

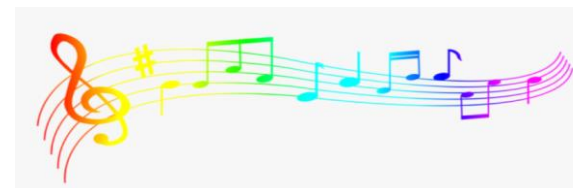


# PROGRESSION OF SKILLS

## MUSIC



Unit Name	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Understanding Music	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
	In the key centres of: C major, F major, G major and A minor.	In the key centres of: C major, G major and A minor.	In the key centres of: C major, F major, G major and A minor.	In the key centres of: C major, F major, G major and A minor.	In the key centres of: C major, G major, D major, F major and A minor.	In the key centres of: C major, G major, D major, A minor and D minor.
	Find and keep a steady beat together.	Find and keep a steady beat	Find and keep a steady beat	Find and keep a steady beat	Find and keep a steady beat	Find and keep a steady beat
	Understand the difference between creating a rhythm pattern and a pitch pattern.	Sing short phrases independently.	In the time signatures of: 2/4, 3/4 and 4/4.	In the time signatures of: 2/4, 3/4 and 4/4.	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.
	Copy back simple rhythmic patterns using long and short	Copy back simple rhythmic patterns using long and short	Copy back and improvise simple rhythmic patterns using minims, crotchets, quavers and their rests.	Listen and copy rhythmic patterns made of semibreves, minims, dotted crotchets, crotchets, quavers, semiquavers and their rests, by ear or from notation.	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.	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 simple melodic patterns using high and low.	Copy back simple melodic patterns using high and low.	Copy back and improvise simple melodic patterns using the notes: C, D, E G, A, B F, G, A A, B, C	Copy back melodic patterns using the notes: C, D, E, G, A G, A, B G, A, B, D, E F, G, A A, B, C, D, E, F, G	Copy back melodic patterns using the notes: C, D, E C, D, E, F, G, A, B D, E, F#, G, A A, B, C, D, E, F#, G F, G, A, B#, C, D, E G, A, B, C, D, E, F#, G	Copy back melodic patterns using the notes: D, E, F, G, A C, D, E, F, G, A, B G, A, B, C, D, E, F# D, E, F#, G, A, B, C# A, B, C, D, E, F, G	
Complete vocal warm-ups with a copy back option to use Solfa.	Complete vocal warm-ups with a copy back option to use Solfa.					
Performing	Enjoy and have fun performing.	Practise, rehearse and share a song that has been learned in the lesson, from memory or with notation, and with confidence.	Practise, rehearse and share a song that has been learned in the lesson, from memory or with notation, and with confidence.	Rehearse and enjoy the opportunity to share what has been learned in the lessons.	Create, rehearse and present a holistic performance for a specific purpose, for a friendly but unknown audience.	Create, rehearse and present a holistic performance for a specific event, for an unknown audience.
	Choose a song/songs to perform to a well-known audience.	Decide on any actions, instrumental parts/improvisatory ideas/composed passages to be practised and included in the performance.	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.	Perhaps perform in smaller groups, as well as the whole class.	Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.
	Prepare a song to perform.			Play and perform melodies following staff notation, using a small range, as a whole class or in small groups.	Perform a range of repertoire pieces and arrangements combining acoustic instruments, to form mixed ensembles, including a school orchestra.	Create, rehearse and present a holistic performance, with a detailed understanding of the musical, cultural and historical contexts.
	Communicate the meaning of the song.	Talk about the difference between rehearsing a song and performing it.		Communicate the meaning of the words and articulate them clearly.	Perform from memory or with notation, with confidence and accuracy.	Perform from memory or with notation.
	Play some simple instrumental parts.		Include any actions, instrumental parts/improvisatory ideas/composed passages within the rehearsal and in the performance.	Include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance.	Include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance.	Understand the value of choreographing any aspect of a performance.
		Talk about what the song means and why it was chosen to share.	Talk about what the song means and why it was chosen to share.	Explain why the song was chosen, including its composer and the historical and cultural context of the song.	Explain why the song was chosen, including its composer and the historical and cultural context of the song.	Understand the importance of the performing space and how to use it.
	Add actions to the song			Use the structure of the song to communicate its mood and meaning in the performance.	A student leads part of the rehearsal and part of the performance.	A student or a group of students rehearse and lead parts of the performance.
			Reflect on feelings about sharing and performing, eg excitement, nerves, enjoyment.	Talk about what the rehearsal and performance has taught the student. Understand how the individual fits within the larger group ensemble.	Record the performance and compare it to a previous performance; explain how well the performance communicated the mood of each piece.	Record the performance and compare it to a previous performance.
				Reflect on the performance and how well it suited the occasion.	Discuss and talk musically about the strengths and weaknesses of a performance.	Discuss how the performance might change if it was repeated in a larger/smaller performance space.
				Discuss and respond to any feedback; consider how future performances might be different.	Collect feedback from the audience and reflect how future performances might be different.	Collect feedback from the audience and reflect how the audience believed in the performance.



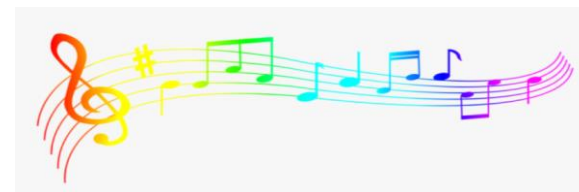


# PROGRESSION OF SKILLS

## MUSIC



Unit Name	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Listening	Move and dance with the music.	Move and dance with the music confidently	Invent different actions to move in time with the music.	Explain what a main theme is and identify when it is repeated. Know and understand what a musical introduction is and its purpose.	Explain the role of a main theme in musical structure. Know and understand what a musical introduction is and its purpose. Explain a bridge passage and its position in a song.	Explain the role of a main theme in musical structure. Know and understand what a musical introduction and outro is, and its purpose. Explain a bridge passage and its position in a song
	Find the steady beat.	Find different steady beats.	Find the beat or groove of the music.	Find and demonstrate the steady beat.	Find and demonstrate the steady beat.	
		Identify the beat groupings in the music you sing and listen, eg 2-time, 3-time etc.		Identify 2/4, 3/4, and 4/4 metre.	Identify 2/4, 3/4, 6/8 and 5/4 metre.	Identify 2/4, 4/4, 3/4, 6/8 and 5/4.
	Talk about feelings created by the music.	Talk about how the music makes you feel.	Share your thoughts and feelings about the music together.	Talk about the words of a song. Think about why the song or piece of music was written.	Talk about feelings created by the music. Justify a personal opinion with reference to Musical Elements.	Talk about feelings created by the music. Justify a personal opinion with reference to Musical Elements.
		Mark the beat of a listening piece (eg Boléro by Ravel) by tapping or clapping and recognising tempo, as well as changes in tempo.		Discuss the structures of songs.	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	Discuss the structure of the music with reference to verse, chorus, bridge and an instrumental break.
	Recognise some band and orchestral instruments.	Recognise some band and orchestral instruments.	Identify some instruments you can hear playing.	Recognise the sound and notes of the pentatonic scale by ear and from notation.	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 orchestra such as brass, woodwind and strings, electric organ, congas, pianos and synthesizers, and vocal techniques such as scat singing.
	Describe tempo as fast or slow.	Describe tempo as fast or slow.		Identify the tempo as fast, slow or steady Describe legato and staccato.	Explain rapping.	
	Describe dynamics as loud and quiet.	Describe dynamics as loud and quiet.	Identify if it's a male or female voice singing the song.	Identify major and minor tonality.	Identify major and minor tonality.	Identify major and minor tonality, chord triads I, IV and V, and intervals within a major scale.
	Join in sections of the song, eg chorus.	Join in sections of the song, eg call and response.		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	Recognise the sound and notes of the pentatonic and Blues scales, by ear and from notation.	Identify the sound of a Gospel choir and soloist, Rock band, symphony orchestra and A Cappella groups.
	Begin to understand where the music fits in the world	Start to talk about where music might fit into the world.	Talk about what the song or piece of music means.	Recall by ear memorable phrases heard in the music.	Recall by ear memorable phrases heard in the music.	Recall by ear memorable phrases heard in the music.
Begin to understand about different styles of music.	Start to talk about the style of a piece of music.	Talk about the style of the music.	Recognise the style of music you are listening to.	Identify the musical style of a song or piece of music.	Identify the musical style of a song using some musical vocabulary to discuss its Musical Elements.	
	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 the tempo of the music changes.	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.	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.	



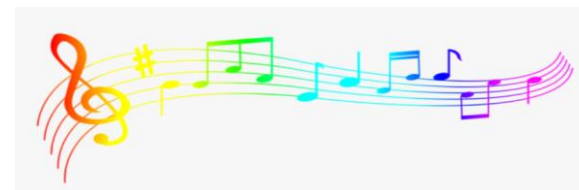


# PROGRESSION OF SKILLS

## MUSIC



Unit Name	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Singing	Demonstrate good singing posture.	Demonstrate good singing posture.	Demonstrate good singing posture. Sing with attention to clear diction.	Demonstrate good singing posture. Sing expressively, with attention to breathing and phrasing.	Sing expressively, with attention to breathing and phrasing.	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.
	Sing songs from memory.	Sing songs from memory and/or from notation.	Sing songs from memory and/or from notation.	Rehearse and learn songs from memory and/or with notation.	Rehearse and learn songs from memory and/or with notation.	Rehearse and learn songs from memory and/or with notation. Sing with and without an accompaniment.
	Sing in unison.	Sing as part of a choir. Sing in unison and sometimes in parts, and with more pitching accuracy. Join in sections of the song, eg chorus.	Sing as part of a choir. Sing in unison. Sing a widening range of unison songs, of varying styles and structures.	Sing as part of a choir with awareness of size: the larger, the thicker and richer the musical texture.	Sing in unison and parts, and as part of a smaller group. Sing a second part in a song.	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. This should include observing rhythm, phrasing, accurate pitching and appropriate style.
		Sing to communicate the meaning of the words. Add actions to a song.	Sing expressively, with attention to the meaning of the words. Perform actions confidently and in time to a range of action songs	Demonstrate vowel sounds, blended sounds and consonants.	Sing expressively, with attention to breathing and phrasing.	Continue to sing in parts where appropriate.
	Sing, rap, rhyme, chant and use spoken word.	Move confidently to a steady beat.	Sing with awareness of following the beat	Sing 'on pitch' and 'in time'.	Sing 'on pitch' and 'in time'. Self-correct if lost or out of time.	Sing syncopated melodic patterns.
		Understand and follow the leader or conductor	Understand and follow the leader or conductor.		Respond to a leader or conductor. Develop confidence as a soloist	Lead a singing rehearsal.
	Copy back intervals of an octave and fifth (high, low).	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).	Copy back simple melodic phrases using the voice.	Sing in different time signatures: 2/4, 3/4 and 4/4.	Sing in 2/4, 3/4, 4/4 and 6/8 time.	Sing in 2/4, 4/4, 3/4, 5/4 and 6/8.
		Talk about feelings created by the music/song. Begin to talk about and understand the style of the music.		Talk about the different styles of singing used for different styles of song.	Talk about the different styles of singing used for different styles of song.	Talk about the different styles of singing used for the different styles of songs sung in this year.
	Recognise some band and orchestral instruments. Begin to understand where the music fits in the world.		Talk about how the songs and their styles connect to the world	Talk confidently about how connected you feel to the music and how it connects in the world.	Discuss with others how connected you are to the music and songs, and how the songs and styles are connected to the world.	



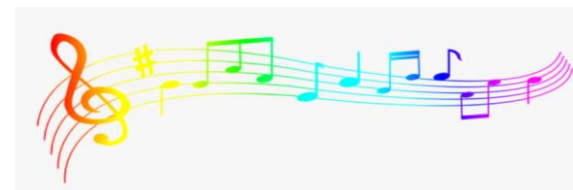


# PROGRESSION OF SKILLS

## MUSIC



Unit Name	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Notation	Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.	Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.	Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.	Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.	Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.	Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.
	If appropriate: explore standard notation, using crotchets, quavers and minims, and simple combinations of: C, D, E, F, G F, G, A G, B, D D, E, F#, G, A D, A, C	Explore standard notation, using crotchets, quavers, minims and semibreves, and simple combinations of: C, D, E, F, G, A, B G, A, B, C, D, E, F# F, G, A, Bb, C, D, E A, B, C, D, E	Explore standard notation, using minims, semibreves, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B F, G, A, Bb, C G, A, B, C, D, E E, F#, G#, A, B	Explore standard notation, using semibreves, minims, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B F, G, A, Bb, C G, A, B, C, D, E, F# D, E, F#, G, A, B, C	Explore standard notation, using minims, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B F, G, A, Bb, C, D, E G, A, B, C, D, E, F# C, G, Ab, Bb G, G#, A, Bb, C D, E, F, G, A, B, C Eb, F, G, Ab, Bb, C, Db	Explore standard notation, using dotted semibreves, minims, triplet crotchets, dotted crotchets, crotchets, dotted quavers, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B F, G, A, Bb, C, D, E F, G, Ab, Bb, C, D, Eb G, A, Bb, C, D, E, F G, A, B, C, D, E, F# D, E, F, G, A D, E, F#, A, B, C# E, F#, G, G#, A, B, C, C# Eb, F, G, Ab, Bb, C, D
		Identify hand signals as notation, and recognise music notation on a staff of five lines.	Identify: • Stave • Treble clef • Time signature • Lines and spaces on the stave	Identify: • Stave • Treble clef • Time signature	Identify: • Stave • Treble clef • Time signature	Identify: • Stave • Treble clef • Time signature
			Read and respond to semibreves, minims, crotchets and paired quavers.	Read and respond to semibreves, minims, dotted crotchets, crotchets, quavers and semiquavers	Read and respond to minims, crotchets, quavers, dotted quavers and semiquavers. Recognise how notes are grouped when notated.	Read and respond to minims, crotchets, quavers, dotted quavers and semiquavers. Recognise how notes are grouped when notated.
			Identify and understand the differences between crotchets and paired quavers.	Identify and understand the differences between minims, crotchets, paired quavers and rests	Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers.	
			Apply spoken word to rhythms, understanding how to link each syllable to one musical note.	Read and perform pitch notation within a range	Read and perform pitch notation within an octave (eg C-C/do-do).	
				Follow and perform simple rhythmic scores to a steady beat; maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.	Identify the stave and symbols on the stave (such as the treble clef), the name of the notes on lines and in spaces, barlines, a flat sign and a sharp sign.	Identify the stave and symbols on the stave (such as the treble clef), the name of the notes on lines and in spaces, barlines, a flat sign and a sharp sign.



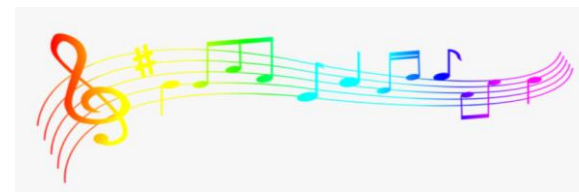


# PROGRESSION OF SKILLS

## MUSIC



Unit Name	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Playing Instruments	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.	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 $\flat$ major, C minor and D minor.	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, A major, E $\flat$ major, D minor and F minor.
			Develop facility in playing tuned percussion or a melodic instrument, such as a violin or recorder.		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.	Play a melody following staff notation written on one stave and using notes within an octave range (do–do); make decisions about dynamic range, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte) and moderately quiet (mezzo piano).
		PLAYING THE RECORDER: Rehearse and learn a simple instrumental part by ear or from notation, using the notes G, A, B, B $\flat$ , C, E and F.	PLAYING THE RECORDER: Rehearse and learn a simple instrumental part by ear or from notation, using the notes C, D, E, F, F $\sharp$ , G, G $\sharp$ , A, B and B $\sharp$ .	PLAYING THE RECORDER: 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 and D major.	PLAYING THE RECORDER: 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, E $\flat$ major, C minor and D minor.	PLAYING THE RECORDER: 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, A major, E $\flat$ major, D minor and F minor.
	Explore improvisation within a major and minor scale using the notes: C, D, E D, E, A F, G, A D, F, G	Explore improvisation within a major scale using the notes: C, D, E C, G, A G, A, B F, G, A	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	Explore improvisation within a major scale using the notes: C, D, E C, D, E, G, A G, A, B D, E, F $\sharp$ , A, B D, E, F, G, A	Explore improvisation within a major scale, using the notes: C, D, E $\flat$ , F, G C, D, E, F, G C, D, E, F, G D, E, F $\sharp$ , A, B D, E, F, G, A	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, B $\flat$ , C D, E, F, G, A
Improvise simple vocal patterns using 'Question and Answer' phrases.	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.	Become more skilled in improvising (using voices, tuned and untuned percussion, and instruments played in wholeclass/ group/individual/instrumental teaching), inventing short 'on-the-spot' responses using a limited note-range.	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 groove, responding to the beat and creating a satisfying melodic shape.	Improvise over a simple groove, responding to the beat and creating a satisfying melodic shape.	Improvise over a groove, responding to the beat, creating a satisfying melodic shape with varied dynamics and articulation.
Understand the difference between creating a rhythm pattern and a pitch pattern.		Compose over a simple groove. Compose over a drone.	Improvise over a simple chord progression. Improvise over a groove.	Experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte) and moderately quiet (mezzo piano).		
		Structure musical ideas (eg using echo or 'Question and Answer' phrases) to create music that has a beginning, middle and end.				





# PROGRESSION OF SKILLS

## MUSIC



Unit Name	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Creating: Composing	Explore and create graphic scores: Create musical sound effects and short sequences of sounds in response to music and video stimulus.	Explore and create graphic scores: Create musical sound effects and short sequences of sounds in response to music and video stimulus	Create music and/or sound effects in response to music and video stimulus.	Create music in response to music and video stimulus.	Create music in response to music and video stimulus.	Create music in response to music and video stimulus.
	Create a story, choosing and playing classroom instruments and/or soundmakers.	Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces.	Compose song accompaniments on tuned and untuned percussion, using known rhythms and note values.	Combine known rhythmic notation with letter names, to create short, pentatonic phrases using a limited range of five pitches, suitable for the instruments being learnt.	Compose song accompaniments, perhaps using basic chords.	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. Note this melody.
	Recognise how graphic notation can represent created sounds. Explore and invent your own symbols.	Create and perform your own rhythm patterns with stick notation, including crotchets, quavers and minims.	Start to use simple structures within compositions, eg introduction, verse, chorus or AB form.	Compose song accompaniments on tuned and untuned percussion, using known rhythms and note values	Understand how chord triads are formed and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments.	Either of these melodies can be enhanced with rhythmic or simple chordal accompaniment.
	Use music technology, if available, to capture, change and combine sounds.	Use music technology, if available, to capture, change and combine sounds.	Use music technology, if available, to capture, change and combine sounds.	Use music technology, if available, to capture, change and combine sounds.	Use music technology, if available, to capture, change and combine sounds.	Use music technology, if available, to capture, change and combine sounds. Compose a ternary (ABA form) piece; use available music software/apps to create and record it, discussing how music contrasts are achieved.
		Create a story, choosing and playing classroom instruments.	Compose over a simple chord progression.	Compose over a simple chord progression	Use chords to compose music to evoke a specific atmosphere, mood or environment.	Create a simple chord progression. Compose song accompaniments, perhaps using basic chords.
			Compose over a simple groove. Compose over a drone.	Compose over a groove. Use simple dynamics.	Use rhythmic variety. Use simple dynamics. Use a wider range of dynamics, including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet).	Use rhythmic variety. Use simple dynamics. Use a wider range of dynamics, including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet).
				Start to use simple structures within compositions, eg introduction, verse, chorus or AB form.	Start to use structures within compositions, eg introduction, multiple verse and chorus sections, AB form or ABA form (ternary form).	Start to use structures within compositions, eg introduction, multiple verse and chorus sections, AB form or ABA form (ternary form).
					Use full scales in different keys	Use full scales in different keys
	Use simple notation if appropriate: Create a simple melody using crotchets and minims:	Use notation if appropriate: Create a simple melody using crotchets and minims:	Create a simple melody using crotchets, minims and perhaps paired quavers:	Create a melody using crotchets, minims, quavers and their rests. Use a pentatonic scale:	Create a melody using crotchets, quavers and minims, and perhaps semibreves and semiquavers, plus all equivalent rests. Use a pentatonic and a full scale. Use major and minor tonality.	Create a melody using crotchets, quavers and minims, and 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, D C, D, E C, D, E, F C, D, E, F, G Start and end on the note C (C major)	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, G C, D, E, G, A Start and end on the note C (Pentatonic on C)	G, A G, A, B G, A, B, C G, A, B, C, D Start and end on the note G (G major)	C, D C, D, E C, D, E, F C, D, E, F, G Start and end on the note C (C major)
	F, G F, G, A F, G, A, C F, G, A, C, D Start and end on the note F	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 F, G, A, B <sup>b</sup> F, G, A, B <sup>b</sup> , C Start and end on the note F (F major)	D, E D, E, F D, E, F, G D, E, F, G, A Start and end on the note D (D minor)	D, E D, E, F D, E, F, G D, E, F, G, A Start and end on the note D (D minor)	D, E D, E, F D, E, F, G D, E, F, G, A Start and end on the note D (D minor)
	D, F D, F, G D, F, G, A D, F, G, A, C Start and end on the note D	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, A G, A, B G, A, B, D G, A, B, D, E Start and end on the note G (Pentatonic on G)	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, A G, A, B G, A, B, D G, A, B, D, E Start and end on the note G (Pentatonic on G)	G, A G, A, B G, A, B, D G, A, B, D, E Start and end on the note G (Pentatonic on G)
	C, D C, D, E C, D, E, F C, D, E, F, G Start and end on the note C (C major)	C, D C, D, E C, D, E, F C, D, E, F, G Start and end on the note C (C major)	C, D C, D, E C, D, E, F C, D, E, F, G Start and end on the note C (C major)	F, G F, G, A F, G, A, B <sup>b</sup> F, G, A, B <sup>b</sup> , 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)	
			A, B A, B, C A, B, C, D A, B, C, D, E Start and end on the note A (A minor)	E <sup>b</sup> , F E <sup>b</sup> , F, G E <sup>b</sup> , F, G, B <sup>b</sup> E <sup>b</sup> , F, G, B <sup>b</sup> , C Start and end on the note E <sup>b</sup> (E <sup>b</sup> major)	F, G F, G, A <sup>b</sup> F, G, A <sup>b</sup> , B <sup>b</sup> F, G, A <sup>b</sup> , B <sup>b</sup> , C Start and end on the note F (F minor)	

