

PROGRESSION ACROSS STRANDS

STRAND	Learning sequence	Key Stage 1	YEAR 3	YEAR 4	YEAR 5	YEAR 6
Key Vocabulary			Pulse, beat, duration, rhythm, crotchet, minim, semibreve, syllables, quaver and rest, ostinato, solo, ensemble, unison, canon, pitch, duration, ascending, descending, scale, treble clef, melody, chord/triad, root, accompaniment, bar, conductor, repetition, time signature, off beat, structure, phrase, step, leap, tempo, dynamics, accented beat, percussion, improvisation, genre, style, octave	New vocab: Sequence, riff, black notes, ascending and descending scales, harmony, intervals, syncopation, dotted rhythms	New vocab: rap, rhyming couplets, interlude, syllables, diction, expression, tied notes, waltz, timbre, score, shanties, folk, contemporary, alberti, arpeggio, ledger notes, piano, forte, crescendo, diminuendo, tempo, contrast, legato, staccato, minor	New vocab: Ballad, posture, scat, treble and bass clef, 12 bar blues structure, diction, sharps and flats, duration, phrasing
Singing						
	Technique	Sing simple songs, chants and rhymes from memory, singing collectively and at the same pitch, responding to simple visual directions. 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.	To sing in time within a group ensemble, Observe and follow a conductor. Enter and exit songs on time. Sing in unison.	To sing in unison and harmony.	To sing in unison, two parts and add harmony. Work on tempo and diction. Consider mood of the piece and how lyrics reflect the intention of musical pieces.	To sing in unison, two parts and add harmony. To explore scat singing. Work on diction , phrasing (breathing techniques) and posture and consider the mood of the piece. To add contrasts to performances – e.g. vary dynamics or texture. Explore differences between lead and backing vocals. Improvise own scats.
	Range/pitch/pulse	Sing familiar songs in both low and high voices and talk about the difference in sound	To know what pitch, pulse and duration are, and how to recognise them. To use voice to replicate what can be heard. To explore call and response.	To learn how to construct and sing a scale. To revisit pitch, pulse and duration.	To revisit pitch, pulse and duration. To be aware of dynamics and modality (major/minor)	To revisit pitch, pulse, dynamics and consider duration. To create own vocal performances that reflect specific genres e.g. scat singing and flattening notes in Blues style
	Style		To identify the styles of: reggae, R and B, Rock and South African	To identify the styles of Pop, gospel, jazz, rock and roll and musical theatre	To identify soft rock, rap, sea shanty/folk and contemporary	To identify Pop, Blues, Classical, Gospel, Motown, folk, Gamelan, Scat
			To listen to a range of classical and contemporary composers (Medieval – contemporary), identifying key features of specific genres. Follow whole school programme.	To listen to a range of classical and contemporary composers (Medieval – contemporary), identifying key features of specific genres. Follow whole school programme.	To listen to a range of classical and contemporary composers (Medieval – contemporary), identifying key features of specific genres. Follow whole school programme.	To listen to a range of classical and contemporary composers (Medieval – contemporary), identifying key features of specific genres. Follow whole school programme. To compare and contrast different interpretations of songs (e.g. classical versus pop)

Playing an instrument	Technique	Explore percussion sounds to enhance storytelling,	To hold percussion instruments – tuned (xylophones) and un-tuned (e.g. triangles, drums, tambourines, wood blocks, jingle sticks, egg shakers, maracas etc) correctly in order to achieve the correct tone/sound quality. To explore electronic drum-kits.	To be aware of the difference between staccato and legato notes on tuned instruments. To begin to explore using keyboards to develop staccato and legato techniques.	To further develop staccato (xylophones and percussion instruments) and legato on tuned instruments (eg keyboards, recorders and personal instruments from home)	Use additional instrumental functions on the keyboard e.g. drum beat backing, single fingered chord, echo effects. To use a greater variety of tuned instruments e.g. violin, saxophone, guitar (from home).
	Range		Focus on one octave - middle C to top C (8 notes)	Explore scales and chords	Keep within a range of 12 notes (Middle A to top C) using also black keys (e.g. E flat, F sharp)	Re-cap treble clef notes. Explore bass clef notes G,B,D,F,A and A,C,E,G. Play melodies an octave higher to show contrast.
Performing with others	Ensemble	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 and classroom percussion, playing repeated rhythmic and melodic patterns on tuned instruments to maintain a steady beat Respond to the pulse in recorded/live music through movement and dance	Explore a range of ensemble performances: simple rhythmic ostinatos and class performances of percussion with scored parts (Merrily... and One love)	Explore a range of ensemble performances: include dotted rhythmic patterns Class performances of a simple scored parts for voice and instrumental pieces within a range of different units	Explore a range of ensemble performances. Incorporate complex rhythms (dotted and tied notes). Class performances of percussion instruments with scored parts and graphic notation	Consolidate complex rhythms with leaps and intervals of fifths, reflected in children's individual compositions. Perform as a whole class ensemble playing different scored parts with own compositions (vocal and instrumental)
			Compose 4 bar melody, beginning and ending on C in 4/4 time	Compose a 7 beat rhythmic ostinato	Create own sea shanty melody (& lyrics) Consider 2 parts	Improvise over instrumental sections. Use a range of percussion instruments. Consider 2 parts + harmony. Improvise over a given Blues backing and create own group composition such as a traditional 12 bar Blues song. Children to create their own scat ostinatos.
Composing	Melody/rhythm	Improvise simple vocal chants, using question and answer phrases. Create musical sound effects and short sequences of sounds in response to stimuli. 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	Compose 4 bar melody, beginning and ending on C in 4/4 time	Compose a 7 beat rhythmic ostinato	Create own sea shanty melody (& lyrics) Consider 2 parts	Improvise over instrumental sections. Use a range of percussion instruments. Consider 2 parts + harmony. Improvise over a given Blues backing and create own group composition such as a traditional 12 bar Blues song. Children to create their own scat ostinatos.
	Harmony		Improvise a simple harmony part (e.g. using notes G,A,G, F)	Re-arrange intervals to create a simple melody	Improvise using arpeggio/alberti arrangement of chords: F, C, A minor and G.	Compose and create lyrics for leaver's assembly Improvise on a Blues scale to create an instrumental fill.
	Expression		Improvise a rhythmic body percussion part, thinking about speed, dynamics and tone.	To ensure that rhythmic body and instrumental performances are succinct and timely.	To ensure that arrangements enhance the melody e.g. playing softly and with feeling.	Children to use dynamics, tempo and choice of instruments to convey the mood of compositions

Aural	Rhythm	The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. Listen to sounds in the local school environment, comparing high and low sounds	Identify and copy a simple rhythm aurally. Include crotchet, minim, semibreve, quaver, 1 beat rest. Develop aural recognition through a variety of rhythmic games. Identify pulse, accented beats and speed. Improvise simple rhythmic patterns using electronic drum kits and xylophones.	Recognise dotted rhythms, focusing on a dotted crotchet followed by a quaver and a dotted quaver followed by a semi-breve To recognise that words can create rhythmic patterns based on their syllabic structure	Copy complex rhythms that include dotted notes, tied notes and rests. Recognise semibreve, minim and crotchet rests. Recognise the link between rhythm and lyrics. Identify long and short sounds. Develop aural recognition through a variety of rhythmic games, including dotted rhythms and tied notes. Improvise a suitable rhythm for individual chord arrangements. Aurally recognise of a range of notes – steps and leaps	Recognise and copy complex rhythmic, repeated patterns in a variety of pieces where the beat is divided into several sounds (e.g. demi semi-quavers)
	Melody		Learn a simple melody using the rhythm stated above. Respond to pitch movement, using hand gestures. 3 note tune (Merrily we roll along) and 5 note tune (One love chorus)	To learn more complex melodies, involving notes of dotted duration and syncopation	Identify 2 parts + harmony parts	Identify repeated notes, sequences, contrasts and variations of pitch and duration of notes
	Harmony		To understand that the accompaniment is the harmony. Recognise verse + chorus + repetition of phrases and motifs. To be aware of two bar phrasing.	To understand that harmony parts add more depth to musical pieces and can be based on rhythmic and melodic patterns and sequences.	To notice when a chord is changing in the backing part of songs taught. To recognise a minor chord (A minor).	To notice that the notes of the melody dictate the backing chord parts. To recognise use of passing notes (steps) To notice repeated structures e.g. 12 bar Blues follows a set chord pattern.
	Form/structure		Children to aurally recognise the tempo (beat). To recognise when a song speeds up and when it slows down, or when it maintains a steady beat.	To recognise that some music can be built on scales, rhythmic patterns (eg riff) and chord sequences	To notice repetition and contrast within melody phrases. To work out phrase structures using poetic /musical systems like A, B, C	To listen to songs and to identify set patterns e.g. Traditional 12 bar Blue structures. To notice repeated lyrics, instrumental fills, melodies and rhyming couplets.
	Expression		To recognise dynamics, including: loud, soft and gradually getting louder or softer.	To make the correlation between dynamics and genre e.g. loud rock or soft lullaby	To identify how musical elements are used to create a specific mood or to describe a concept, object, scene, animal or person.	To continue to identify how musical elements are used to create a specific mood or to describe a concept, object, scene, animal or person. To identify how dissonance can be used by composers to express a particular emotion e.g. of panic, anger, fear, war.
Theoretical knowledge	Rhythm	Follow pictures and symbols to guide singing and playing	To recognise the values of: crotchets, minims, semibreves, quavers and a1 beat rest. To use graphic notation before moving onto staff notation.	To understand dotted rhythms Begin to read staff notation	To annotate dotted rhythms, tied notes and ledger line notes.	To learn bass clef notes: G,B,D,F,A and A,C,E,G To recognise treble clef and bass clef notes

	Melody		<p>To be able to read the notation from middle C to upper C. To identify 3 and 4 beats in a bar.</p>	<p>To recognise the pitch notes of different melodies and to recognise these two new notes: B flat and E flat, within a range of a middle C to upper C octave</p>	<p>To recognise these treble clef notes: E G,B,D,F and F,A,C,E.</p> <p>To use black notes (e.g. E flat, B flat, F sharp) as well as white notes within the range of 10 notes.</p>	<p>To know how to play E flat, B flat and F sharp.</p> <p>To use any form of notation (e.g. letters, symbols, staff notation) when composing their own melodies</p> <p>To know how to play the Blues scale in order to be able to create individual compositions</p>
	Harmony		<p>To be able to follow an accompaniment using chords G, D and F.</p> <p>To identify sections as phrases in a melody. To understand chords of C, G, F and D major. Written as letter symbols. C = C,E,G F = F, A, C D = D, F# A</p>	<p>To be able to read simple staff and simple graphic notation to identify harmony parts</p>	<p>To recognise different ways of reading chords e.g. from scored written parts on the staff line, guitar grids or letters.</p> <p>To recognise minor notes. To play chords independently as well as with a partner.</p>	<p>How to construct a major scale using tones and semi-tones.</p> <p>To write chords using a variety of notation, including Roman numerals (chords 1,1V and V) To consolidate treble clef notes: E G,B,D,F and F,A,C,E.</p> <p>To use keyboard functions to allow greater variation of chord arrangements e.g. single finger chords or synchro chords with beat backing. To recognise dissonance.</p>
	Form		<p>To identify verse and chorus</p> <p>To identify any repetition of notes and rhythms</p>	<p>To identify and discuss how repeated patterns render musical pieces catchy and easy to listen to. To be aware that instrumental fills are often used to show-case virtuoso playing of artists as well as extending the duration of musical pieces</p>	<p>To analyse the structure of music: identify repeated and melodic phrases and contrasts.</p>	<p>To identify characteristics and structure of a piece of music. To use this knowledge to compose group pieces e.g. a traditional Blues piece. To recognise the ostinato and repeated cyclic patterns in a variety of Gamelan pieces.</p> <p>Recognising structures as A, B, A form</p>
	Expression		<p>To identify fast, slow, loud, soft. To know that tempo means time. To know that dynamics refers to how loud or quiet a piece of music is.</p>	<p>To learn signs related dynamics e.g. p (piano) f (forte)</p>	<p>To identify key musical elements related to dynamics: piano, forte, crescendo, diminuendo, tempo, contrast, legato, staccato.</p>	<p>To revise key musical elements related to dynamics: piano, forte, crescendo, diminuendo, tempo, texture, contrast, legato, staccato.</p>
Evaluation	Concepts		<p>To be able to use staff notation and single letter chord notation e.g. C = CEG</p>	<p>To be able to use simple staff and graphic notation within an octave range</p>	<p>To be able to use staff and graphic notation e.g. chords, staff notation</p>	<p>To be able to use staff and graphic notation, plus Roman numerals for chords.</p>
	Context		<p>To review work in progress. What can be improved? What works well? What doesn't? Oral feedback. Do performances reflect the style and period of musical pieces?</p>	<p>To review work in progress. What can be improved? What works well? What doesn't? Oral feedback. Do performances reflect the style and period of musical pieces?</p>	<p>To review work in progress. What can be improved? What works well? What doesn't? Oral feedback. Do performances reflect the style and period of musical pieces?</p>	<p>Children to review work in progress. What can be improved? What works well? What doesn't? Oral feedback. Do performances reflect the style and period of musical pieces? Children to draw upon historical, social and traditional contexts.</p>

	Improvements		Children to complete written evaluations at the end of each unit.	Do performances reflect the style and period of musical pieces? Children to complete written evaluations at the end of each unit.	Children to draw upon historical contexts. Children to complete written evaluations at the end of each unit.	Children to complete written evaluations at the end of each unit.
Cultural development	Traditional Cultural		To be exposed to music from national and other heritages: Reggae, R and B, African drumming and classical To research and listen to music from Western classical composer, plus music from other periods in history e.g. baroque, classical, romantic and modern periods. (Weekly whole school assemblies)	To be exposed to music from national and other heritages: Gospel, pop, rock and roll, classical, jazz and folk To research and listen to music from Western classical composer, plus music from other periods in history e.g. baroque, classical, romantic and modern periods. (Weekly whole school assemblies)	To be exposed to music from national and other heritages: Pop, soft rock, rap, sea shanty, contemporary, classical To research and listen to music from Western classical composer, plus music from other periods in history e.g. baroque, classical, romantic and modern periods. (Weekly whole school assemblies)	To be exposed to music from national and other heritages: Pop, Blues, Classical, Gospel, Motown, Gamelan. To research and listen to music from Western classical composer, plus music from other periods in history e.g. baroque, classical, romantic and modern periods. (Weekly whole school assemblies)
Personal development	Making a contribution Self esteem Independence Team work		Children to support other musicians in class, in lower school choir, in class performances and at the performing arts evening. To perform a solo, or in a group, to the teacher (e.g. when auditioning for performance parts) or virtually (virtual assemblies). To explore opportunities to work collaboratively to perform to the whole class, school or wider community. To be able to follow the teacher's guidance and practise at home to improve an aspect of playing or singing With the teacher's guidance, children to work in a group to improve a group performance or composition	Children to support other musicians in class, in lower school choir, in class performances and at the performing arts evening. To perform a solo to the teacher (e.g. when auditioning for performance parts) or virtually (virtual assemblies). To explore opportunities to work collaboratively to perform to the whole class, school or wider community. To be able to follow the teacher's guidance and practise at home to improve an aspect of playing or singing With the teacher's guidance, children to work in a group to improve a group performance or composition	Children to support other musicians in class, in upper school choir, in class performances, at the performing arts evening and at community events. To perform a solo to the teacher (e.g. when auditioning for performance parts), virtually or to the whole school. To explore opportunities to work collaboratively and to further develop music skills at home. To perform a solo, or in a group, to the teacher/whole school and wider community. To explore challenging descants/lower parts (harmonies). To be able to follow the teacher's guidance and practise at home to improve an aspect of playing or singing To be able to follow the teacher's guidance and practise at home to improve an aspect of playing or singing With the teacher's guidance and pupil to pupil guidance, children to improve a group performance or composition. Children to be encouraged to choose their own groups and to allocate their own roles e.g. composer.	Children to support other musicians in class, in upper school choir, in class performances, at the performing arts evening, at community events, at the Year 6 school production and during WW2 day To perform a solo to the teacher (e.g. when auditioning for performance parts), virtually or to the whole school. To explore opportunities to work collaboratively and to further develop music skills at home. To perform a solo, or in a group, to the teacher/whole school and wider community. To explore challenging descants/lower parts (harmonies). To be able to follow the teacher's guidance and practise at home to improve an aspect of playing or singing With the teacher's guidance and pupil to pupil guidance, children to improve a group performance or composition. Children to be encouraged to choose their own groups and to allocate their own roles e.g. composer.

	<p>Emotional</p>		<p>Children to be given opportunities to listen and respond to musical ideas: How does a piece of music make you feel? Discuss simple emotions (e.g. happy, sad, angry)</p>	<p>Children to be given opportunities to listen and respond to musical ideas: How does a piece of music make you feel? Discuss simple emotions (e.g. happy, sad, angry)</p>	<p>children to improve a group performance or composition. Children to be encouraged to choose their own groups and to allocate their own roles e.g. composers.</p> <p>Children to be given opportunities to listen and respond to musical ideas: How does a piece of music make you feel? Discuss simple emotions (e.g. happy, sad, angry).</p> <p>Through song writing, children are to express their own thoughts and feelings.</p>	<p>Children to be given opportunities to listen and respond to musical ideas: How does a piece of music make you feel? Discuss simple emotions (e.g. happy, sad, angry)</p> <p>Through song writing, children are to be able to express their own thoughts and feelings.</p>
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