. F. G. A Start and end minims, and perhaps Use simple dynamics. Use rhythmic variety. on the note D (D minor) semibreves and G, A G, A, B G, A, B, D G, semiquavers, plus all Compose song A, B, D, E Start and end equivalent rests. Use a accompaniments, on the note G pentatonic and a full perhaps using basic (Pentatonic on G scale. chords. Use major and minor Use a wider range of tonality: F, G F, G, A F, dynamics, including G, A, B b F, G, A, B b, fortissimo (very loud), C Start and end on the pianissimo (very quiet), mezzo forte note F (F major) G, A G, A, B G, A, B, C (moderately loud) and mezzo piano G, A, B, C, D Start and end on the note G (G (moderately quiet). Use full scales in major) different keys. Create G, A G, A, B G, A, B, D a melody using G, A, B, D, E Start and

					D, E D, E, F D, E, F, G D, E, F, G, A Start and end on the note D (D minor) E \(\bar{b} \), F E \(\bar{b} \), F, G E \(\bar{b} \), F, G, B \(\bar{b} \), C Start and end on the note E \(\bar{b} \) (E \(\bar{b} \) major)	perhaps semibreves and semiquavers, and 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) 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 F, G, A F, G, A, C F, G, A, C, D Start and end on the note F (Pentatonic on F) F, G F, G, A \(\bar{b} \) F, G, F, G, A \(\bar{b}
			Performing			
Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
A performance is sharing music. Perform any of the nursery rhymes by singing and adding actions or dance. Perform any nursery rhymes or songs adding a simple instrumental part. Record the performance to talk about	Enjoy and have fun performing. Choose a song/songs to perform to a well-known audience. Prepare a song to perform. Communicate the meaning of the song. Add actions to the song. Play some simple instrumental parts.	Practise, rehearse and share a song that has been learned in the lesson, from memory or with notation, and with confidence. Decide on any actions, instrumental parts/improvisatory ideas/composed passages to be practised and included	Practise, rehearse and share a song that has been learned 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. Include any actions, instrumental	Rehearse and enjoy the opportunity to share what has been learned in the lessons. Perform, with confidence, a song from memory or using notation. Play and perform melodies following staff notation, using a small range, as a whole class	Create, rehearse and present a holistic performance for a specific purpose, for a friendly but unknown audience. Perhaps perform in smaller groups, as well as the whole class. Perform a range of repertoire pieces and arrangements	Create, rehearse and present a holistic performance for a specific event, for an unknown audience. Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience. Create, rehearse and

Talk about what the	ideas/composed passages	Include instrumental	instruments, to form	performance, with a
song means and why it	within the rehearsal and	parts/improvisatory	mixed ensembles,	detailed
was chosen to share.	in the performance.	sections/composed	including a school	understanding of the
Talk about the	Talk about what the song	passages within the	orchestra.	musical, cultural and
difference between	means and why it was	rehearsal and	Perform from memory	historical contexts.
	chosen to share.	performance.	,	Perform from
rehearsing a song and		'	or with notation, with confidence and	
performing it.	Reflect on feelings about	Explain why the song		memory or with
	sharing and performing,	was chosen, including	accuracy.	notation.
	eg excitement, nerves,	its composer and the	Include instrumental	Understand the value
	enjoyment.	historical and cultural	parts/improvisatory	of choreographing
		context of the song.	sections/composed	any aspect of a
		Communicate the	passages within the	performance.
		meaning of the words	rehearsal and	A student or a group
		and articulate them	performance.	of students rehearse
		clearly.	Explain why the song	and lead parts of the
		Use the structure of the	was chosen, including	performance.
		song to communicate	its composer and the	Understand the
		its mood and meaning	historical and cultural	importance of the
		in the performance.	context of the song.	performing space and
		Talk about what the	A student leads part of	how to use it.
		rehearsal and	the rehearsal and part	Record the
		performance has taught	of the performance.	performance and
		the student.	Record the	compare it to a
		Understand how the	performance and	previous
		individual fits within the	compare it to a	performance.
		larger group ensemble.	previous performance;	Collect feedback from
		Reflect on the	explain how well the	the audience and
		performance and how	performance	reflect how the
		well it suited the	communicated the	audience believed in
		occasion.	mood of each piece.	the performance.
		Discuss and respond to	Discuss and talk	Discuss how the
		any feedback; consider	musically about the	performance might
		how future	strengths and	change if it was
		performances might be	weaknesses of a	repeated in a
		different.		
		unierent.	performance. Collect	larger/smaller
			feedback from the	performance space.
			audience and reflect	
			how future	
			performances might	
			be different.	