Sing Up Music
A music curriculum for ages 3 to 11

Progression snapshots

Assessment guidance and best fit statements of attainment

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YEAR 1: Assessment guidance and best fit statements

By the end of Year 1, children develop pitch matching skills, singing a song that moves in step (mi-re-do). They can demonstrate keeping a beat as they sing and clap the rhythm. They are happy to sing independently and with a partner.

Year 1 Progression snapshot lessons and teaching videos
Year 1 Progression snapshot assessment grid: Word | PDF
Song: *Rain is falling down*

Term 1 objective – September

Children echo sing (copycat) following a leader, show the shape of the pitch with actions, and sing using mi-re-do.

What to observe:

a) Singing the song: can children sing the song as a class, line by line, listening to the leader and waiting for their turn? Their echo should start straight after the leader's 'splash', without missing a beat.

b) Performing the actions: do children's 'rain' actions match the example in the song demonstration videos, clearly showing the 3 levels of pitch (high, middle, low) and the action for the 'splash'? Actions that physically reinforce levels of pitch are important in building children's understanding of the relationship between notes. The notes in this song are close together and move 'in step' – like walking up and down stairs – so children's actions should show this (i.e. no wild stretches up or down, just 3 levels in the middle). If in doubt, re-watch teaching video 1. When singing using the pitch names (mi-re-do), children should touch their hips, knees, and toes to show the relationship between the notes mi-re-do.

Best fit statements		
Working beyond (1)	**Working at (2)**	**Working towards (3)**
Singing: children wait their turn to sing, and echo after the leader's 'splash' without missing a beat. They know the song from memory, and you can clearly hear the 3 notes 'rain is' = high (mi), 'falling' = middle (re), 'down' = low (do).	Singing: children wait their turn to sing, and echo after the leader's 'splash' without missing a beat. They generally follow the shape of the pitch with their voice, though rely on each other and the leader to do so.	Singing: children might watch or be speaking the words rather than singing.
Performing actions: children show the 3 levels of pitch and sing with a sense of beat. They are also able to accurately sing the song and use the suggested body actions using the pitch names mi-re-do.	Performing actions: children perform the pitch actions mostly accurately, watching and following the example set by the leader.	Performing actions: children watch or begin to follow the example of the given actions (high-middle-low), but they may be erratic, speeding up and slowing down, not yet understanding that the actions are related to the 3 pitch levels.

Term 2 objective – February

Children sing an echo song while tapping the beat, and clap the rhythm of the words, understanding there is one beat for each syllable.

What to observe:

a) Singing the song: can the children sing as a class, line by line, following a leader (the teacher or a confident, accurate child)? Having practised this song little and often since it was first introduced, the singing should be more confident and accurate (as a whole class sounding more 'tuneful' – more children matching the pitch of the notes and fewer speaking). Using the pitch words mi-re-do, are more children showing confidence and sounding more accurate? Can the children perform the song in 2 mixed-ability groups – Group 1: the call and Group 2: the response?

b) Performing the actions: can children perform the 'rain' actions showing the 3 levels of pitch? With 'little and often' practice, more children should be performing these actions accurately with less reliance on the leader. Can children perform *Rain is falling down* in call-and-response whilst tapping a steady beat on the palm of their hands? (If in doubt, re-watch the teaching video Tapping the beat.) The steady beat continues throughout the song even on the 'splash' (the 'splash' is actually a 'rest' or silence in the music). Can children perform *Rain is falling down* in call-and-response whilst tapping the rhythm of the words? (If in doubt, re-watch the teaching video Tap the rhythm). Tapping the rhythm matches the syllables in the words. As the 'splash' in this song is actually a silence – a musical 'rest' – this is indicated with a 'shh' action not a tap. Many children find it easier to tap the rhythm of the words they are singing than to perform actions on the beat.

Best fit statements		
Working beyond (1)	**Working at (2)**	**Working towards (3)**
Singing: children are accurate and confident enough to be a strong leader, singing solo or leading their group. They know the song, can sing it from memory, and the 3 notes can clearly be heard: 'rain is' = high (mi), 'falling' = middle (re), 'down' = low (do). Their singing is musical with clear words.	Singing: children join in echo singing, matching the 3 levels of pitch with increased accuracy. They are less reliant on each other or the leader. They can perform as part of a group when singing *Rain is falling down* as a call-and-response song. They may want to be the leader and should be encouraged, even if their singing isn't quite accurate yet.	Singing: children might still watch or be speaking the words rather than using their singing voice. They may need support in knowing when to sing during the call-and-response group singing. They may want to be a leader and will need scaffolding as they have their turn.
Performing actions: children show the 3 levels of pitch accurately and with a sense of the beat as they sing. They are also able to accurately sing the song and use the suggested body actions using the pitch names mi-re-do. They can suggest and demonstrate other actions to the beat whilst singing the song. They can maintain the beat of the song on an untuned percussion instrument (e.g. drum). Children accurately tap the rhythm of the words whilst singing – they can play the rhythm on an untuned percussion instrument (e.g. woodblock, claves).	Performing actions: children perform the pitch actions (mi-re-do) accurately, following the example set by the leader. Children can follow the example given and tap the rhythm of the words on the palm of their hands as they sing. They can put the silent 'shh' action in the right place. Children can join in performing an action to a given steady beat – this might be a tap on the palm of their hand or, to distinguish it from the rhythm, it could be a gentle pat on their chest or marching feet.	Performing actions: children watch or begin to follow the example of the given actions. With specific support, children show some accuracy when tapping the rhythm of the words. They may struggle to tap the steady beat on the palm of their hands finding it easier to feel it through the bigger movement of patting their chest, knees, or head.

Term 3 objective – June

Children echo sing a line independently with teacher leading, then move on to pair singing in call-and-echo format.

What to observe:

a) Singing the song: having practised this song little and often since it was first introduced, the singing should be more confident and accurate (as a whole class sounding more 'tuneful' – more children pitch matching and fewer speaking). Are more children showing confidence and sounding more accurate when singing using the pitch words mi-re-do? Can the children sing a line from *Rain is falling down* as a solo, in echo format the teacher? Can the children perform *Rain is falling down* as a call-and-response song with a partner?

Best fit statements		
Working beyond (1)	**Working at (2)**	**Working towards (3)**
Singing: children know the song and can sing it from memory, with control, and the 3 notes can clearly be heard: 'rain is' = high (mi), 'falling' = middle (re), 'down' = low (do). Partner work is carried out competently with little intervention – they can sing the 'call' or the 'response' accurately and may be able to add other interest such as changing the dynamics (volume) or tempo (speed). Their singing is musical, with clear words. They can provide the starting pitch for others by singing the 'off we go'.	Singing: children can echo sing on their own (solo) in response to teacher leading, matching the 3 levels of pitch. They can perform as part of a group when singing *Rain is falling down* as a call-and-response song. With some support (for example, given the 'off you go') they can perform the song with a partner.	Singing: children might watch or be speaking the words rather than singing. They may need support/scaffolding as they have their turn to sing independently. They will need support in working with a partner and may find it difficult swapping from being 'caller' to being 'responder' (or vice versa).

YEAR 2: Assessment guidance and best fit statements

By the end of Year 2, children can sing a song with larger intervals ('jumps' between notes) with accurate pitch. They can feel the beat and demonstrate it with actions, and confidently clap the rhythm of the song.

Year 2 Progression snapshot lessons and teaching videos
Year 2 Progression snapshot assessment grid: Word | PDF
Song: *Hi lo chicka lo*

Term 1 objective – September

Children learn the song and perform it with beat actions.

What to observe:

a) Singing the song: can the children sing the song from memory? It's not possible to play a singing game if children are reading the words from a screen. Can children recall the words, the notes of the melody, and the rhythm of the words? This indicates the extent of their musical memory.

b) Performing the actions: the actions require coordination, which is closely linked to being able to keep a steady beat. If the children perform the actions in time with the singing so the claps fall on the syllables 'hi', 'lo', 'chick' and 'lo', then they fall on the beat of the song. If you're not sure, watch the teaching videos, which demonstrate what this should look like.

Best fit statements		
Working beyond (1)	**Working at (2)**	**Working towards (3)**
Singing: children sing *Hi lo chicka lo* rhythmically and reasonably in tune, without falter, from memory.	Singing: children can sing *Hi lo chicka lo* from memory, remembering the words and rhythm, and singing the tune mostly correctly (i.e. what they sing follows how it should sound).	Singing: children can partly sing the song, for instance singing some phrases, faltering on others, speaking the words rather than singing, or singing without moving their voice up and down following the shape of the pitch.
Performing actions: children sing and perform the actions to the steady beat very fluently.	Performing actions: children can sing and perform the actions together, keeping a steady beat.	Performing actions: children perform the claps together with the right words but are not able to perform fluently (i.e. keep a steady beat) – they might speed up when they are sure of how the song goes and slow down when unsure.

Term 2 objective – February

Children learn a clapping game that shows the rhythm.

What to observe:

a) Singing the song: can you hear children controlling the pitch of their voices as they sing the 'hi' then jumping down to the 'lo', and putting the 'chicka' in the middle? Having practised this song little and often since it was first introduced, the singing should be more confident and accurate (as a whole

class sounding more 'tuneful' – more children pitch matching the larger intervals ('jumps' between notes). Can children demonstrate their understanding of the pitch through 'drawing' the shape of the melody in the air with their imaginary 'pitch pencils'?

b) Performing the actions: can children coordinate tapping each other's hands on the words 'hi', 'lo', and 'chicka'? Do the actions match the 3 levels of pitch 'hi' (high), 'lo' (low), and 'chicka' (middle)? Can the children sing the song with a partner, adding the clapping actions to the rhythm of the words as demonstrated in the teaching video? While performing the game can they keep a steady beat?

Best fit statements		
Working beyond (1)	**Working at (2)**	**Working towards (3)**
Singing: children sing *Hi lo chicka lo* with clear words, rhythmically, and in tune (performing the 'jump' between 'hi' and 'lo' accurately), without falter, and from memory. They sing confidently with their partner or may be taking the lead in their pair. They might be able to provide an accurate 'off we go to get started.	Singing: children can sing *Hi lo chicka lo* from memory working with a partner, remembering the words and rhythm, and singing the tune mostly correctly (i.e. what they sing follows how it should sound).	Singing: children can partly sing the song, for instance singing some phrases, faltering on others, speaking the words rather than singing, or singing without moving their voice up and down, following the shape of the pitch.
Performing actions: children sing and play very fluently both the words and the clapping game. They might invent more complex clapping patterns or perform fluently at a faster speed.	Performing actions: children can sing and perform clapping game actions at their chosen speed, matching their actions to the rhythm of the words.	Performing actions: children perform the actions with the right words but are not able to perform fluently (i.e. keeping a steady beat). For instance, they might struggle with coordination, speeding up when they are sure of the actions and slow down when unsure. They may need support working with partners and coordinating the actions with each other.

Term 3 objective – June

Children make up body percussion sounds to the rhythm of the melody, and accompany themselves singing.

What to observe:

a) Singing the song: can you hear children controlling the pitch of their voices as they sing the 'hi', then jumping down to the 'lo', and putting the 'chicka' in the middle? Having practised this song little and often since it was first introduced, the singing should be more confident and accurate (as a whole class sounding more 'tuneful' – more children pitch matching the larger intervals ('jumps' between notes).

b) Performing the actions: can children coordinate making body percussion sounds (e.g. a stamp, a clap, a chest tap, a finger click)? Can they perform the suggested body percussion actions, matching the rhythm of the words? Can children think of, practise, and perform the song using their own body percussion sounds? Are they performing with a sense of the steady beat? (e.g. keeping together, not speeding up or slowing down). Are the children demonstrating that they understand the idea of performing actions matching the rhythm of the words?

Best fit statements		
Working beyond (1)	**Working at (2)**	**Working towards (3)**
Singing: children sing *Hi lo chicka lo* rhythmically, with clear words, in tune, without falter, and from memory. They sing confidently with their partner or may be taking the lead in their pair or group. They might be able to provide an accurate 'off we go', changing the tempo and singing and performing their body percussion at different speeds.	Singing: children can sing *Hi lo chicka lo* working with a partner, with clear words, and singing the tune mostly correctly (i.e. what they sing follows how it should sound).	Singing: children can sing the song working with a partner, mostly following the shape of the melody with their voice.
Performing actions: children work with a partner or in a group rehearsing their own body percussion ideas. They are able to think of, practise, and perform 3 body percussion sounds matching the rhythm of the words of *Hi lo chicka lo*.	Performing actions: with a little support, children can think of and perform their own body percussion sounds with a partner or in their group, matching the rhythm of the words as they sing.	Performing actions: children need support when working in pairs (or groups) – they may need help deciding on body percussion sounds that can be performed successfully. These children sometimes struggle to come up with ideas or have very ambitious ideas that are too difficult to perform accurately.

YEAR 3: Assessment guidance and best fit statements

By the end of Year 3, children begin to develop the skill of singing in harmony by holding a note while another part sings. Children will sing smoothly and gently, and accompany themselves with a drone.

Year 3 Progression snapshot lessons and teaching videos
Year 3 Progression snapshot assessment grid: Word | PDF
Song: *Tongo*

Term 1 objective – September

Children sing a call-and-response song in groups, holding long notes confidently.

What to observe:

a) Singing the song: can the children sing gently, reflecting the style of the song, using the performance track? Can the children hold the long note – the 'o' of 'Tongo - - - - ', as demonstrated in the teaching videos? Can children understand that holding the note is what creates the harmony as the 'call' and the 'response' overlap? Children should be breathing at the ends of phrases (this should be a natural reflex breath rather than a dramatic gasp!). Can the children sing *Tongo* in two large groups as a call-and-response song, including the overlapping long notes?

Best fit statements		
Working beyond (1)	**Working at (2)**	**Working towards (3)**
Singing: children sing *Tongo* showing their understanding of the shape of the melody through breathing at the ends of phrases. They sing gently, reflecting the character of the song, in tune and from memory, with the performance track. They securely hold the sung long notes creating a simple harmony when performing in two groups. Children provide confident leadership from within the class group.	Singing: children can sing *Tongo* from memory (remembering both words and rhythm), reflecting the gentle character, and singing the tune mostly correctly i.e. what they sing follows how it should sound. Children sing *Tongo* as a call-and-response song in two large groups using the performance track. They hold the long notes with a little support/reminder with gestures from the teacher or leader.	Singing: children can partly sing the song, for instance, singing some phrases, faltering on others, speaking the words rather than singing, or singing without moving their voice up and down following the shape of the pitch. They struggle to remember the unfamiliar words. With support, they join in with *Tongo* as a call-and-response song in two large groups using the performance track. They hold some of the long notes with support/reminder gestures from the teacher or leader.

Term 2 objective – February

Working in small groups, children sing a call-and-response song with an inverted drone accompaniment.

What to observe:

a) Singing the song: as the arrangement of the music becomes more complex, ensemble singing and playing (being together in time) is the added challenge. Can children maintain their singing (remembering the words and melody) with the added drone accompaniment? Can they still remember to hold the long notes to create the harmony and keep in time with the audio track (if using the audio)? If using the performance track, do the children come in at the right time after the

introduction? They might find it helpful to perform the 4 beat action pattern (4 times) in order to know when to start.

b) Inventing and performing the drone: working in a small group, can children invent and add an accompaniment to their singing? A drone is a type of accompaniment that repeats one (or two) notes over and over. In the Add an accompaniment video, D and A are played, however, it is only expected that children use one note (D). Can children invent a simple rhythm to play this note on that complements the song's melody? Can they repeat this rhythm accurately, keeping a steady beat and in time with the audio track? Can they play their accompaniment in time with the singing, and audio track (if using)?

Best fit statements		
Working beyond (1)	**Working at (2)**	**Working towards (3)**
Singing: children sing *Tongo* as a call-and-response song, showing their understanding of the shape of the melody through breathing at the ends of phrases. They sing gently, reflecting the character of the song, in tune, without falter, from memory with and without the backing track. They securely hold the sung long notes creating a simple harmony when performing *Tongo* as a call-and-response song. When performing without a backing track, they may be able to accurately provide the sung 'off we go'.	Singing: children can sing *Tongo* from memory, reflecting the gentle character of the song, and singing the tune mostly correctly i.e. what they sing follows how it should sound. Children sing *Tongo* as a call-and-response song in two large groups using the backing track. They hold the long notes with a little support/reminder with gestures from the teacher or leader.	Singing: children can partly sing the song, for instance singing some phrases, faltering on others, speaking the words rather than singing, or singing without moving their voice up and down following the shape of the pitch. They rely on support from other children or adults to know when to sing in the call-and-response structure, and have difficulty recalling the unfamiliar words.
Inventing and performing the drone: children play their drone accompaniment accurately with a strong sense of beat (not speeding up or slowing down) as part of a small group performance. They may invent and perform a more complicated rhythm pattern accompaniment on their given note(s). They may take the lead in group work.	Inventing and performing the drone: children can invent and play a simple drone accompaniment as part of a group, playing in time with the singing. They sometimes need a little support.	Inventing and performing the drone: children need support inventing and playing a simple drone accompaniment. These children may struggle to come up with ideas or have very ambitious ideas that are too difficult to perform accurately. They need help when working in small groups or with partners.

Term 3 objective – June

Children will sing the call-and-response with solo parts accompanied by drone.

What to observe:

a) Singing the song: however you construct the performance, you are looking to see all children sing at least one line of the 'call' alone or in a pair, with a group or the rest of the class responding. In a solo capacity can they sing gently, reflecting the character of the song? Are they pitching the tune accurately and holding the notes at the ends of phrases for the full length? If singing with a partner, can they sing in time with them? Can they sing with a steady beat, in time with the accompaniment

and the audio track (if using)? Children should show their awareness of the structure of the song by breathing at the ends of phrases.

b) Performing the drone: can children play the drone accompaniment in time with the singing and the audio track (if using)?

Best fit statements		
Working beyond (1)	**Working at (2)**	**Working towards (3)**
Singing: children take leadership roles in their group. They sing *Tongo,* showing their understanding of the shape of the melody through breathing at the ends of phrases. They sing gently, reflecting the character of the song, in tune, without falter, from memory, with and without the backing track. They securely hold the sung long notes creating a simple harmony when performing as a call-and-response song in small groups. Children sing solo parts with confidence and accuracy. When performing without a backing track, they may be able to accurately provide the sung 'off we go'.	Singing: children can sing *Tongo* from memory, reflecting the gentle character, and sing the tune mostly correctly. With occasional support, children sing *Tongo* as a call-and-response song in smaller groups. They are generally good at holding the long notes and creating the simple harmony. Children sing a line as a solo or with a partner mostly accurately.	Singing: children can partly sing the song, for instance singing some phrases, faltering on others, speaking the words rather than singing, or singing without moving their voice up and down following the shape of the pitch. They rely on support from other children or adults to know when to sing in the call-and-response structure, and with their solo/paired line. They may still have difficulty recalling the unfamiliar words.
Performing the drone: children play their drone accompaniment accurately with a strong sense of beat (not speeding up or slowing down), as part of a small group or whole class performance. They may invent and perform a more complicated rhythm pattern accompaniment (ostinato) on their given note(s). They take the lead in group work.	Performing the drone: children can play a simple drone accompaniment in time with the singing and audio track.	Performing the drone: children need support playing a simple drone accompaniment. They may not be able to coordinate the playing of the notes and rhythm in the drone. They may need support to stay in time with the other performers. They may not able to perform fluently i.e. may speed up or slow down or forget to play. They need help when working in small groups or with partners.

YEAR 4: Assessment guidance and best fit statements

By the end of Year 4, children are able to sing a part with accurate pitch and rhythm in a partner song (contrapuntal texture) and adopt a rhythmic movement or accompaniment.

Year 4 Progression snapshot lessons and teaching videos
Year 4 Progression snapshot assessment grid: Word | PDF
Song: *I wanna sing scat*

Term 1 objective – September

Children sing Part 1 of a partner song rhythmically.

What to observe:

There are a number of challenges in singing Part 1 including: the jazz style (which might be unfamiliar), the speed and number of words, singing the words with good diction, capturing the 'swung' rhythms, and pitching the notes accurately, as well as remembering the order of the verses!

a) Singing the song – Rhythm/movement: the outcome asks that children sing *I wanna sing scat* rhythmically. Several things come together to achieve a rhythmic performance. Firstly, can the children feel and demonstrate the beat (e.g. patting a 'heartbeat' on their chest)? Can children add the tap and click actions in the right places – on the rests as demonstrated (a 'rest' in music is where a part has a silence – in this case the taps and clicks are added where there is no singing), showing some sense of the rhythm? Next, the rhythm is defined by the song's lyrics. To perform rhythmically requires children to articulate the words clearly ('scat', 'bop', 'swing', 'jazz'), and if they are struggling to do so, then getting the rhythm right will be difficult. Stumbling over the lyrics will also affect the flow of the rhythm – knowing the order of the words will help avoid this, and this is where the actions come in handy. Can the children remember the order of the verses with their actions? Look out for whether children can put these two things together – keeping the beat and singing the rhythm of the words. Can you see and hear the sense of the jazzy, rhythmic style?

b) Singing the song – Pitch: can the children echo the short phrases in the *I wanna sing scat* pitch exercise, copying the phrasing and style (sliding and bending notes in a jazz style as demonstrated)? Watch and listen to the children as they learn the melody – who seems to be matching the examples easily? Who is finding it hard to match the notes as they jump around? This song is set around a minor pentatonic scale, which may be a sound set that is new to some children, and if so, the notes of the tune may be less predictable. Repeat the teaching video several times to give the children the chance to develop their aural memory. Even strong singers may not be accurate at first, but with good listening and practice, it will come.

Best fit statements		
Working beyond (1)	**Working at (2)**	**Working towards (3)**
Rhythm/movement: children sing and add a pat to the steady beat accurately. They add the tap and clicks on the rests, as demonstrated. Children learn the verses of *I wanna sing scat* easily and perform them rhythmically and from memory.	Rhythm/movement: children pick up the steady beat and can add a pat whilst chanting or singing. They add the tap and clicks on the rests following the teaching video. Children can chant the words of *I wanna sing scat* rhythmically and from memory, recalling the order of the verses (and actions). They clearly articulate the words 'scat', 'bop', 'swing', 'jazz'.	Rhythm/movement: with support, children can listen and perform an action to the steady beat whilst others are singing. The pats and clicks added to the rests may not be accurate. Children make a good attempt at chanting the rhythm and may need time to practise slowly. They may struggle to remember unfamiliar words.
Pitch: children sing with mostly accurate pitching and can take on the demonstrated jazz style, as seen in the performance video.	Pitch: singing the tune relies on support from the teaching video, but does reflect the jazzy character of the song.	Pitch: with support, they join in with learning the pattern of the melody, but find it difficult to control the jazzy style and unfamiliar note combinations, so they may sound a bit 'all over the place'!

Term 2 objective – February

Children sing Part 2 of a partner song rhythmically and adopt a rhythmic accompaniment while singing.

What to observe:

Part 2 is rhythmically more challenging than Part 1 and, although there are a limited number of words in each verse, there are a lot of rests. The jazz style will now be more familiar, and children have hopefully got used to the 'swung' rhythms, the jazzy notes, are able to articulate the words better, and are familiar with the order of the verses.

a) Singing the song – Rhythm/movement: as with Part 1, the outcome asks that children sing *I wanna sing scat* rhythmically – this time singing Part 2. It also asks children to adopt a rhythmic accompaniment while singing. Several things come together to achieve a rhythmic performance. Firstly, can the children join in with the warm-up actions demonstrating a sense of beat? Can they add the tap and click actions in the right places for Part 2 – on the rests as demonstrated? (a 'rest' in music is where a part has a silence – in this case the taps and clicks are added where there is no singing). This is the rhythmic accompaniment and helps children with the rhythm of the lyrics.

   Next, the rhythm is defined by the song's lyrics ('cool cat', 'bebop', 'ring-a-ding', 'jazzamatazz'). To perform rhythmically requires children to articulate the words clearly and if they are struggling to do so then the rhythm won't be tidy. Can children articulate the words?

   Look out for whether children can put these two things together – keeping the beat and singing the rhythm of the words. Can you see and hear the sense of the jazzy rhythmic style?

   The final thing to notice is how well children can sing Part 2 so that it intersects seamlessly with Part 1 in the performance track. How well are children hearing how the parts fit together, and can they demonstrate this understanding when they sing Part 2? Note that in Term 3, Part 1 and Part 2 will be sung together by the class.

b) Singing the song – Pitch: watch and listen to the children as they recap the melody – who has remembered the tune and is singing it mostly correctly as they get used to the more unfamiliar note set (minor pentatonic scale)? Can the children echo the short phrases in the Learn Part 2 video, copying the phrasing and style as demonstrated? Watch and listen to the children as they learn Part 2 – who seems to be matching the examples easily? Who is finding it hard to match the notes as they jump around? Repeat the teaching video several times to give children the chance to develop their aural memory. Even strong singers may not be accurate at first, but with good listening and practice, it will come. Can the children learn then perform Part 2, following the movement of the notes with a jazzy style as demonstrated in the teaching videos?

Best fit statements		
Working beyond (1)	**Working at (2)**	**Working towards (3)**
Rhythm/movement: children learn quickly from the demonstration video, adding the tap and clicks for Part 2 accurately on the rests. They can articulate the words clearly and perform with rhythmic accuracy with the slower backing track, reflecting the demonstrated jazz style. Children with a strong sense of rhythm will perform with a sense of ensemble i.e. listening to Part 1 in the audio (or video) while singing Part 2.	Rhythm/movement: children add the Part 2 tap and clicks on the rests, following the teaching video and becoming more accurate with practice. They clearly articulate the words 'cool cat', 'bebop', 'ring-a-ding', 'jazzamatazz". Children perform Part 2 with the notes and actions supported by the teaching video.	Rhythm/movement: with support, children add the Part 2 tap and clicks on the rests, following the video. They will benefit from individual or small group practice with the teaching videos. Less able children have a poorer sense of beat so, although Part 2 with fewer words and more rests might seem easier, it can be harder, with the result that children sing or shout randomly without understanding the sequence attached to the steady beat.
Pitch: children sing with mostly accurate pitching using the performance video. On their own, they may not yet be so accurate and may sound more like they are talking, but they will pick up the pitch with more regular practise using the teaching video.	Pitch: children rely on support from the performance track to sing the tune accurately, but can reflect the jazzy character.	Pitch: children rely on support from the performance track and other children or adults to know when to sing, and have difficulty recalling the order of verses and unfamiliar words. Children find the words, tune, and rhythm patterns of Part 2 difficult to master.

Term 3 objective – June

Children sing a part in a partner song rhythmically, and from memory.

What to observe:

Children have been practising the song across the year and should now be able to sing both parts separately, with varying degrees of confidence and accuracy. The challenge now is putting both parts together. In half-class mixed-ability groups, children need to be able to hold their own part and not be drawn onto the part sung by the other group.

a) Singing the song – Rhythm: who can confidently start each verse in the right place and who is unsure? Who maintains the rhythm of their own part whilst also singing together in time with the other part? Who is singing the lyrics of the song (rhythm) accurately? Is the children's diction good, so that you can hear all of the words in their part? Does the singing reflect the jazzy, rhythmic character of the song?

b) Singing the song – Pitch: watch and listen to the children – who is singing the tune accurately in their group? Who is singing the melody with a sense of the jazzy style?

c) Singing the song – Ensemble: watch for children singing and working together as a 'part' team. Who is watching, and listening to, their group? Who can keep singing their part securely when divided into two groups? Who is controlling their volume and singing as part of the group?

Best fit statements		
Working beyond (1)	**Working at (2)**	**Working towards (3)**
Rhythm: children sing with rhythmic accuracy reflecting the jazzy style of the song.	Rhythm: children perform the rhythm mostly accurately. They sing with good diction and you can make out the words they are singing. They sing with a sense of the rhythmic style of the song.	Rhythm: children are more secure with the rhythm of Part 1 and can sing some of the syncopated phrases in time, and with some sense of style.
Pitch: children can start to sing each verse in the right place (i.e. Part 2 starts just after Part 1 in each verse). The pitching of both parts will be mostly accurate, and diction is clear.	Pitch: the notes of their part are mostly accurate, and children can sing with a sense of the jazzy style of the song.	Pitch: children have most success pitching Part 1 and are less successful with Part 2. Not all phrases are necessarily sung (sometimes using their speaking rather than singing voice).
Ensemble: children remember the words and the order of the verses. They provide strong leadership within and for their part group.	Ensemble: children can hold their part following the teaching video, and can follow a leader when using the backing track. They mostly remember the words and order of verses, with some prompting.	Ensemble: children rely on support from the teaching videos and have difficulty recalling the words and the order of the verses.

YEAR 5: Assessment guidance and best fit statements

By the end of Year 5, children are able to sing a part in a round with a pitched ostinato, and they perform with a sense of ensemble.

Year 5 Progression snapshot lessons and teaching videos
Year 5 Progression snapshot assessment grid: Word | PDF
Song: *Hey, ho! Nobody home*

Term 1 objective – September

Children sing in unison while playing an instrumental beat on untuned percussion.

What to observe:

a) Singing the song: can the children sing *Hey ho! Nobody home* from memory, with the teaching video and unaccompanied? Can children correctly recall the words? How accurate is the pitching of the notes in the melody, does it sound right? Can they sing the phrases smoothly (legato) and with a similar quality, as demonstrated in the video?

b) Performing an instrumental beat: can children maintain a steady beat using body percussion (e.g. a steady pat on their chest) whilst singing? Can the children perform the steady beat on a drum (or other untuned percussion instrument that you hit or tap) whilst singing?

Best fit statements		
Working beyond (1)	**Working at (2)**	**Working towards (3)**
Singing: children sing *Hey, ho! Nobody home* from memory without falter, with the teaching video, reflecting the character of the song. When singing unaccompanied, they sing smoothly with accurate notes i.e. like the video demo. They show understanding of the shape of the melody through breathing at the ends of phrases. Children provide confident leadership from within the class group.	Singing: children can sing *Hey ho! Nobody home* with the teaching video quite comfortably. Unaccompanied, they can sing from memory, remembering the words and rhythm, and sing the notes of the tune mostly correctly. They can reflect the character of the music when they sing.	Singing: the 'very old' style tune feels unfamiliar, and this is reflected in the singing. Children might loosely follow the shape of the tune with their voices but notes aren't in tune. They struggle to remember the unfamiliar words and unusual sentence structure.
Performing an instrumental beat: children sing and perform the beat steadily using body percussion or an untuned instrument very fluently.	Performing an instrumental beat: children can sing and perform the steady beat using body percussion, then an untuned percussion instrument.	Performing an instrumental beat: children can sing and perform the steady beat using body percussion, sometimes needing support in order to keep going without speeding up or slowing down. They may play the rhythm of the words on untuned percussion, finding this easier than maintaining the steady beat.

Term 2 objective – February

Children sing in a round in two parts, and accompany themselves with a beat played on untuned percussion.

What to observe:

To perform the song successfully in a two-part round, children need first to be able to sing the song from memory. They need to understand how the round works and how the parts relate to one another i.e. that the second part begins when Part 1 starts Phrase 2 of the song ('Meat, nor drink…'). When singing the song as a two-part round, they need to be able to stay on their own line and not be drawn into singing with another group.

a) Singing the song: can children sing the song from memory with the teaching video? What about without the video? They will need a clear, sung 'off we go' to start, giving them the pitch of the first note and the speed of the song. Can a child take this role? Can the children sing *Hey, ho! Nobody home* as a two-part round (in mixed-ability groups) with the teaching video? Notice who knows (and remembers!) to start singing Part 2 in the right place. Who listens to the other children and tries to sing together as a group?

b) Performing the instrumental beat: can the children perform the steady beat on body percussion or a drum (or other untuned percussion instrument that they hit or tap, scrape or shake) whilst singing?

Best fit statements		
Working beyond (1)	**Working at (2)**	**Working towards (3)**
Singing: children sing *Hey, ho! Nobody home* unaccompanied (without video or performance track) from memory without falter, in tune, with expression. Children provide confident leadership from within their group when singing in a round. They can lead their group from the front and given the note 'E', they may be able to sing an accurate 'off we go'.	Singing: children can sing *Hey, ho! Nobody home* unaccompanied from memory, singing mostly in tune. They can reflect the character of the music when they sing. With appropriate leadership from the front or from within the group, they can maintain their part when singing the song as a two-part round.	Singing: children can partly sing the song following the shape of the tune with their voices, for example Line 1 and the last line will be more accurate. Lines 2 and 3 might still be quite 'pitchy'. They struggle to remember the unfamiliar words and unusual sentence structure, and rely on support from other strong singers in their group when singing the song as a two-part round.
Performing an instrumental beat: children sing and perform the steady beat using body percussion or an untuned percussion instrument confidently and accurately.	Performing an instrumental beat: children can sing and perform the steady beat on body percussion or on an untuned percussion instrument (their choice from a selection of drums, wood blocks, claves, tambourines, etc.).	Performing an instrumental beat: children may play the rhythm of the words on an untuned percussion instrument, finding this easier than maintaining the steady beat. They may need support/reassurance selecting an instrument to play.

Term 3 objective – June

Children sing in a four-part round accompanied with a pitched ostinato (repeating pattern).

What to observe:

As with singing in two parts, singing in four parts requires children to be very secure in singing the song from memory, fairly accurately. They need to understand how the round works and how the parts relate

to one another i.e. that the second part begins when Part 1 starts Phrase 2 of the song ('Meat, nor drink…'), then Part 3 begins when Part 2 starts Phrase 2 etc. When singing in four parts they need to be able to hold their own part and not be drawn onto any of the multiple other parts being sung by the other groups.

a) Singing the song: children are now singing in four groups. Notice which children in each group are ready to begin singing in time for it being their turn. Who can stay on their part? Who gets distracted by the other parts happening at the same time and thus get lost. Is anyone still struggling to remember the words or the melody?

b) Performing a pitched ostinato: the pitched ostinato is a short repeating pattern using notes – it requires not only concentration but good procedural knowledge. Children need to be able to sing and combine playing. Can the children play with a steady beat? With the correct notes and rhythm? Can they sing and play at the same time? Can they play with fluency while singing?

Best fit statements		
Working beyond (1)	**Working at (2)**	**Working towards (3)**
Singing: children sing *Hey, ho! Nobody home* confidently, expressively, and from memory. They can lead their group from the front, adding further interest such as changes of dynamics (volume) as appropriate, and given the note 'E', they may be able to provide an accurate 'off we go'.	Singing: children can sing *Hey, ho! Nobody home* confidently and accurately from memory. With appropriate leadership from the front or from within the group, they can maintain their part when singing the song in 4 groups (one group for each part of the 4-part round).	Singing: children know the song to some extent and, though they struggle to remember the unfamiliar words and unusual sentence structure, they can now add the 'Hey, ho! Nobody home' phrases largely accurately. They need support from other strong singers in their group when singing the song as a 4-part round.
Performing a pitched ostinato: children can accurately maintain a pitched ostinato (repeating pattern) to accompany the song on a tuned percussion instrument (e.g. xylophone, glockenspiel, or similar).	Performing a pitched ostinato: with a little support, children can maintain a pitched ostinato (repeating pattern) to accompany the song on a tuned percussion instrument (e.g. xylophone, glockenspiel, or similar).	Performing a pitched ostinato: children's playing of the pitched ostinato (repeating pattern) may be erratic rather than maintaining the sense of beat.

YEAR 6: Assessment guidance and best fit statements

By the end of Year 6, children can hold a part in three-part harmony, while dancing in time with the music, and each other. Children sing with a sense of ensemble.

Year 6 Progression snapshot lessons and teaching videos
Year 6 Progression snapshot assessment grid: Word | PDF
Song: *Throw, catch*

Term 1 objective – September

Learn the melody and dance steps. Combine singing and dancing.

What to observe:

Throw, catch is infectious in its energy and in many aspects is a very simple song – there aren't a lot of words, it is short in length, and it's extremely catchy. The song does have some challenges though: there are some big leaps in pitch in the verse melody; rhythms are syncopated (off-beat), which, for some children unfamiliar with these types of rhythms, may find a challenge.

a) Singing the song: can children accurately chant/sing the 'nana na na nana na' rhythms of the Chorus? Can they pitch the notes of the Chorus (which uses a very small set of notes) accurately? In the verse, can children pitch the three opening notes with accuracy? Who remembers to sing Lines 1 and 3 the same and Line 2 differently? Who is most secure with the teaching video and who can manage without, once the song is learnt?

b) Performing the actions: can children perform the dance moves on the beat, capturing the energy and enjoyment? Are they moving 'as one' group with a sense of ensemble? Who can accurately place the stamp on the first beat of the Chorus followed by the 'nana na na nana na' words?

Best fit statements		
Working beyond (1)	**Working at (2)**	**Working towards (3)**
Singing: children can sing *Throw, catch* in unison and from memory. They enjoy the syncopated rhythms and convey them with enthusiasm and energy. They learn words quickly and demonstrate vocal control and accuracy as the melody moves around (there are some big 'jumps'/intervals between notes).	Singing: children can sing *Throw, catch* in unison from memory, largely remembering the words and syncopated rhythms, singing with enthusiasm and energy. They sing the Chorus ('nana nana…') accurately, moving in step, and the verses largely with accuracy.	Singing: children can sing the song with enthusiasm and energy. They may remember the words to the verse and they roughly follow the pitch shape of the verse melody but the large leaps on the words 'Throw, catch' aren't pitched accurately. They have more success with the Chorus, which moves in step. Their singing may lack the syncopated 'bouncy' feel and they may struggle to articulate the fast rhythms of the Chorus.
Performing the actions: children sing and perform the dance moves easily, demonstrating a secure sense of beat and communicating the style and energy of the song.	Performing the actions: children can follow a leader demonstrating the dance, and move with a sense of beat, generally conveying the mood and energy of the song.	Performing the actions: children can perform some of the dance with support but may not move in time with the other children. They may struggle to sing and perform the dance moves at the same time.

Term 2 objective – February

Children sing the Chorus in two-part harmony, with dancing on the beat.

What to observe:

a) Singing the song –

- Melody: the melody of the song should now be very familiar. Can children accurately pitch the melody and perform the syncopated (off-beat) rhythms (if the children perform as in the teaching videos, the syncopated rhythms will be happening). Can singers convey the upbeat mood of the song? Is anyone confident to sing the 'off we go' given the starting note 'F' on a tuned instrument (e.g. xylophone, glockenspiel, piano app)?

- Harmony 1: can children copy Harmony 1 accurately using the teaching video? Without the video, can they sing the verse and jump up and find the harmony note at the start of the Chorus (as demonstrated in the video)? Once they get going singing the Chorus, can they stay on the harmony part without moving back to the tune? When singing in two parts, can they stay on their part without being drawn to the tune, or if singing the tune being drawn to the harmony?

b) Performing the actions: can children perform the dance moves on the beat, capturing the energy and enjoyment? Are they moving 'as one' group with a sense of ensemble?

Best fit statements		
Working beyond (1)	**Working at (2)**	**Working towards (3)**
Singing: children can sing the tune of *Throw, catch* from memory, unaccompanied (no backing track), reflecting the character of the song. They learn Harmony 1 quickly and demonstrate vocal control and accuracy. When singing Harmony 1 alongside the tune, they can hold their line without being drawn to the other part. Children provide confident leadership from within the class group and as a leader at the front of a group. They can play the starting note (F) on a tuned instrument (e.g. glockenspiel, chime bar, piano app) and sing an accurate 'off we go'.	Singing: children can sing the verse *Throw, catch* from memory, mostly correctly i.e. what they sing follows how it should sound. They can sing Harmony 1 in the Chorus with the teaching video and with appropriate leadership from the front and support from within the group. In the Chorus, they can mostly stay on their part without be drawn into the other group when singing in two parts with the performance track (it might be the tune or the harmony that they are singing).	Singing: children know the song, and sing with a good sense of its character. The pitching of the large leaps in the verse (between the words 'throw' and 'catch') is improving and they sing the 'nana nana…' phrases with some accuracy. They find it difficult to learn the harmony of the Chorus, and when singing in two parts, rely on support from other strong singers in their group.
Performing actions: children sing and perform the dance moves easily, demonstrating a secure sense of beat and communicating the style and energy of the song.	Performing actions: children can perform the dance moves and move with a sense of beat, generally conveying the mood and energy of the song.	Performing actions: following a leader, children can perform the dance, but may not move in time with the other children. They may struggle to sing and perform the dance moves at the same time.

Term 3 objective – June

Children sing the Chorus in three-part harmony, with dancing.

What to observe:

a) Singing the song: if the children have had regular practice, they should be familiar with both the melody and Harmony 1 parts, and will be able to perform unaccompanied (no tracks or instruments other than the given starting note 'F') with lots of confidence and reasonable accuracy of pitch and rhythm. Some children will have learnt Harmony 2 – they have more of a challenge when they come to sing in three parts, not having had much time to get to know this part. When listening back to the class performance in three parts, notice who sings the verse confidently together with the whole class. When they split into parts in the Chorus, who continues to sing their part with ease and who is finding it more difficult? How do the harmonies sound together? Can you manage to hear all three parts of the Chorus?

b) Performing the actions: can the children perform the dance moves on the beat, capturing the energy and enjoyment? Are they moving 'as one' group with a sense of ensemble?

Best fit statements		
Working beyond (1)	**Working at (2)**	**Working towards (3)**
Singing: children confidently sing *Throw, catch,* reflecting the syncopated (off-beat) character of the song. They demonstrate vocal control and accuracy. They learn Harmony 2 easily and can provide confident leadership, from within the class group and as a leader at the front of a group. They can be moved to join any group and accurately sing the melody, Harmony 1 or 2 part as needed. They can play the starting note (F) on a tuned instrument (e.g. glockenspiel, chime bar, piano app) and sing an accurate 'off we go'.	Singing: children confidently sing the tune (in the verse) with a strong sense of the pitch and rhythm. When they split into three parts, they rely on some support to find their harmony, however can mostly follow their line, singing with good character and expression.	Singing: children know the song and are singing confidently. The pitching of the verse and Chorus is accurate in places, as is the rhythm, but may lack some of the bouncy feel of the syncopation. They rely on support from other strong singers in their group when singing the song in three parts, and it may be appropriate to keep these children singing the tune in the Chorus.
Performing actions: children sing and perform the dance moves easily, demonstrating a secure sense of beat and communicating the style and energy of the song. They might devise suitable alternative moves and teach them to the other children or suggest other performance ideas.	Performing actions: children can perform the dance and move with a sense of beat, generally conveying the mood and energy of the song.	Performing actions: children can perform the dance, but may not move in time with the other children. They may struggle to sing and perform the dance moves at the same time.