





Music Progression Document

This is intended to be a spiral curriculum. Pupils should be taught National Curriculum objectives but should be supported to catch up.

End Points (Threshold Concepts)	Milestones					
	KS 1		Lower KS 2		Upper KS 2	
	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>Singing (This concept involves warmups, breathing, posture, dynamics, phrasing, context and vocal health)</p>	<ul style="list-style-type: none"> • Sing to an audience • Sing simple songs, chants and rhymes (e.g. Boom Chicka Boom) from memory, singing collectively and at the same pitch, responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in. • Begin with simple songs with a very small range, mi-so (e.g. Hello, How are You), and then slightly wider (e.g. Bounce High, Bounce Low). Include pentatonic songs (e.g. Dr Knickerbocker). • Sing a wide range of call and response songs (e.g. Pretty Trees Around the World) 	<ul style="list-style-type: none"> • Sing songs regularly with a pitch range of do-so with increasing vocal control. • Sing songs with a small pitch range (e.g. Rain, Rain Go Away), pitching accurately. • Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. crescendo, decrescendo, pause) 	<ul style="list-style-type: none"> • Sing a widening range of unison songs of varying styles and structures with a pitch range of do-so (e.g. Extreme Weather), tunefully and with expression. Perform forte and piano, loud and soft. • Perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders), including sign language. • Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. • Perform as a choir in school assemblies. 	<ul style="list-style-type: none"> • Continue to sing a broad range of unison songs with the range of an octave (do-do) (e.g. One More Day—a traditional sea shanty) pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo). • Sing rounds and partner songs in different time signatures (2, 3 and 4 time) (e.g. Our Dustbin) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony (e.g. Hear the Wind). • Perform a range of songs in school assemblies. 	<ul style="list-style-type: none"> • Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style. • Sing three-part rounds, partner songs, and songs with a verse and a chorus. • Perform a range of songs in school assemblies and in school performance opportunities. 	<ul style="list-style-type: none"> • Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style. • Continue to sing three- and four-part rounds (e.g. Calypso by Jan Holdstock) or partner songs, and experiment with positioning singers randomly within the group – i.e. no longer in discrete parts – in order to develop greater listening skills,

		from Rhythms of Childhood), to control vocal pitch and to match the pitch they hear with accuracy					balance between parts and vocal independence. <ul style="list-style-type: none"> • Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.
Listening (This concept involves learning to listen critically and gaining a deeper understanding of how music is constructed and the impact it can have on the listener)		<ul style="list-style-type: none"> • Listen to a variety of music of different styles and traditions such as: <ul style="list-style-type: none"> • Classical, • Blues • Pop • Samba • Move the body in different ways to a steady beat 	Listen to a variety of music of different styles and traditions, including <u>all</u> previous styles with the addition of: <ul style="list-style-type: none"> • 21st Century • 20th Century • Rock and Roll • Art Pop • Gamelan • Use simple musical vocabulary and the correct names for some musical instruments • Respect the opinions and 	<ul style="list-style-type: none"> • Listen to a variety of music from different styles and traditions, including <u>all</u> previous styles with the addition of: <ul style="list-style-type: none"> • Funk • Disco • Baroque • Romantic • Indian Classical • Talk about how music made me feel 	<ul style="list-style-type: none"> • Listen to a variety of music from different styles and traditions, including <u>all</u> previous styles with the addition of: <ul style="list-style-type: none"> • Early • Jazz • 90s Indie • Bhangra • Calypso • Use correct musical language to describe music • Listen to a live performance of music 	<ul style="list-style-type: none"> • Listen to a variety of music from different styles and traditions, including <u>all</u> previous styles with the addition of: <ul style="list-style-type: none"> • 90s Singer/ Songwriter • 80s Synth/ Pop • Drumming • Choral • Identify different instruments within a piece of music and talk about their properties or the family they belong to 	<ul style="list-style-type: none"> • Listen to a variety of music from different styles and traditions, including <u>all</u> previous styles with the addition of: <ul style="list-style-type: none"> • Romantic • 90s R&B • Tango • Folk • Identify the way a song is structured • Compare one piece of music to another

			<p>feelings of others</p>				
<p>Composing (This concept involves being creative; developing a familiarity with a range of styles and genres and developing a reliable musical memory to enable the recalling of melodic shapes, harmonic sequences, rhythmic patterns etc...)</p>		<ul style="list-style-type: none"> •Improvise simple vocal chants, using question and answer phrases. • Create musical sound effects and short sequences of sounds in response to stimuli, e.g. a rainstorm or a train journey. Combine to make a story, choosing and playing classroom instruments (e.g. rainmaker) or sound-makers (e.g. rustling leaves). • Understand the difference between creating a rhythm pattern and a pitch pattern. • Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns. Eg: a simple 4 beat rhythm using picture cards. • Use music technology, if available, to capture, change and combine sounds. • Recognise how graphic notation 	<ul style="list-style-type: none"> • Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch). • Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation. • Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces. • Use music technology, if available, to capture, change and combine sounds. 	<p>Improvise</p> <ul style="list-style-type: none"> • Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played in whole-class/group/individual/instrumental teaching), inventing short 'on-the-spot' responses using a limited note-range. <p>Compose</p> <ul style="list-style-type: none"> • Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi). • Compose song accompaniments on untuned percussion using known rhythms and note values. 	<p>Improvise</p> <ul style="list-style-type: none"> • Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato). • Begin to make compositional decisions about the overall structure of improvisations. Continue this process in the composition tasks below. <p>Compose</p> <ul style="list-style-type: none"> • Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions. • Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest and 	<p>Improvise</p> <ul style="list-style-type: none"> • Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments. • Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano). Continue this process in the composition tasks below. <p>Compose</p> <ul style="list-style-type: none"> • Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment. 	<p>Improvise</p> <p>Extend improvisation skills through working in small groups to:</p> <ul style="list-style-type: none"> • Create music with multiple sections that include repetition and contrast. • Use chord changes as part of an improvised sequence. • Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape. <p>Compose</p> <ul style="list-style-type: none"> • Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) and incorporate rhythmic variety and interest. Play this melody on available tuned percussion

		<p>can represent created sounds. Explore and invent own symbols, for example:</p> 			<p>paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars.</p>  <ul style="list-style-type: none"> • Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip. • Introduce major and minor chords. • Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work. <ul style="list-style-type: none"> • Capture and record creative ideas using any of: <ul style="list-style-type: none"> o graphic symbols o rhythm notation and time signatures o staff notation o technology. 	<ul style="list-style-type: none"> • Working in pairs, compose a short ternary piece. • Use chords to compose music to evoke a specific atmosphere, mood or environment. For example, La Mer by Debussy and The River Flows In You by Yiruma both evoke images of water. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book. • Capture and record creative ideas using any of: <ul style="list-style-type: none"> o graphic symbols o rhythm notation and time signatures o staff notation o technology. 	<p>and/or orchestral instruments. Notate this melody.</p> <ul style="list-style-type: none"> • Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. • Either of these melodies can be enhanced with rhythmic or chordal accompaniment. • Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.
<p>Musicianship (pulse/Beat,</p>		<p>Pulse/Beat</p> <ul style="list-style-type: none"> • Walk, move or clap a steady beat 	<p>Pulse/Beat</p> <ul style="list-style-type: none"> • Understand that the speed 	<p>Performing</p> <ul style="list-style-type: none"> • Develop facility in playing tuned 	<p>Instrumental Performance</p>	<p>Instrumental Performance</p>	<p>Instrumental Performance</p>

Rhythm and Pitch) performing and notation.

(This concept involves developing stagecraft, considering the programme, encouraging peer feedback, and seeking opportunities for collaboration)

with others, changing the speed of the beat as the tempo of the music changes.

- Use body percussion, (e.g. clapping, tapping, walking) and classroom percussion (shakers, sticks and blocks, etc.), playing repeated rhythm patterns (ostinati) and short, pitched patterns on tuned instruments (e.g. glockenspiels or chime bars) to maintain a steady beat.

- Respond to the pulse in recorded/live music through movement and dance, e.g. o Stepping (e.g. Mattachins from Capriol Suite by Warlock), o Jumping (e.g. Trepak from The Nutcracker by Tchaikovsky) o Walking on tiptoes (e.g. Scherzo from The Firebird Suite by Stravinsky).

of the beat can change, creating a faster or slower pace (tempo).

- Mark the beat of a listening piece (e.g. Bolero by Ravel) by tapping or clapping and recognising tempo as well as changes in tempo.

- Walk in time to the beat of a piece of music or song (e.g. La Mourisque by Susato). Know the difference between left and right to support coordination and shared movement with others.

- Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats.

- Identify the beat groupings in familiar music

percussion or a melodic instrument such as violin or recorder. Play and perform melodies following staff notation using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups (e.g. trios and quartets).

- Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C–D–E/do–re–mi (see illustration):



- Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases.

Reading Notation

- Introduce the staff, lines and spaces, and clef. Use dot notation to

- Develop facility in the basic skills of a selected musical instrument over a sustained learning period. This can be achieved through working closely with your local Music Education Hub who can provide whole-class instrumental teaching

- Play and perform melodies following staff notation using a small range (e.g. Middle C–G/do–so) as a whole-class or in small groups.

- Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. Identify static and moving parts. 27
- Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A).

Reading Notation

- Introduce and understand the differences between

- Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one staff 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.

- Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs (e.g. Yellow Submarine by The Beatles).

- Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra.

- Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies.


- Play a melody following staff notation written on one staff and using notes within an octave range (do–do); make decisions about dynamic range, including very loud (), very quiet (), moderately loud () and moderately quiet ().

- Accompany this same melody, and others, using block chords or a bass line. This could be done using keyboards, tuned percussion or tablets, or demonstrated at the board using an online keyboard.

- Engage with others through ensemble playing (e.g. school orchestra, band, mixed ensemble) with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords

		<p>Rhythm</p> <ul style="list-style-type: none"> • Perform short copycat rhythm patterns accurately, led by the teacher. • Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat. • Perform word-pattern chants (e.g. ca-ter-pil-lar crawl, fish and chips); create, retain and perform their own rhythm patterns. <p>Pitch</p> <ul style="list-style-type: none"> • Listen to sounds in the local school environment, comparing high and low sounds. • Sing familiar songs in both low and high voices and talk about the difference in sound. • Explore percussion sounds to enhance storytelling, e.g. o ascending xylophone notes to suggest Jack climbing the beanstalk, o quiet 	<p>that they sing regularly and listen to, e.g. o in 2 Maple Leaf Rag by Joplin o in 3 The Elephant from Carnival of the Animals by Saint-Saëns</p> <p>Rhythm</p> <ul style="list-style-type: none"> • Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion. • Create rhythms using word phrases as a starting point (e.g. Hel-lo Simon or Can you come and play?). • Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests. • Create and 	<p>show higher or lower pitch.</p> <ul style="list-style-type: none"> • Introduce and understand the differences between crotchets and paired quavers. • Apply word chants to rhythms, understanding how to link each syllable to one musical note. <p>• Use crotchet and quaver staff notation</p>	<p>minims, crotchets, paired quavers and rests.</p> <ul style="list-style-type: none"> • Read and perform pitch notation within a defined range (e.g. C–G/do–so). • Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble. 	<p>Reading Notation</p> <ul style="list-style-type: none"> • Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. • Understand the differences between 2/4, 3/4 and 4/4 time signatures. • Read and perform pitch notation within an octave (e.g. C–C'/do–do). • Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations. 	<p>or a single-note bass line</p> <p>Reading Notation</p> <ul style="list-style-type: none"> • Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests. • Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do). • Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations. • Read and play from notation a four-bar phrase, confidently identifying note names and durations.
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		<p>sounds created on a rainstick/shakers to depict a shower, o regular strong beats played on a drum to replicate menacing footsteps.</p> <ul style="list-style-type: none"> • Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum. <p>•Listen with respect when others are performing</p>	<p>perform their own chanted rhythm patterns with the same stick notation.</p> <p>Pitch</p> <ul style="list-style-type: none"> • Play a range of singing games based on the cuckoo interval (so-mi, e.g. Little Sally Saucer) matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track. • Sing short phrases independently within a singing game or short song. • Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands 				<ul style="list-style-type: none"> • Perform to the wider community • Transition project The end of Year 6 transition project provides a way to bring together what the pupils have learnt about reading notation, playing an instrument, composing melodies and singing as a class
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			<p>high/hands low).</p> <ul style="list-style-type: none"> • Recognise dot notation and match it to 3-note tunes played on tuned percussion, for example:  <ul style="list-style-type: none"> • Work as part of a group or ensemble • Give feedback to another performer • Follow a leader or conductor 				
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A good musician will have:

- A rapidly widening repertoire **National Curriculum National Curriculum Expectations** and distinctive **Above and beyond the national curriculum**
- A musical understanding underpinned by high levels of aural perception, internalisation and knowledge of music, including high or rapidly developing levels of technical expertise. **Steps to National Curriculum Cultural Capital**
- **Very good awareness and appreciation of different musical traditions and genres.**
- **An excellent understanding of how musical provenance - the historical, social and cultural origins of music - contributes to the diversity of musical styles.**
- **The ability to give verbal explanations, using musical vocabulary and terminology effectively, accurately and appropriately for the appropriate year group.**