



Milton Mount Primary School

Music Progression Document

EYFS, Key Stage 1 & Key Stage 2

(2024 – 2025)

Intent

At Milton Mount, we are MUSICIANS! We want to maximise every child's musical potential with an ambitious curriculum which provides them with engaging, immersive and exciting experiences and opportunities to listen, sing, perform and appraise music. We want our children to develop into and feel like confident, successful musicians; as performers through singing and playing a variety of instruments, as composers of their own pieces and as active listeners to both live and recorded music, introducing and exposing them to music of varying genres, styles and cultures from the past, present and around the world. Music increases children's listening and concentration skills (both in terms of oracy and communication), their creativity and decision-making abilities, as individuals and when working with others. They are continually encouraged to be reflective, exercise patience and determination and to have the feeling of success. This success is measured through a 'practise makes progress' approach and with the use of repetition to embed and consolidate skills and knowledge; children are successful as they can do what they do, at their ability, well and with pride. Whilst developing the core skills, knowledge and understanding of the curriculum is paramount for learning, instilling a life-long love, enthusiasm and appreciation of and for music is of just as much importance.

Do More

Through the 4 key areas of musicianship – singing, listening, composing and performing – the children are active and engaged learners throughout each lesson, bettering themselves as they make progress from their starting points, helping them to increasingly meet their potential and expectations. The playing of musical instruments is used as the vehicle to learning the relevant skills and knowledge for their year group, alongside the enjoyment of playing different instruments; the hope is then that children take their learning and passion further into external musical tuition.

Know More

Children learn about the interrelated dimensions of music (pitch, duration, dynamics, tempo, timbre, texture, structure) and musical notations through the carefully structured curriculum, which builds upon prior learning and deepens understanding when revisited. Reference is made to working wall displays to assist in recalling learning, too.

Remember More

Musical vocabulary is taught with Makaton signs to help all children access this learning, not just those with SEND. Prior knowledge is build upon through the use of repetition in terms of skills and knowledge, through the vocabulary discussed and the tasks being completed – a 'practise makes progress' approach. Lessons reference what has come before, including Sticky Starters, helping children to make connections with their learning.

Experience More

Each lesson, the children experience a variety of music through listening, singing and playing in the lessons, whilst developing their oracy and social skills, too. They have the opportunity for hands-on practical experiences of music from within their own lives, and within the local, wider and global community. The children then perform their work or songs within the school community. Visiting musicians and arts companies are invited in each year to share their talents and often leave the children in awe! Extra-Curricular opportunities are readily available with our KS2 Choir who regularly perform in the local area, as part of the Greensand Trust and further afield at The O2 in London as part of Young Voices. We also work alongside West Sussex Music to organise peripatetic teaching with individual or small-group lessons.

Consider More

The curriculum gives children many opportunities for choice with their learning, when listening and composing, often reasoning and justifying these choices both in terms of their learning and with their personal views. The children are encouraged to make links and question or respectfully challenge themselves and each other, continually reflecting on the music heard, played or composed.

Music Curriculum Map

	Unit 1 Autumn 1	Unit 2 Autumn 2	Unit 3 Spring 1	Unit 4 Spring 2	Unit 5 Summer 1	Unit 6 Summer 2
EYFS	Can you sing a familiar song?	Can you sing songs for the Christmas Play?	Can you explore different sounds?	Can you move to the music?	Can you use music and movement to tell a story?	Can you play in a band?

	Unit 1 Autumn 1 / Autumn 2	Unit 2 Autumn 2 / Spring 1	Unit 3 Spring 2 / Summer 1	Unit 4 Summer 1 / Summer 2
Year 1	How can you use percussion instruments to demonstrate pulse and rhythm?	How can you use sound to create a piece of music depicting dynamics and tempo?	How can you use percussion instruments and your voice for pitch?	How can you create a seaside soundscape?
Year 2	How can you use percussion instruments to depict the weather using duration?	How do you use symbols to show when to play? (Focus: Texture)	How do you organise sounds to compose a piece of music? (Focus: Structure)	How can you create a space soundscape with a melody? (Focus: Rhythm & Notation)

	Unit 1 Autumn	Unit 2 Spring	Unit 3 Summer
Year 3	Can you play BAG notes on the Recorder?	Can you compose and perform a piece using BAG notes on the Recorder?	Can you compose and perform a piece using the white notes (Cmajor/Aminor) on the keyboard?
Year 4	Can you compose and perform a piece using the Cmajor octave on a Glockenspiel/Chime Bar?	Can you compose a piece of electronic music?	Can you keep the beat of the Djembe drum?
Year 5	Can you read and follow music for the Boomwhackers?	Can you write the lyrics and compose a melody for a song about the rainforest? Keyboard - Structure and Texture	Can you play simple chords on the Ukulele?
Year 6	Can you perform songs using and changing between different chords on the Ukulele?	Can you compose a piece of film music to represent a scene for a nature documentary?	Can you compose a lyrical song about the end of primary school?

Early Years Music Opportunities – Based on Development Matters

The Early Years Music Curriculum is based on 4 areas of musical development: Hearing and Listening, Vocalising and Singing, Moving and Dancing and Exploring and Playing. Teaching and opportunities for exploration will be woven into the curriculum based on the termly topics and following children’s interests.

Hearing and Listening

3 and 4 year olds will be learning to: Listen with increased attention to sounds; Respond to what they have heard, expressing their thought and feelings		
A Unique Child	Positive Relationships	Enabling Environments
<ul style="list-style-type: none"> • Can identify and match an instrumental sound eg hear a shaker and indicate that they understand it is a shaker • Many influences may encourage children to associate music with ‘types’ of people and places. They may feel pressure to like and dislike certain genres of music or associate music as ‘music for boys , ‘music for girls’ • Match music to pictures/visual resources • Describes the sound of instruments eg scratchy sound, soft sound • Creates visual representation of sounds, instruments and pieces of music eg mark making to specific sounds or pieces of music 	<ul style="list-style-type: none"> • Play sound matching games eg play instruments that children can’t see and invite children to play a matching instrument or describe the instrument • Show pictures of instruments, bands, ensembles to accompany music played • Encourage children to listen to a wide range of music • Listen with children to a variety of sounds, talking about favourite sounds, songs and music • Invite children to play instruments and ask them and/or other children to describe the sound verbally or physically • Encourage children to listen carefully by guiding them to listen, play music and invite children to respond at specific times eg shake your hands when you hear a loud part • Ask children questions about the music eg what do you like about the music? What can you hear? • Invite children to create marks/symbols/pictures to pieces of music and instrumental sounds 	<ul style="list-style-type: none"> • Play, share and perform a wide variety of music and songs from different cultures and historical periods • Provide recording devices and invite children to be musical detectives to capture sounds into their recording devices, play them back as part of sound distinguishing games
Children in Reception will be learning to: Listen attentively, move to and talk about music, expressing their feelings and responses		
A Unique Child	Positive Relationships	Enabling Environments
<ul style="list-style-type: none"> • Thinks abstractly about music and expresses this physically or verbally eg ‘This music sounds like dinosaurs’ • Listens attentively to music. Can talk about changes in the music (loud/quiet, fast/slow) and patterns as a piece of music develops eg hears the chorus being repeated in a song 	<ul style="list-style-type: none"> • Discuss the music with children, invite them to describe the music and seek out their opinions and thoughts 	<ul style="list-style-type: none"> • Create a listening area and create a library of music that the children can choose from • Provide an insight into new musical worlds. Introduce them to different kinds of music from across the globe, including traditional and folk music • Invite children to select music to play at certain times in the day eg at snack time • Invite musicians in to play music to the children and talk about it

Vocalising and Singing

3 and 4 year olds will be learning to: Remember and sing whole songs; Sing the pitch of a tone sung by another person (pitch match); Sing the melodic shape (moving melody, such as up and down and down and up) of familiar songs; Create their own songs or improvise a song around one they know

Unique Child	Positive Relationships	Enabling Environments
<ul style="list-style-type: none"> Creates own songs, often with a real sense of structure eg a beginning and an end Sings an entire song eg nursery rhymes, songs from TV shows, songs from home Merges elements of familiar songs with improvised singing Creates sounds in vocal sound games Changes some or all the words of a song Has strong preferences for songs they like to sing or listen to 	<ul style="list-style-type: none"> When teaching songs to children be aware of your own pitch, children 's voices are higher so songs need to be pitched appropriately Play mouth exercise games and vocal warm up games before singing When supporting children to develop their singing voice use a limited range eg Rain, Rain uses a small pitch range compare to Hot Cross Buns Encourage children to use their singing voices when asked to sing loudly as they often shout Copy children's vocal sounds Be aware and value that children may use a varied range of tones in their home language and within their singing and vocal play Lower the volume of your own singing voice or stop singing so that you can listen carefully to how the children are singing Repeat songs; children learn through repetition 	<ul style="list-style-type: none"> Include children's favourite songs within singing times Create song stories with children - offer them the first line of a song and ask them to continue the song Invite children to suggest songs to sing in groups and value their ideas Play circle song games eg songs with parachutes, partnering songs eg Row, Row Invite a singing puppet that sings. Invite the children to be the puppet's singing voice

Children in Reception will be learning to: Sing in a group or on their own, increasingly matching the pitch and following the melody

Unique Child	Positive Relationships	Enabling Environments
<ul style="list-style-type: none"> Pitch matches ie reproduces with voice the pitch of a tone sung by another Able to sing the melodic shape eg up and down, down and up of familiar songs Joins in with call and response songs May enjoy performing, solo and or in groups 	<ul style="list-style-type: none"> Play pitch matching games eg hum or sing short phrases and invite children to copy you Use songs with and without words – children may pitch more easily using one-syllable words such as 'la' Sing call and response songs so that children can echo phrases of songs you sing Introduce new songs gradually and repeat them Sing slowly, children are likely to be listening to the words and the melody of the song 	<ul style="list-style-type: none"> Plan for both large and small group singing sessions. Hearing individual voices in large groups can be challenging Some children enjoy singing in a group, some prefer to listen of sing individually. Listen carefully and respectfully to children in their free play Offer opportunities for children to sing solo Invite children to share their songs with other children whether this is their own creation or songs from home Provide recording devices to allow children to record their own and other children's songs

Moving and Dancing

3 and 4 year olds will be learning to: Use large-muscle movements; Listen with increased attention to sounds

Unique Child	Positive Relationships	Enabling Environments
<ul style="list-style-type: none"> • Claps or taps to the pulse of the music they are listening to • Claps or taps to the pulse of the song they are singing • Physically interprets the sound of instruments eg tiptoes to the sound of the xylophone • Physically imitates the actions of musicians, eg pretends to play a guitar, piano, trumpet 	<ul style="list-style-type: none"> • Encourage children to move whilst playing instruments • Encourage children to listen carefully to the sound of an instrument and move in response • Join in with clapping or tapping to the song they are singing or music they are listening to 	<ul style="list-style-type: none"> • Make available a range of music so that children have opportunities to physically respond to different genres • Vary the instruments that you offer in the environment, observe how the children move while playing the instruments

Children in Reception will be learning to: Listen attentively and move to music; Watch and talk about dance and performance art, expressing their feelings and responses; Combine different movements with ease and fluency.

Unique Child	Positive Relationships	Enabling Environments
<ul style="list-style-type: none"> • Move to the sounds of instruments eg walks, jumps, hops to the sound of a beating drum • Combines moving, singing and playing instruments eg marching, tapping a drum while singing • Moves in time to the pulse of the music being listened to eg jumps in response to loud/sudden changes in the music • Choreographs own dances to familiar music, individually in pairs/small groups 	<ul style="list-style-type: none"> • Encourage children to sway, walk and play instruments whilst listening to music • Play movement and listening games that use different sounds for different movements eg creep to the sound of the maraca • Invite children to share their dance routines that they create either at home or to their friends 	<ul style="list-style-type: none"> • Create space and time for movement and music as often as possible • Present instruments in the environment • Observe children's movement responses to sounds • Offer opportunities for children to go to a live performance, such as a pantomime, play, music or dance performance • Provide related costumes, props, instruments for children to incorporate into their pretend play

Exploring and Playing

3 and 4 year olds will be learning to: Play instruments with increasing control to express their feelings and ideas

Unique Child	Positive Relationships	Enabling Environment
<ul style="list-style-type: none"> • Adds sound effects to stories using instruments • Leads or is led by other children in their music making ie being the conductor • Listens to their own music making and values it and responds to others in pair/group music making, (Suggestion record the music and include in the listening station) • Will experiment with different ways of playing instruments • Operates equipment such as CD players, keyboards • Plays instruments with control to play loud/quiet (dynamics), fast/slow (tempo) • Shows control to hold and play instruments to produce a musical sound eg holding a triangle in the air by the string with one hand and playing it with a beater in the other 	<ul style="list-style-type: none"> • Model your respect and care for the instruments • Invite children to create sound effects to accompany stories • Explore conducting games with the children: decide on a signal for start and stop eh hand gestures • Whilst playing with children, explore ways of extending the children’s musical ideas eg copy a child’s pattern and then add an idea of your own 	<ul style="list-style-type: none"> • Create environments that invite children to make music together • Offer a wide range of different instruments, from a range of cultures. This may include electronic keyboards, and musical apps on tablets • Explore enclosures for music making eg music making in dens/enclosed spaces • Experiment with different genres of music playing within the musical environment – observe carefully.

Children in Reception will be learning to: Explore and engage in music making and dance, performing solo or in groups

Unique Child	Positive Relationships	Enabling Environments
<ul style="list-style-type: none"> • Creates music based on a theme eg space. • Finds and records sounds using recording devices • Plays instruments (Inc imaginary ones such as air guitar) to match the structure of the music eg playing quietly at quiet parts • Keeps a steady beat whilst playing instruments • Taps rhythms to accompany words eg tapping syllables of names, objects, animals, planets, new vocabulary • Creates rhythms using instrument and body percussion • May play along to the beat of a song they are singing or music being listened to • May play along with the rhythm in music eg may play along with the lyrics in songs they are singing or listening to 	<ul style="list-style-type: none"> • Invite children to create a piece of music. You can use a theme eg Goldilocks and the three Bears or an element of music as a starting point eg loud/quiet (dynamics) • Play rhythm games eg tapping out the syllables of a child’s name • Invite children to play instruments one by one and encourage others to listen carefully and to describe the sound or move to the sound • Invite children to choose shapes to represent instruments eg circle to represent a tambourine. • Children can create visual patterns with the shapes that they can then play • Explore mark making to sounds. Invite children to draw to the sound of an instrument. Create visual patterns and invite children to ‘play’ it on instruments • Encourage children to replicate choreographed dances such as pop songs and traditional dances from around the world 	<ul style="list-style-type: none"> • Set up a music area with a selection of instruments. Invite children in small groups to create a piece of music. If revisited regularly children will become familiar with the activity and you may see children developing their own ideas • Where possible record children’s pieces, play them back to the children and include them in your listening station. • Offer instruments that lend themselves well to the activity you are exploring eg tapping instruments such as claves and drums are easier to use when exploring rhythm games.

Music Knowledge and Skills Progression

EYFS	
Development Matters (Early Years Non-Statutory Guidance)	
Three and Four-Year-Olds	<p>Communication and Language: Sing a large repertoire of songs.</p> <p>Physical Development: Use large-muscle movements to wave flags and streamers, paint and make marks.</p> <p>Expressive Arts and Design: Listen with increased attention to sounds; Respond to what they have heard, expressing their thoughts and feelings; Remember and sing entire songs; Sing the pitch of a tone sung by another person ('pitch match'); Sing the melodic shape (moving melody, such as up and down, down and up) of familiar songs; Create their own songs, or improvise a song around one they know; Play instruments with increasing control to express their feelings and ideas.</p>
Reception	<p>Communication and Language: Listen carefully to rhymes and songs, paying attention to how they sound; Learn rhymes, poems and songs.</p> <p>Physical Development: Combine different movements with ease and fluency.</p> <p>Expressive Arts and Design: Explore, use and refine a variety of artistic effects to express their ideas and feelings; Return to and build on their previous learning, refining ideas and developing their ability to represent them; Create collaboratively, sharing ideas, resources and skills; Listen attentively, move to and talk about music, expressing their feelings and responses; Sing in a group or on their own, increasingly matching the pitch and following the melody; Explore and engage in music making and dance, performing solo or in groups.</p>
Early Learning Goal – ELG (EYFS Statutory Framework)	
Reception	<p>Expressive Arts and Design - Being Imaginative and Expressive: Sing a range of well-known nursery rhymes and songs; Perform songs, rhymes, poems and stories with others, and (when appropriate) try to move in time with music.</p>
EYFS General Provision	
<p>*The use of songs to support understanding and help commit new concepts to memory (e.g. 5 Little Ducks for subtraction)</p> <p>*The children orally recall short poems by heart and perform with actions</p> <p>*The children have access to a Music Area in the outdoor provision. This includes a range of tuned and un-tuned percussion and other noise making resources that they can explore. There are pictures around of different nursery rhymes to inspire them to choose a song to sing or make music to. Vocabulary is added to ensure the adults in the setting expose children to a range of music vocab.</p> <p>*The children listen to music from around the world (a country per week) and make both personal links and introduce to other cultures.</p> <p>*The children follow Funky Fingers/Dough Disco videos with a range of different well-known nursery rhymes/popular songs.</p>	

Key Stage 1

	Pupils should be taught to: <ul style="list-style-type: none"> • use their voices expressively and creatively by singing songs and speaking chants and rhymes, • play tuned and untuned instruments musically, • listen with concentration and understanding to a range of high-quality live and recorded music, • experiment with, create, select and combine sounds using the interrelated dimensions of music. 	
	Year 1	Year 2
Singing	<ul style="list-style-type: none"> • Sing simple songs, chants and rhymes 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, and then slightly wider. Include pentatonic songs. • Sing a wide range of call and response songs, to control vocal pitch and to match the pitch they hear with accuracy. 	<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, 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)
Listening	<ul style="list-style-type: none"> • Listen for different types of sounds. • Know how sounds are made and changed. • Listen to a piece of music, describing if it is fast or slow, happy or sad <p>All Year Groups</p> <ul style="list-style-type: none"> • Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing, and playing. • Listen to recorded performances. • Experience live music making in and out of school. 	<ul style="list-style-type: none"> • Listen carefully and recall short rhythmic and melodic patterns. • Know music can be played or listened to for a variety of different purposes (in history/different cultures). • Describe how an instrument has been used to represent a sound or object (e.g. a flute for a bird or a drum for thunder). <p>All Year Groups</p> <ul style="list-style-type: none"> • Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing, and playing. • Listen to recorded performances. • Experience live music making in and out of school.
Composing	<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. • Use music technology, if available, to capture, change and combine sounds. • Recognise how graphic notation can represent created sounds. Explore and invent own symbols. 	<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>Musicianship</p>	<p>Pulse/Beat</p> <ul style="list-style-type: none"> Walk, move or clap a steady beat 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. <ul style="list-style-type: none"> Stepping (e.g. <i>Mattachins</i> from <i>Capriol Suite</i> by Warlock), Jumping (e.g. <i>Trepak</i> from <i>The Nutcracker</i> by Tchaikovsky) Walking on tiptoes (e.g. <i>Scherzo</i> from <i>The Firebird Suite</i> by Stravinsky). <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. <ul style="list-style-type: none"> ascending xylophone notes to suggest Jack climbing the beanstalk, quiet sounds created on a rainstick/shakers to depict a shower, regular strong beats played on a drum to replicate menacing footsteps. Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum. 	<p>Pulse/Beat</p> <ul style="list-style-type: none"> Understand that the speed of the beat can change, creating a faster or slower pace (tempo). Mark the beat of a listening piece (e.g. <i>Bolero</i> 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. <i>La Mourisque</i> 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 that they sing regularly and listen to <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 Si-mon 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 perform their own chanted rhythm patterns with the same stick notation. <p>Pitch</p> <ul style="list-style-type: none"> Play a range of singing games based on the cuckoo interval (<i>so-mi</i>, e.g. <i>Little Sally Saucer</i>) 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 high/hands low). Recognise dot notation and match it to 3-note tunes played on tuned percussion
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Key Stage 2

Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory.

Pupils should be taught to:

- play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression
- improvise and compose music for a range of purposes using the inter-related dimensions of music
- listen with attention to detail and recall sounds with increasing aural memory
- use and understand staff and other musical notations
- appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians
- develop an understanding of the history of music.

	Year 3	Year 4	Year 5	Year 6
Singing	<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, tunefully and with expression. • Perform forte and piano, loud and soft. • Perform actions confidently and in time to a range of action songs. • 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), 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) and begin to sing repertoire with small and large leaps, as well as a simple second part to introduce vocal harmony. • 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 or partner songs, and experiment with positioning singers randomly within the group in order to develop greater listening skills, balance between parts, and vocal independence. • Perform a range of songs as a choir in school assemblies, school performance opportunities, and to a wider audience.
Listening	<ul style="list-style-type: none"> • Describe different purposes of music in history/ other cultures. • Use relevant musical vocabulary (e.g. pitch, rhythm, tempo and pulse) when talking about the elements of music within a piece. • Recognise changes in the music using word like 'pitch' (high/low), 'timbre' (sound quality), 'dynamics' (loud or soft) and 'tempo' (fast or slow). 	<ul style="list-style-type: none"> • Describe different purposes of music in history/other cultures. • Know that sense of occasion affects performance. • Describe and compare and then evaluate different kinds of music using appropriate musical vocabulary. • Describe how a piece of music makes them feel, making an attempt to explain why. Recall sounds with increasing aural memory. 	<ul style="list-style-type: none"> • Describe different purposes of music in history/other cultures. • Use musical vocabulary to explain some of the reasons why a piece of music might have been composed. • Explain how different musical elements (pitch, tempo, rhythm, melody and dynamics) have been used to create mood and effects. 	<ul style="list-style-type: none"> • Describe different purposes of music in history/other cultures. • Use increased aural memory to recall sounds accurately. • Describe how music can be used to create expressive effects and convey emotion. • Identify and explore the relationship between sounds and how different meanings can be expressed through sound and music.

<p>Composing</p> <ul style="list-style-type: none"> • Improvise • Compose 	<p>Improvise</p> <ul style="list-style-type: none"> • Become more skilled in improvising (using voices, tuned and untuned percussion, and instruments), inventing short 'on-the-spot' responses using a limited note-range. • Structure musical ideas (e.g. using echo or question-and-answer phrases) to create music that has a beginning, middle, and end. Pupils should compose in response to different stimuli e.g. stories, verse, images (paintings and photographs), and musical sources. <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. <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 paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars. • Explore developing knowledge of musical components by composing music to create a specific mood e.g. creating music to accompany a short film clip. • Introduce major and minor chords. • Include instruments played in wholeclass/group/individual teaching to expand the scope and range of the sound palette available for composition work. • Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, staff notation, technology. 	<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). <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. • Working in pairs, compose a short ternary piece. • Use chords to compose music to evoke a specific atmosphere, mood, or environment. 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: graphic symbols, rhythm notation and time signatures, staff notation, technology. 	<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 and/or orchestral instruments. Notate this melody. • 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.
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<p>Performing</p>	<p>Instrumental</p> <ul style="list-style-type: none"> • Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. • Play and perform melodies following staff notation using a small range (e.g. do-mi or C-E). • Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi. • Individually copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases. <p>Reading Notation</p> <ul style="list-style-type: none"> • Introduce the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch. • 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>Instrumental</p> <ul style="list-style-type: none"> • Develop facility in the basic skills of a selected musical instrument over a sustained learning period. • Play and perform melodies following staff notation using a small range (e.g. Middle C–G/do–so). • Perform in two or more parts from simple notation using instruments played in whole-class teaching. Identify static and moving parts. • Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A). <p>Reading Notation</p> <ul style="list-style-type: none"> • Introduce and understand the differences between minims, crotchets, paired quavers, and rests. • 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>Instrumental</p> <ul style="list-style-type: none"> • Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one stave and using notes within the Middle C–C'/dodo 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. • 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. <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>Instrumental</p> <ul style="list-style-type: none"> • 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 (ff), very quiet (pp), moderately loud (mf) and moderately quiet (mp). • 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 with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line. <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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The Development of SMSC and the Promotion of British Values in the Music Curriculum

<p>Spiritual Children</p> <ul style="list-style-type: none"> • demonstrate they are reflecting on their experiences and learning from reflection. • show they understand human feelings and emotions and how these affect others e.g. enjoyment, disappointment when creating and listening to music. • respect others e.g. feedback from peers, coaches or teacher when evaluating performances. • accommodate difference and enable others to succeed following performances. • ask questions, offer ideas and make connections. • display creativity and imagination in developing their music. • are encouraged to express their feelings and where they are sensitive about this, have their confidence nurtured in a supportive environment. 	<p>Moral Children</p> <ul style="list-style-type: none"> • model positive relationships and interactions e.g. fairness, integrity, respect for people, resolution of conflict when working in groups. • recognise and respect rules and codes and demonstrate ‘good’ audience etiquette. • demonstrate self- discipline and recognise that application is needed to achieve when learning an instrument. • show an interest in investigating and offering reasoned views about moral and ethical issues e.g. musical evolution of instruments and styles, and musical heroes. • engage in critical discussions of and reflect on musical performances and dramas/presentations from other children and also visiting professionals. • assess and evaluate their and others’ work fairly and respectfully.
<p>Social Children</p> <ul style="list-style-type: none"> • work well co-operatively and collaboratively in activities and performances, taking responsibility for their learning progress and outcomes. • demonstrate personal qualities such as resilience, thoughtfulness, honesty, respect for difference and independence. • participate in school and wider community events e.g. carols at our local care home, Young Voices at The O2 and within The Greensand Trust. • demonstrate leadership skills in musical group activities. • address their individual abilities and strengths and build upon these collaboratively. • express their feelings sensitively with an awareness of the needs of others. 	<p>Cultural Children</p> <ul style="list-style-type: none"> • listen to, discuss and use instruments from a variety of different countries and cultures, reflecting the world we live in and our own community. • experience different cultures through live music e.g. visits from musical groups. • recognise musical talents in ourselves and others. • respect and appreciate how cultures around the world have contributed to the development of current popular musical styles. • incorporate different musical influences in their own composition.
<p>British Values</p> <p>Lessons provide opportunities for children to express themselves freely, forming opinions about music they will listen to, in composition and performing tasks.</p> <p>Children have the opportunity to express their opinions and these are respected by others.</p> <p>There may be votes to verify which piece of music they wish to listen to, or which songs they wish to perform in lessons, assemblies and concerts.</p> <p>Children are taught how to be an appreciative and supportive audience who listen attentively whilst others perform. They are encouraged to respect everyone’s abilities and performances during lessons and give feedback sensitively and respectfully.</p> <p>Children listen to and learn about the use of music of other faiths and cultures. They compare similarities and differences between music in a variety of times and cultures and reflect on, respect and celebrate differences between themselves and others.</p>	

Music Vocabulary Progression

	EYFS (introduction)	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Singing	<ul style="list-style-type: none"> • Music • Nursery Rhyme • Sing • Song • Tune 	<ul style="list-style-type: none"> • Song • Chant • Rhyme • Range • Call and Response • Direction 	<ul style="list-style-type: none"> • Crescendo • Decrescendo • Pause 	<ul style="list-style-type: none"> • Unison 	<ul style="list-style-type: none"> • Rounds • Partner Song • Harmony 	<ul style="list-style-type: none"> • Verse / Chorus 	
Listening	<ul style="list-style-type: none"> • Like/Dislike • Environment • Nature • World 	<ul style="list-style-type: none"> • Period • Baroque • Classical • Romantic • 20th/21st Century • Mood / Feelings 	<ul style="list-style-type: none"> • Genre / Style • Representation • Purpose 	<ul style="list-style-type: none"> • History • Culture 	<ul style="list-style-type: none"> • Occasion 		
Composing	<ul style="list-style-type: none"> • Story • Mood • Character 	<ul style="list-style-type: none"> • Improve • Question and Answer • Invent • Recall • Soundscape / Storytelling • Pattern • Graphic Notation • Pictures & Symbols 	<ul style="list-style-type: none"> • Non-Musical Stimulus • Dot Notation • Stick Notation • Technology - Capture, Change, Combine 	<ul style="list-style-type: none"> • Legato - Smooth • Staccato – Detached • Finished/Unfinished • Major / Minor Chords 	<ul style="list-style-type: none"> • Pentatonic Scale 	<ul style="list-style-type: none"> • Melodic Shape 	
Musicianship Musical Features & Notation	<ul style="list-style-type: none"> • Beat • Pulse • Rhythm • Voice • Body • Instrument • Percussion • Lyrics • Tempo – Fast/Slow • Dynamics – Loud/Soft • Pitch – High/Low • Tap • Bang • Strum • Shake • Jingle • Band • Orchestra • Group • Brass • Percussion • String • Woodwind • Conductor • Tuned/Un-tuned 	<ul style="list-style-type: none"> • Beat / Pulse • Steady • Tempo - Fast/Slow • Body Percussion • Percussion Instruments • Tuned / Untuned Percussion • Rhythm • Syllable • Ostinati • Quaver/High/Low • Dynamics - Loud/Soft 	<ul style="list-style-type: none"> • Tempo - Pace • Beat Grouping • Wordphrase Rhythms • Crotchet • Quaver • Crotchet Rest • Note Values • Duration • Melodic Phrases • Structure • Syncopation • Technology • Capture • Change • Combine 	<ul style="list-style-type: none"> • Rising & Falling • Echo • Drone • Texture - Unison, Layered, Solo • Forte - Loud • Piano - Quiet/Soft • Allegro - Fast • Adagio - Slow • Crotchet • Quaver Pair • Minim • Rest • Lines and Spaces • Clef • Timbre - quality of sound • Time Signature • Left and Right • Recorder • Head, Middle, Foot Joint • Mouth Piece • Keyboard • C and Am 	<ul style="list-style-type: none"> • Accelerando - Getting Faster • Rallentando - Getting Slower • Repetition • Contrast • Crescendo - Getting Louder • Decrescendo - Getting Softer • Rhythmic Scores • Semibreve • Semiquaver • Glockenspiel/Chime Bar • Djembe Drum • Bass, Open, Mute Tone • Curve • Position • Rim • Technology • Electronic • Beats Per Minute (BPM) • Synths/Synthesizer 	<ul style="list-style-type: none"> • Simple / Compound Time • Syncopation • Diatonic Scale • Ternary Form • Triads • Chord Progression • Fortissimo - Very Loud • Pianissimo - Very Quiet • Mezzo Forte - Moderately Loud • Mezzo Piano - Moderately Quiet • Time Signature 2/4,3/4,4/4 • Boomwhacker • Ukulele • Head(stock), Tuner, Nut, Fret, Fret Space, Fretboard, Neck, Body, Sound Hole, Bridge, Saddle • Strum • Pluck • C, F, Am and G Chords 	<ul style="list-style-type: none"> • Leitmotif • Diegetic & Non-Diegetic Music • Suspense • Contrast
Performance	<ul style="list-style-type: none"> • Actions • Makaton • Communication • Perform • Audience 	<ul style="list-style-type: none"> • Movement • Dance • Follow • Conductor • Actions • Audience 		<ul style="list-style-type: none"> • Melody and Accompaniment • Finger placement 	<ul style="list-style-type: none"> • Duet • Octave • Ensemble 		