



Progression of Knowledge and Skills in Music

	EYFS	Y1	Y2	Y3	Y4	Y5	Y6
<p>Singing and Aural Memory</p> <p>(controlling sounds using the voice, and developing aural memory and musicianship through singing)</p>	<p>Join in with singing. Songs with question and answer, call and response. Use thinking, speaking, singing and whispering voice. Singing between range from C to C. Sing phrases at the end of a song.</p>	<p>Posture. Chanting rhymes. Echo songs. Imitate and develop control over pitch and pitch matching. Control voice at high, low and middle level. Start to show character in voice. Singing in a round. Build on repertoire of playground songs and games. Act the song characters. Range mi- so. Perform short copycat rhythm patterns accurately, led by teacher. Perform short repeating rhythm patterns (ostinato) in time and perform word-pattern chants. Create, retain and perform their own rhythm patterns.</p>	<p>Songs at pitch in range do – so. Begin to sing in tune and learn new songs in phrases. Breathing in phrases and contrast dynamics and tempo. Understand the importance of warming up the voice. Make and control long and short vocal sounds. Recall short melodic patterns. Use voice to show character. Describe features of good singing. Round singing in two-parts. Use voice creatively when singing songs and speaking chants and rhymes. Develop a sense of accent. (JM L2 p152). Sing short phrases independently.</p>	<p>Pitch range do – so. Develop phrasing and know the importance of good breathing technique and warm-ups for controlled singing. Maintain a part in round singing in 3 and 4 parts. Clap missing motifs from songs. Sing songs from memory.</p>	<p>Pitch range do – do. Sing in tune, breathe and pronounce well. Relaxed jaw and shoulders. Sing 4 part-rounds and part-singing with simple 2nd part or ostinato. Learn and lead vocal warm ups. Sing songs from memory. Control dynamics and pitch. Know vocabulary associated with the form of a song: intro, verse, chorus, bridge, outro. Following direction, gain control over crescendo and decrescendo. Repertoire with small and large leaps.</p>	<p>Pitch range towards full diatonic scale in different keys. Two-part singing. Learn songs by heart to perform to a large audience. Singing for enjoyment. Carols and campfire songs. Develop confidence in voice projection and ability to sing in an appropriate style. Control breathing and expression. Clear diction. Hold part in 8 part round singing.</p>	<p>Pitch range full diatonic scale in different keys. Two and three-part singing. Hold a harmony part. Lead singing games and songs confidently. Engage with an audience when singing. Round singing in multiple parts. Control emphasis and accent. Drones and melodic ostinati (riffs) to accompany singing. Develop awareness of own singing range. Develop vocal independence, holding a part individually.</p>
<p>Playing</p> <p>(Controlling sounds using body percussion and instruments)</p>	<p>Control over stop and start making sound. Play untuned percussion along with pulse and begin to play rhythms. Copy rhythms and actions with body percussion and instruments. Use a range of instruments.</p>	<p>Posture. Play untuned percussion to accompany singing. Play rhythms including ti ti and ta. (making and controlling long and short sounds. Choose correct instruments for long and short sounds. Leading others in copying pulse patterns and rhythms. Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. Play short, pitched patterns on tuned instruments.</p>	<p>Make and control long and short sounds using instruments, playing by ear. Control instruments so that they sound as they should. Recall short rhythmic patterns. Chime bars and glockenspiels for repeated pattern (ostinato) on 2 or 3 notes. Clap or tap a missing motif. Respond to tempo changes. Understand that the speed of the beat can change.</p>	<p>Begin to learn the descant recorder. Know notes B, A, G, E and Low D. More able, learn high C and D. Play recorder repertoire on glockenspiel. Connect phrasing in singing with breathing and phrasing in recorder playing. Work on tone production. Begin to learn efficient ways to practise and improve memory: learn about focus, repetition and recall. Be able to play short tunes on the recorder.</p>	<p>Begin to learn the ukulele and the flute. Develop a clear tone on the flute. Consolidate the recorder and glockenspiel. Consolidate names of unpitched percussion instruments. Sustain a rhythmic ostinato, drone or melodic ostinato (riff) on an instrument. Be able to improvise on a limited range of pitches on these instruments, using legato and staccato. Be able to copy short melodic phrases on up to 5 notes e.g. on C, D, E G, A</p>	<p>Be able to play 2 chords on the ukulele. Introduce the chords C, G, Am and F. Work on good tone production on recorder and articulation (slurs). Chords on glockenspiel and keyboard, C and G. Explore, combine (layer) and control sounds and tones of unpitched percussion. Play music with different time signatures and stress first beat of a bar. Playing by ear on recorder and glockenspiel.</p>	<p>Ukulele chords C, G, F. Am. More able learn D, Em. Chords on keyboard C, G, F. Consolidate recorder. Know and understand practice skills for improvement. Appraise own pulse, dynamics and tone increasingly when playing. Harmonise a melody using chords I and V. Phrasing and articulation (legato and staccato).</p>
<p>Movement, Ensemble and Personal Development</p> <p>(Performing with others)</p>	<p>Begin to move in time to music, marching, jumping, patting, stamping, skipping, hopping, clapping, clapping.</p>	<p>Basic posture with relaxed shoulders. Step forward, step back in a circle. Concentric circles in dance (inner and outer circles) Opposite lines. Be aware of position of body in relation to and when</p>	<p>Move in time with the pulse of the music, increasing and decreasing in tempo. Walk in line with partner, create a bridge. Rhythmic and expressive movement. Perform in ensembles with instructions from a leader and lead others in start and</p>	<p>Conducting in 4/4 time. Maintain good posture when playing the recorder. Be aware of others when rehearsing and performing e.g. sharing a music stand. In ensemble, start and</p>	<p>Know and maintain good posture when singing and playing instruments. Play and perform to an audience. Perform and entertain an audience at Harvest Tea, in carol</p>	<p>Perform at the 02. Learn choreography for songs. Opportunity to play in a band. Recorder playing in 2 parts. Keeping a steady pulse when performing with others</p>	<p>Create and perform own choreography to music. Take the lead in a group while singing, playing or moving to music. Maintain a rhythmic accompaniment. Playing pitched percussion in parts</p>

	Follow in a spiral. Change direction in a circle. Move with a partner in a circle. Perform in Christmas play.	performing with others. Respond to different styles of music in movement. Conducting in 2/4 (march) and ¾ (waltz). Round singing in 2-parts. Perform in Christmas play.	finish. Dance the Hornpipe. Dance in character to music. In circle dances, change direction to mark a new phrase. Learn and perform new songs for a show. Take solo and leading roles in the Christmas production.	finish recorder pieces together in time. Play in trios and quartets . Perform short pieces in an ensemble to small and large audiences. Take part in an instrumental concert and Christmas production. Sing in a carol concert. Symphony orchestra concert.	concert and Christmas production. Reflect on features of teamwork and sensitivity towards others in creating a good performance. Perform in two or more parts. Maintain a steady beat when following simple rhythmic scores, achieving a sense of ensemble and rhythmic texture.	and increasing awareness of others in ensemble. Understanding of music as means of expression for expressing and communicating feelings and emotion.	with counter rhythms (canon). Solo and leading roles end of term productions. Develop preferences for genres and favourite pieces. Express artistic voice. Position singers in parts randomly within a group to develop better listening skills, vocal independence and balance between parts.
Improvising and Composing (Creating and exploring sounds and use of music technology)	Improvise pulse and rhythm movements and patterns using voice, body and untuned percussion. Vary pitch with voice or show with pitch action on 3 levels.	Improvise rhythms using body and untuned percussion. Know how sound is created: scraped, tapped, blown, plucked and start to develop preferences. Choose instruments for their different sound qualities. Improvise pitch movements. Improvise simple vocal chants, using question and answer phrases. Create musical sound effects and short sequences of sounds in response to stimuli eg a rainstorm or a train journey. Combine to make a story, choosing and playing instruments. Invent, retain and recall rhythm and pitch patterns, performing for others, taking turns. Explore percussion sounds to enhance story-telling eg ascending pitch, soft drum beats for footsteps.	Build on ideas from improvising to rehearsal and then to composition. Select and improvise short sequences of long and short sounds and rhythmic patterns. Start to improvise and compose music using two notes, creating a melody. Improvise methods for pulse and rhythm matching. Carefully choose and order sounds to achieve an effect (beginnings and endings – eg long and short). Use pitch and dynamic changes to communicate an idea. Compose a piece in a small group that includes a melody on pitched percussion made up of 2 or 3 notes, and added sounds to create texture. Create music in response to a non-musical stimulus (eg a storm, a car race or a rocket launch). Work with a partner to improvise simple question and answer phrases creating musical conversation.	Improvise short rhythmic patterns on the recorder. Compose short tunes on the recorder using two or three notes. Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes. Compose short tunes using quavers, crotchets and minims. Compose a short piece with ABA structure or AABA (Hot Cross Buns). Compose song accompaniments on untuned percussion using known rhythms and note values .	Improvise repeated patterns. Explore elements of dynamics, texture and timbre through improvisation and composition. Compose and record a whole class or group song. Build up layers of sound in compositions: melody, pulse, rhythm. Choose sounds to communicate ideas, thoughts and feelings. Use music software to explore sounds and how to layer them. Create a drum beat and record it. Choose an instrument to play the melody on software. Combine known rhythmic notation with letter names to create short pentatonic phrases. Sing and play these phrases.	Improvise a repeated pattern for an accompaniment and over a drone and groove , using melodic instruments and responding to the beat. Improvise a melodic phrase within a structure. Refine and improve compositions eg by altering tempo. Include unpitched and pitched percussion in compositions and variety of devices including melody, rhythm and chords. Use software to create music in three layers. Record and save. Explore ABA and AABA structures in compositions and ternary form. Create own song (rap). Use chords to compose music to evoke a specific atmosphere, mood or environment.	Without teacher's guidance, select sounds to convey an idea in composition using music tech. Compose a song in a group using structure (e.g. intro verse chorus) and compose a melody on five notes. Awareness of major or minor key (C or Am). Use chords I and V for harmony. Improvise an ostinato (riff). Use chords in a blues composition. Develop confidence in use of software for composition. Create accompaniments for tunes using drones and ostinato. Use triads in compositions. Apply knowledge when composing. Record own compositions. Create a soundscape to convey a place and mood. Create music with multiple sections that include repetition and contrast. Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.
Notation and the Inter-related dimensions of music	Use hearts to represent beats. Pulse, rhythm, pitch, rest, loud and soft or quiet, fast and slow, tempo, (long and short). Pitch at 2 levels.	Arrows for direction of pitch change. Pitch at 3 levels. Show pitch difference with a pitch action. Staircase, ladder. Stave. Hearts with crosses for pulse and rhythm. Diagonal lines for pitch, symbols above, on and below lines for pitch. Te te and ta for rhythm stick notation. Describe sounds as high/ low, long/ short and loud/ quiet. Dot notation. Understand the difference between a pitch and rhythm pattern. Recognise how graphic notation can represent created sounds. Explore and invent own symbols.	Hand signals for pitch change on 2 notes (so and mi). Make own symbols using graphic scores. Stick symbols for duration. Dot notation for pitch. Match it to 3-note tunes on tuned percussion. Start to recognise basic formal notation for quavers (te te), crotchets (ta), crotchet rests and minims (ta-a). Use sticks to create and record own rhythm patterns. Investigate tempo and timbre (sound quality). Awareness of pitch on a stave (5 lines). Understand that notated music is written in "lines" and idea of "phrasing". Introduce texture	Begin to recognise B, A and G in the treble clef on the stave. Recognise line and space notes. Read low E and D. Be aware of steps and leaps in pitch. Recognise symbols for quavers, crotchets and minims and know relative duration. Know symbol for a rest. Introduce dotted minims, bar lines and time signatures. Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes. Phrasing. Structure and form: call and response,	Introduce semi-breves. Know terms: dynamics, texture and timbre. Consolidate stave notation for duration and pitch. Begin to sight read in treble clef. Symbols for crescendo and diminuendo, piano and forte. Italian words: allegro, presto, largo, andante. Structure and form: rounds and partner songs, repetition and contrast. Duet, melody and accompaniment. Pentatonic scale, major and minor tonality. Getting faster(accelerando) getting	Silence and rests. Semibreve rest. Sight-read short pieces with B, A and G. Start to name notes in the treble clef including G, A, B, E and D. Staccato, legato. Symbols for unpitched percussion and read from graphic scores for unpitched percussion. Introduce chord notation. Bar lines: strong and weak beats. mf and mp. Structure and form: verse and chorus form, music with multiple sections in 3 and 4 parts. Ternary form.	Syncopated and swung rhythms. Emphasis and stress. Build on chord and rhythm notation. Read, write and play from stave and graphic notation. Awareness of time signatures: 2/4, ¾, 4/4. Know and use standard notation to play and record own music and ideas. Simple and compound time. Sharps and flats. Read from a "dynamic score" and create of score of dynamics. Structure and form: ternary form, music with multiple sections. Triads, chord progressions. Music in multiple parts. Simple and

			(layers of sound). Visual symbols for crescendo, decrescendo, pause.	echo, ostinato. Downbeats, fast (allegro), slow (adagio). Loud (forte) quiet (piano).	slower (rallentando), bar, metre. Legato (smooth) Staccato (detached).	Fortissimo, pianissimo, mezzo forte, mezzo piano. Time signatures. Understand difference between 2/4 $\frac{3}{4}$ 4/4. Semiquavers, semibreves. Sight read short rhythmic phrases.	compound time. Revision of semiquavers, semibreves, rests.
Listening and Appreciating (appraising, evaluating and using musical vocabulary)	What makes a performance “musical”? How does a piece of music make you “feel”? Describe music as fast, slow, happy, sad. Music from long ago and modern music. How is the music being made - by one instrument or more than one instrument?	Explore differences between styles eg opera and musical theatre, and preferences. What do they like and what don't they like about the music? Evaluate own performance. Express feelings and mood of music. High and low. Songs have a verse and a chorus. Hear phrases of call and response in music. Identify texture- one sound or several sounds?	Respond to pitch changes heard in short melodic phrases indicating with actions (stand up/ sit down, hands high/ hands low). Identify the pulse in music. Identify beat groupings in familiar music. Describe changes in timbre: smooth, crisp, scratchy, rattling, tinkling etc. dynamics: loud and quiet. Tempo: fast and slow and pitch : high and low, duration: long and short (rhythm). Start to recognise different instruments by their sound quality. Know that music can be played or listened to for a variety of purposes. Describe their own music and others' using musical vocabulary. Begin to describe the style of music and the story in music.	Evaluate trip to symphony orchestra concert referring to orchestra families and preferences. <i>Symphony</i> . Articulate how music makes them feel and reasons for this using musical vocabulary and references to instruments. Distinguish between different instruments through their timbre. Evaluate own and others' performances using vocabulary: pitch, pulse, rhythm, duration and tone. How can we improve our playing?	Evaluate own and others' performances and music using vocabulary such as dynamics and tempo, accepting and learning from feedback. The character of music: does the music tell a story? Describe the character of music. Musical conversations. Identify orchestra family timbres. Change in timbre affecting the character or mood. Effect of and reasons for instrumentation. Identify the style of music: classical, jazz, rock, ballet.	Evaluate own and others' performances using vocabulary such as pitch, dynamics, tempo, structure, beat, silence, texture, timbre, duration. Identify the style of music. What does the music make you think of? What is the effect of silence in music? Effect of articulation such as staccato and legato. Effect of crescendo and diminuendo. How is music a form of communication? Evaluate and reflect on experience of performing in a large concert. Identify cyclical patterns. <i>Concerto</i> .	Evaluate own and others' compositions using musical vocabulary confidently. Identify strengths and suggest improvements. In listening to music, be able to describe the effect of varying instrumentation, articulation, tempo and dynamic, major or minor key and style. Begin to identify repetition and contrast. Refine and improve own and others' music using knowledge of above. <i>Sonata and structure</i> . Describe differences in style and orchestration using broad vocabulary.
History of Music and Cultural Capital (being developed see time-lines, composers and genres) Linked to class topics	Classical, musicals, Indian classical music, the piano and orchestra. Big band and brass bands for marching. Mozart, Saint-Saens, Clara and Robert Schumann, Lionel Bart.	Musicals, opera, ballet (waltz and 3-time), ragtime, classical, world, guitar . Andrew Lloyd Weber, Mozart, Scott Joplin, Benjamin Britten, Taylor Swift, George Ezra. Names of orchestral instruments. Electronic and acoustic guitars. “Old” and “new” music Know names of some untuned percussion instruments. For stepping Mattachins from Capriol Suite by Warlock, for jumping Trepak from The Nutcracker Suite by Tchaikovsky, walking on tiptoes Scherzo from The Firebird Suite Stravinsky.	Know 4 families of instruments. Know names of most untuned percussion instruments. Music that tells a story. Prokofiev, Grieg. Dukas. Characterisation from instruments. Bach. The Harpsichord and organ. Modern composers. Anna Meredith Delia Derbyshire Explore BBC Ten Pieces classical composers Reggae. Chinese Traditional and music for meditation. Topic links: Jamaica (calypso and reggae) and Brazil (samba, bossa nova, carnival, Heiter Villa Lobos). Seaside. sea shanties and hornpipe. Medieval (castles, kings and queens)	Develop preferences for orchestral families. Know the sections of the symphony orchestra and the “symphony”. Best of Bach, Mozart and Beethoven, Britten (building on KS1 listening). Film music: John Williams. Jazz and Gospel: Pop, Motown and Rock and Roll. World: Indian Classical, China, Middle East, Eastern Europe, South America. Tango, flamenco, samba and rumba. Topic links: fossils, myths and legends, Ancient Greece and Rome, Creation story and Judaism.	Film music: Ballet Music and Telling Stories: Tchaikovsky Stravinsky Prokofiev, Musical Theatre. Opera famous arias. Jazz, Pop, Motown and Rock and Roll. The Planet Suite Sibelius Around the World: Brazil and Samba, Africa Chinese traditional Baroque, folk, rock, early music pre 1066 e.g. Leonin, De La Halle Topic links: Ancient Rome, The Celts, Norman Invasion 1066, Under the Sea	Purposes of music through history and in different cultures. Contemporary, ancient. Film music. British Composers. 20 th century modern classical composers. Classical Impressionism. Concerto. Rondo, minuet, Big Band, Jazz, Country and Western. Around the World, Gospel and Spiritual. Hip Hop. Sacred. Funk, soul, reggae, Bhangra, Topic links: Titanic, Ancient Egypt, Middle Ages, Tudors, Oceans and Countries, Planets, Islam, Sikhism, Judaism.	Develop preferences. Date music on a time-line, identifying and comparing features of music from different periods and traditions. Describe live and recorded music using a broad musical vocabulary and knowledge of the history of music. Modern film music. Early and baroque, classical. The Concerto. 21 st century modern classical composers Female composers. Pop, Soul, Gospel, Reggae. Rhythm and Blues. Music in war- time. Beethoven sonatas. Topic links; Judaism, Buddhism, WW2, Arctic and Antarctic, Victorians