

**Whole School Music Knowledge and Skills
Progression Document**

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Unit title and social theme	<p>Introducing Beat How can we make friends when we sing together?</p> <p>Adding Rhythm and Pitch How does music tell stories about the past?</p> <p>Introducing Tempo and Dynamics How does music make the world a better place?</p> <p>Combining Pulse, Rhythm and Pitch How does music help us to understand our neighbours?</p> <p>Having Fun with Improvisation What songs can we sing to help us through the day?</p> <p>Explore Sound and Create a Story</p>	<p>Exploring simple patterns. How does music help us to make friends?</p> <p>Focus on Dynamics and Tempo How does music teach us about the past?</p> <p>Exploring feelings through music How does music make the world a better place?</p> <p>Inventing a musical story How does music teach us about the out neighbourhood?</p> <p>Music that makes you dance How does music shape our way of life?</p> <p>Exploring improvisation How does music connect us with the environment?</p>	<p>Developing notation skills How does music bring us closer together?</p> <p>Enjoying improvisation What stories does music tell us about the past?</p> <p>Composing using your imagination How does music make the world a better place?</p> <p>Sharing musical experiences How does music help us to get to know our community?</p> <p>Learning more about Musical Styles How does music shape our way of life?</p> <p>Recognising different sounds</p>	<p>Interesting time signatures. How does music bring us together?</p> <p>Combining Elements to make music How does music connect us with our past?</p> <p>Developing pulse and groove through improvisation How does music improve our world?</p> <p>Creating simple melodies together How does music teach us about our community?</p> <p>Connecting notes and feelings How does music shape our way of life?</p> <p>Purpose, identity and expression in Music.</p>	<p>Getting started with music tech How does music bring us together?</p> <p>Emotions and musical styles How does music connect us with our past?</p> <p>Exploring key and time signatures How does music improve our world?</p> <p>Introducing chords How does music teach us about our community?</p> <p>Words, meaning and expression How does music shape our way of life?</p> <p>Identifying important musical elements How does music connect us with the environment?</p>	<p>Developing melodic phrases How does music bring us together?</p> <p>Understanding structure and form How does music connect us with our past?</p> <p>Gaining confidence through performance How does music improve our world?</p> <p>Exploring notation further How does music teach us about our community?</p> <p>Using chords and structure How does music shape our way of life?</p> <p>Respecting each other through composition How does music connect us with the environment?</p>

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	How does music connect us with the environment?		How does music connect us with the environment?	How does music connect us with the environment?		
Musicianship	<ul style="list-style-type: none"> > Use body percussion, instruments and voices. In the key centres of: C major, F major, G major and A minor. > Find and keep a steady beat together. > Understand the difference between creating a rhythm pattern and a pitch pattern. > Copy back simple rhythmic patterns using long and short. > Copy back simple melodic patterns using high and low. > Complete vocal warm-ups with a copy back option to use Solfa. 	<ul style="list-style-type: none"> > Use body percussion, instruments and voices. > In the key centres of: C major, G major and A minor. > Find and keep a steady beat. > Copy back simple rhythmic patterns using long and short. > Copy back simple melodic patterns using high and low. > Complete vocal warm-ups with a copy back option to use Solfa. > Sing short phrases independently 	<ul style="list-style-type: none"> > Use body percussion, instruments and voices. > In the key centres of: C major, F major, G major and A minor. In the time signatures of: 2/4, 3/4 and 4/4. > Find and keep a steady beat. > Copy back and improvise simple rhythmic patterns using minims, crotchets, quavers and their rests. > Copy back and improvise simple melodic patterns using the notes: C, D, E G, A, B F, G, A A, B, C 	<ul style="list-style-type: none"> > Use body percussion, instruments and voices. > In the key centres of: C major, F major, G major and A minor. In the time signatures of: 2/4, 3/4 and 4/4. > Find and keep a steady beat. > Listen and copy rhythmic patterns made of semibreves, minims, dotted crotchets, crotchets, quavers, semiquavers and their rests, by ear or from notation. > Copy back melodic patterns using the notes: C, D, E C, D, E, G, A G, A, B G, A, B, D, E F, G, A A, B, C, D, E, F, G 	<ul style="list-style-type: none"> > Use body percussion, instruments and voices. > In the key centres of: C major, G major, D major, F major and A minor. In the time signatures of: 2/4, 3/4, 4/4, 5/4 and 6/8. > Find and keep a steady beat. > Listen and copy rhythmic patterns made of dotted minims, minims, dotted crotchets, crotchets, dotted quavers, triplet quavers, quavers, semiquavers and their rests, by ear or from notation. > Copy back melodic patterns using the notes: C, D, E C, D, E, F, G, A, B D, E, F#, G, A A, B, C, D, E, F#, G 	<ul style="list-style-type: none"> > Use body percussion, instruments and voices. > In the key centres of: C major, G major, D major, A minor and D minor. > In the time signatures of: 2/4, 3/4, 4/4, 5/4 and 6/8. Find and keep a steady beat. > Listen and copy rhythmic patterns made of minims, dotted crotchets, crotchets, dotted quavers, triplet quavers, quavers, semiquavers and their rests, by ear or from notation. > Copy back melodic patterns using the notes: D, E, F, G, A C, D, E, F, G, A, B G, A, B, C, D, E, F# D, E, F#, G, A, B, C#

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					F, G, A, B \flat , C, D, E G, A, B, C, D, E, F \sharp	A, B, C, D, E, F, G
Listening	<ul style="list-style-type: none"> > Move and dance with the music. > Find the steady beat. > Talk about feelings created by the music. > Recognise some band and orchestral instruments. > Describe tempo as fast or slow. > Describe dynamics as loud and quiet. > Join in sections of the song, e.g. chorus. > Begin to understand where the music fits in the world. > Begin to understand about different styles of music. 	<ul style="list-style-type: none"> > Mark the beat of a listening piece (eg Boléro 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. > Identify the beat groupings in the music you sing and listen, eg 2-time, 3-time etc. > Move and dance with the music confidently. > Talk about how the music makes you feel. > Find different steady beats. > Describe tempo as fast or slow. > Describe dynamics as loud or quiet. > Join in sections of the song, eg call and response. > Start to talk about the style of a piece of music. 	<ul style="list-style-type: none"> > Share your thoughts and feelings about the music together. > Find the beat or groove of the music. > Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. > Invent different actions to move in time with the music. > Talk about what the song or piece of music means. > Identify some instruments you can hear playing. > Identify if it's a male or female voice singing the song. > Talk about the style of the music. 	<ul style="list-style-type: none"> > Talk about the words of a song. > Think about why the song or piece of music was written. > Find and demonstrate the steady beat. > Identify 2/4, 3/4, and 4/4 metre. > Identify the tempo as fast, slow or steady. > Recognise the style of music you are listening to. > Discuss the structures of songs. > Identify: • Call and response • A solo vocal or instrumental line and the rest of the ensemble • A change in texture • Articulation on certain words • Programme music > Explain what a main theme is and identify when it is repeated. > Know and understand what a 	<ul style="list-style-type: none"> > Talk about feelings created by the music. > Justify a personal opinion with reference to Musical Elements. > Find and demonstrate the steady beat. > Identify 2/4, 3/4, 6/8 and 5/4 metre. > Identify the musical style of a song or piece of music. > Identify instruments by ear and through a range of media. > Discuss the structure of the music with reference to verse, chorus, bridge, repeat signs, chorus and final chorus, improvisation, call and response, and AB form. > Explain a bridge passage and its position in a song. > Recall by ear memorable phrases heard in the music. 	<ul style="list-style-type: none"> > Talk about feelings created by the music. > Justify a personal opinion with reference to Musical Elements. > Identify 2/4, 4/4, 3/4, 6/8 and 5/4. > Identify the musical style of a song using some musical vocabulary to discuss its Musical Elements. Identify the following instruments by ear and through a range of media: bass guitar, electric guitar, percussion, sections of the orchestra such as brass, woodwind and strings, electric organ, congas, pianos and synthesizers, and vocal techniques such as scat singing. > Discuss the structure of the music with reference to verse, chorus, bridge and an instrumental break.

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		<ul style="list-style-type: none"> > Recognise some band and orchestral instruments. > Start to talk about where music might fit into the world. 		<p>musical introduction is and its purpose.</p> <ul style="list-style-type: none"> > Recall by ear memorable phrases heard in the music. Identify major and minor tonality. > Recognise the sound and notes of the pentatonic scale by ear and from notation. > Describe legato and staccato. > Recognise the following styles and any important musical features that distinguish the style: 20th and 21st Century Orchestral, Reggae, Soul, R&B, Pop, Folk, Jazz, Disco, Musicals, Classical, Rock, Gospel, Romantic, Choral, Funk and Electronic Dance Music. 	<ul style="list-style-type: none"> > Identify major and minor tonality. > Recognise the sound and notes of the pentatonic and Blues scales, by ear and from notation. > Explain the role of a main theme in musical structure. > Know and understand what a musical introduction is and its purpose. > Explain rapping. Recognise the following styles and any key musical features that distinguish the style: 20th and 21st Century Orchestral, Gospel, Pop, Minimalism, Rock n' Roll, South African, Contemporary Jazz, Reggae, Film Music, Hip Hop, Funk, Romantic and Musicals. 	<ul style="list-style-type: none"> > Explain a bridge passage and its position in a song. > Recall by ear memorable phrases heard in the music. Identify major and minor tonality, chord triads I, IV and V, and intervals within a major scale. > Explain the role of a main theme in musical structure. > Know and understand what a musical introduction and outro is, and its purpose. > Identify the sound of a Gospel choir and soloist, Rock band, symphony orchestra and A Cappella groups. > Recognise the following styles and any key musical features that distinguish the style: 20th and 21st Century Orchestral, Soul, Pop, Hip Hop, Jazz: Swing,
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						Rock, Disco, Romantic, Zimbabwean Pop, R&B, Folk, Gospel, Salsa, Reggae, Musicals and Film Music.
Singing	<ul style="list-style-type: none"> > Sing, rap, rhyme, chant and use spoken word. > Demonstrate good singing posture. > Sing songs from memory. > Copy back intervals of an octave and fifth (high, low). > Sing in unison. 	<ul style="list-style-type: none"> > Sing as part of a choir. > Demonstrate good singing posture. > Sing songs from memory and/or from notation. > Sing to communicate the meaning of the words. > Sing in unison and sometimes in parts, and with more pitching accuracy. > Understand and follow the leader or conductor. > Add actions to a song. > Move confidently to a steady beat. > Talk about feelings created by the music/song. > Recognise some band and orchestral instruments. 	<ul style="list-style-type: none"> > Sing as part of a choir. > Sing a widening range of unison songs, of varying styles and structures. > Demonstrate good singing posture. > Perform actions confidently and in time to a range of action songs. > Sing songs from memory and/or from notation. > Sing with awareness of following the beat. > Sing with attention to clear diction. > Sing expressively, with attention to the meaning of the words. > Sing in unison. > Understand and follow the leader or conductor. 	<ul style="list-style-type: none"> > Rehearse and learn songs from memory and/or with notation. > Sing in different time signatures: 2/4, 3/4 and 4/4. > Sing as part of a choir with awareness of size: the larger, the thicker and richer the musical texture. > Demonstrate good singing posture. > Demonstrate vowel sounds, blended sounds and consonants. > Sing 'on pitch' and 'in time'. > Sing expressively, with attention to breathing and phrasing. > Sing expressively, with attention to dynamics and articulation. > Develop confidence as a soloist. > Talk about the different styles of singing used for 	<ul style="list-style-type: none"> > Rehearse and learn songs from memory and/or with notation. > Sing in 2/4, 3/4, 4/4 and 6/8 time. > Sing in unison and parts, and as part of a smaller group. > Sing 'on pitch' and 'in time'. > Sing a second part in a song. > Self-correct if lost or out of time. > Sing expressively, with attention to breathing and phrasing. > Sing expressively, with attention to dynamics and articulation. > Develop confidence as a soloist. > Talk about the different styles of singing used for 	<ul style="list-style-type: none"> > Rehearse and learn songs from memory and/or with notation. > Sing a broad range of songs as part of a choir, including those that involve syncopated rhythms, with a good sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style. > Continue to sing in parts where appropriate. > Sing in 2/4, 4/4, 3/4, 5/4 and 6/8. > Sing with and without an accompaniment. > Sing syncopated melodic patterns.

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	<p>appropriate means of notation.</p> <p>> If appropriate: explore standard notation, using crotchets, quavers and minims, and simple combinations of: C, D, E, F, G F, G, A G, B, D D, E, F#, G, A D, A, C</p>	<p>appropriate means of notation.</p> <p>> Explore standard notation, using crotchets, quavers, minims and semibreves, and simple combinations of: C, D, E, F, G, A, B G, A, B, C, D, E, F# F, G, A, Bb, C, D, E A, B, C, D, E</p> <p>> Identify hand signals as notation, and recognise music notation on a stave of five lines.</p>	<p>appropriate means of notation.</p> <p>> Explore standard notation, using minims, semibreves, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B F, G, A, Bb, C G, A, B, C, D, E E, F#, G#, A, B</p> <p>> Read and respond to semibreves, minims, crotchets and paired quavers.</p> <p>> Identify: • Stave • Treble clef • Time signature • Lines and spaces on the stave</p> <p>> Identify and understand the differences between crotchets and paired quavers.</p> <p>> Apply spoken word to rhythms, understanding how to link each syllable to one musical note.</p>	<p>appropriate means of notation.</p> <p>> Explore standard notation, using semibreves, minims, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B F, G, A, Bb, C G, A, B, C, D, E, F# D, E, F#, G, A, B, C</p> <p>> Read and respond to semibreves, minims, dotted crotchets, crotchets, quavers and semiquavers. Identify: • Stave • Treble clef • Time signature</p> <p>> Identify and understand the differences between minims, crotchets, paired quavers and rests.</p> <p>> Read and perform pitch notation within a range.</p> <p>> Follow and perform simple rhythmic scores to a steady</p>	<p>appropriate means of notation.</p> <p>> Explore standard notation, using minims, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B F, G, A, Bb, C, D, E G, A, B, C, D, E, F# C, G, Ab, Bb G, G#, A, Bb, C D, E, F, G, A, B, C Eb, F, G, Ab, Bb, C, Db</p> <p>Identify: • Stave • Treble clef • Time signature</p> <p>> Read and respond to minims, crotchets, quavers, dotted quavers and semiquavers.</p> <p>> Recognise how notes are grouped when notated.</p> <p>> Identify the stave and symbols on the stave (such as the treble clef), the name of the notes on lines</p>	<p>appropriate means of notation.</p> <p>> Explore standard notation, using dotted semibreves, dotted minims, minims, triplet crotchets, dotted crotchets, crotchets, dotted quavers, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B F, G, A, Bb, C, D, E F, G, Ab, Bb, C, D, Eb G, A, Bb, C, D, E, F G, A, B, C, D, E, F# D, E, F, G, A D, E, F#, A, B, C# E, F#, G, G#, A, B, C, C# Eb, F, G, Ab, Bb, C, D</p> <p>> Identify: • Stave • Treble clef • Time signature</p> <p>Read and respond to minims, crotchets, quavers, dotted quavers and semiquavers.</p> <p>> Recognise how notes are grouped when notated.</p>
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				beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.	and in spaces, barlines, a flat sign and a sharp sign. > 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 (eg C–C'/do–do).	Identify the stave and symbols on the stave (such as the treble clef), the name of the notes on lines and in spaces, barlines, a flat sign and a sharp sign.
Playing instruments	> Rehearse and learn to play a simple melodic instrumental part by ear or from simple notation, in C major, F major, D major and D minor.	> Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major and G major.	> Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major, G major and E major. > Develop facility in playing tuned percussion or a melodic instrument, such as a violin or recorder	> Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major, G major and D major.	> Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major, G major, Eb major, C minor and D minor. > Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one stave and using	> Rehearse and learn to play one of four differentiated instrumental parts by ear or from notation, in the tonal centres of C major, F major, G major, D major, E major, A major, Eb major, D minor and F minor. > Play a melody following staff notation written on one stave and using

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					notes within the middle C–C'/do–do range. This should initially be done as a whole class, with greater independence gained each lesson through smaller group performance.	notes within an octave range (do–do); make decisions about dynamic range, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte) and moderately quiet (mezzo piano).
Improvising	<p>> Explore improvisation within a major and minor scale using the notes: C, D, E D, E, A F, G, A D, F, G</p> <p>> Improvise simple vocal patterns using 'Question and Answer' phrases.</p> <p>> Understand the difference between creating a rhythm pattern and a pitch pattern.</p>	<p>> Explore improvisation within a major scale using the notes: C, D, E C, G, A G, A, B F, G, A</p> <p>> Work with a partner and in the class to improvise simple 'Question and Answer' phrases, to be sung and played on untuned percussion, creating a musical conversation.</p>	<p>> Explore improvisation within a major scale using the notes: C, D, E C, D, E, F, G C, D, E, G, A G, A, B G, A, B, D, E G, A, B, C, D F, G, A F, G, A, C, D</p> <p>> Become more skilled in improvising (using voices, tuned and untuned percussion, and instruments played in wholeclass/group/individual/instrumental teaching), inventing short 'on-the-spot'</p>	<p>> Explore improvisation within a major scale using the notes: C, D, E C, D, E, G, A C, D, E, F, G D, E, F#, A, B D, E, F, G, A</p> <p>> Improvise on a limited range of pitches on the instrument you are now learning, making use of musical features, including smooth (legato) and detached (staccato) articulation.</p> <p>> Improvise over a simple chord progression.</p>	<p>> Explore improvisation within a major scale, using the notes: C, D, Eb, F, G C, D, E, F, G C, D, E, G, A F, G, A, Bb, C D, E, F, G, A</p> <p>> Improvise over a simple groove, responding to the beat and creating a satisfying melodic shape.</p> <p>> Experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud</p>	<p>> Explore improvisation within a major scale, using the notes: C, D, E, F, G G, A, Bb, C, D G, A, B, C, D F, G, A, C, D</p> <p>> Improvise over a groove, responding to the beat, creating a satisfying melodic shape with varied dynamics and articulation.</p>

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			<p>responses using a limited note-range.</p> <ul style="list-style-type: none"> > Compose over a simple groove. > Compose over a drone. > Structure musical ideas (eg using echo or 'Question and Answer' phrases) to create music that has a beginning, middle and end 	<ul style="list-style-type: none"> > Improvise over a groove. 	<p>(mezzo forte) and moderately quiet (mezzo piano).</p>	
Composing	<ul style="list-style-type: none"> > Explore and create graphic scores > Create musical sound effects and short sequences of sounds in response to music and video stimulus. > Create a story, choosing and playing classroom instruments and/or sound makers. > Recognise how graphic notation can represent created sounds. > Explore and invent your own symbols. > Use music technology, if 	<ul style="list-style-type: none"> > Explore and create graphic scores: Create musical sound effects and short sequences of sounds in response to music and video stimulus. > Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces. > Create a story, choosing and playing classroom instruments. > Create and perform your own rhythm patterns with stick 	<ul style="list-style-type: none"> > Create music and/or sound effects in response to music and video stimulus. > Use music technology, if available, to capture, change and combine sounds. > Compose over a simple chord progression. > Compose over a simple groove. > Compose over a drone. > Start to use simple structures within compositions, eg 	<ul style="list-style-type: none"> > Combine known rhythmic notation with letter names, to create short, pentatonic phrases using a limited range of five pitches, suitable for the instruments being learnt. > Compose over a simple chord progression. > Compose over a groove. > Create music in response to music and video stimulus. > Use music technology, if 	<ul style="list-style-type: none"> > Create music in response to music and video stimulus. > Use music technology, if available, to capture, change and combine sounds. > Start to use structures within compositions, eg introduction, multiple verse and chorus sections, AB form or ABA form (ternary form). > Use chords to compose music to evoke a specific atmosphere, mood or 	<ul style="list-style-type: none"> > Plan and compose an 8 or 16-beat melodic phrase, using the pentatonic scale (eg 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. Either of these melodies can be enhanced with rhythmic or simple chordal accompaniment.

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	<p>available, to capture, change and combine sounds.</p> <p>> Use simple notation if appropriate:</p> <p>> Create a simple melody using crotchets and minims:</p> <p>C, D</p> <p>C, D, E</p> <p>C, D, E, F</p> <p>C, D, E, F, G</p> <p>Start and end on the note C</p> <p>F, G</p> <p>F, G, A</p> <p>F, G, A, C</p> <p>F, G, A, C, D</p> <p>Start and end on the note F</p> <p>D, F D, F, G</p> <p>D, F, G, A</p> <p>D, F, G, A, C</p> <p>Start and end on the note D</p>	<p>notation, including crotchets, quavers and minims.</p> <p>> Use music technology, if available, to capture, change and combine sounds.</p> <p>> Use notation if appropriate:</p> <p>> Create a simple melody using crotchets and minims:</p> <p>C, D</p> <p>C, D, E</p> <p>C, D, E, F</p> <p>C, D, E, F, G</p> <p>Start and end on the note C (C major)</p> <p>G, A</p> <p>G, A, B</p> <p>G, A, B, D</p> <p>G, A, B, D, E</p> <p>Start and end on the note G (Pentatonic on G)</p> <p>F, G</p> <p>F, G, A</p> <p>F, G, A, C</p> <p>F, G, A, C, D</p>	<p>introduction, verse, chorus or AB form.</p> <p>> Use simple dynamics.</p> <p>> Compose song accompaniments on tuned and untuned percussion, using known rhythms and note values.</p> <p>> Create a simple melody using crotchets, minims and perhaps paired quavers:</p> <p>C, D</p> <p>C, D, E</p> <p>C, D, E, G</p> <p>C, D, E, G, A</p> <p>Start and end on the note C (Pentatonic on C)</p> <p>C, D</p> <p>C, D, E</p> <p>C, D, E, F</p> <p>C, D, E, F, G</p> <p>Start and end on the note C (C major)</p> <p>F, G</p> <p>F, G, A</p> <p>F, G, A, Bb</p>	<p>available, to capture, change and combine sounds.</p> <p>> Start to use simple structures within compositions, eg introduction, verse, chorus or AB form.</p> <p>> Use simple dynamics.</p> <p>> Compose song accompaniments on tuned and untuned percussion, using known rhythms and note values.</p> <p>> Create a melody using crotchets, minims, quavers and their rests.</p> <p>> Use a pentatonic scale:</p> <p>C, D</p> <p>C, D, E</p> <p>C, D, E, G</p> <p>C, D, E, G, A</p> <p>Start and end on the note C (Pentatonic on C)</p> <p>C, D C, D, E</p> <p>C, D, E, F</p> <p>C, D, E, F, G</p>	<p>environment. Use simple dynamics.</p> <p>> Use rhythmic variety.</p> <p>> Compose song accompaniments, perhaps using basic chords.</p> <p>> Use a wider range of dynamics, including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet).</p> <p>> Use full scales in different keys.</p> <p>> Understand how chord triads are formed and play them on tuned percussion, melodic instruments or keyboards.</p> <p>> Perform simple, chordal accompaniments.</p> <p>> Create a melody using crotchets, quavers and minims, and perhaps semibreves and</p>	<p>> Create a simple chord progression.</p> <p>> Compose a ternary (ABA form) piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.</p> <p>> Create music in response to music and video stimulus.</p> <p>> Use music technology, if available, to capture, change and combine sounds.</p> <p>> Start to use structures within compositions, eg introduction, multiple verse and chorus sections, AB form or ABA form (ternary form).</p> <p>> Use simple dynamics.</p> <p>> Use rhythmic variety.</p> <p>> Compose song accompaniments,</p>
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		Start and end on the note F (Pentatonic on F)	<p>F, G, A, B\flat, C Start and end on the note F (F major)</p> <p>G, A G, A, B G, A, B, D G, A, B, D, E Start and end on the note G (Pentatonic on G)</p>	<p>Start and end on the note C (C major)</p> <p>A, B A, B, C A, B, C, D A, B, C, D, E Start and end on the note A (A minor)</p> <p>D, E D, E, F D, E, F, G D, E, F, G, A Start and end on the note D (D minor)</p> <p>G, A G, A, B G, A, B, D G, A, B, D, E Start and end on the note G (Pentatonic on G)</p>	<p>semiquavers, plus all equivalent rests. > Use a pentatonic and a full scale. > Use major and minor tonality: F, G F, G, A F, G, A, B\flat F, G, A, B\flat, C Start and end on the note F (F major)</p> <p>G, A G, A, B G, A, B, C G, A, B, C, D Start and end on the note G (G major)</p> <p>G, A G, A, B G, A, B, D G, A, B, D, E Start and end on the note G (Pentatonic on G)</p> <p>D, E D, E, F D, E, F, G D, E, F, G, A</p>	<p>perhaps using basic chords. > Use a wider range of dynamics, including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet). > Use full scales in different keys. > Create a melody using crotchets, quavers and minims, and perhaps semibreves and semiquavers, and all equivalent rests. > Use a pentatonic and a full scale. > Use major and minor tonality: C, D C, D, E C, D, E, F C, D, E, F, G Start and end on the note C (C major)</p> <p>G, A G, A, B G, A, B, D</p>
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					<p>Start and end on the note D (D minor)</p> <p>E\flat, F E\flat, F, G E\flat, F, G, B\flat E\flat, F, G, B\flat, C Start and end on the note E\flat (E\flat major)</p>	<p>G, A, B, D, E Start and end on the note G (Pentatonic on G)</p> <p>D, E D, E, F D, E, F, G D, E, F, G, A Start and end on the note D (D minor)</p> <p>F, G F, G, A F, G, A, C F, G, A, C, D Start and end on the note F (Pentatonic on F)</p> <p>F, G F, G, A\flat F, G, A\flat, B\flat F, G, A\flat, B\flat, C Start and end on the note F (F minor)</p>
Performing	<p>> Enjoy and have fun performing.</p> <p>> Choose a song/songs to perform to a well-known audience.</p>	<p>> Practise, rehearse and share a song that has been learned in the lesson, from memory or with</p>	<p>> Practise, rehearse and share a song that has been learned in the lesson, from memory or with</p>	<p>> Rehearse and enjoy the opportunity to share what has been learned in the lessons.</p> <p>> Perform, with confidence, a song</p>	<p>> Create, rehearse and present a holistic performance for a specific purpose, for a friendly but unknown audience.</p>	<p>> Create, rehearse and present a holistic performance for a specific event, for an unknown audience.</p>

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	<ul style="list-style-type: none"> > Prepare a song to perform. > Communicate the meaning of the song. > Add actions to the song. > Play some simple instrumental parts. 	<ul style="list-style-type: none"> notation, and with confidence. > Decide on any actions, instrumental parts/improvisatory ideas/composed passages to be practised and included in the performance. > Talk about what the song means and why it was chosen to share. > Talk about the difference between rehearsing a song and performing it 	<ul style="list-style-type: none"> notation, and with confidence. > Play and perform melodies following staff notation, using a small range, as a whole class or in small groups. > Include any actions, instrumental parts/improvisatory ideas/composed passages within the rehearsal and in the performance. > Talk about what the song means and why it was chosen to share. > Reflect on feelings about sharing and performing, eg excitement, nerves, enjoyment. 	<ul style="list-style-type: none"> from memory or using notation. > Play and perform melodies following staff notation, using a small range, as a whole class or in small groups. > Include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance. > Explain why the song was chosen, including its composer and the historical and cultural context of the song. > Communicate the meaning of the words and articulate them clearly. > Use the structure of the song to communicate its mood and meaning in the performance. > Talk about what the rehearsal and performance has taught the student. 	<ul style="list-style-type: none"> > Perhaps perform in smaller groups, as well as the whole class. > Perform a range of repertoire pieces and arrangements combining acoustic instruments, to form mixed ensembles, including a school orchestra. > Perform from memory or with notation, with confidence and accuracy. > Include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance. > Explain why the song was chosen, including its composer and the historical and cultural context of the song. > A student leads part of the rehearsal and part of the performance. > Record the performance and 	<ul style="list-style-type: none"> > Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience. > Create, rehearse and present a holistic performance, with a detailed understanding of the musical, cultural and historical contexts. > Perform from memory or with notation. > Understand the value of choreographing any aspect of a performance. > A student or a group of students rehearse and lead parts of the performance. > Understand the importance of the performing space and how to use it. > Record the performance and compare it to a previous performance.
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				<ul style="list-style-type: none"> > Understand how the individual fits within the larger group ensemble. > Reflect on the performance and how well it suited the occasion. > Discuss and respond to any feedback; consider how future performances might be different. 	<ul style="list-style-type: none"> compare it to a previous performance; explain how well the performance communicated the mood of each piece. > Discuss and talk musically about the strengths and weaknesses of a performance. > Collect feedback from the audience and reflect how future performances might be different. 	<ul style="list-style-type: none"> > Collect feedback from the audience and reflect how the audience believed in the performance. > Discuss how the performance might change if it was repeated in a larger/smaller performance space.
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Activity based Knowledge and skills by year group

Pulse / Beat / Metre

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>Watch, follow, feel and move to a steady beat with others.</p> <p>Find and enjoy moving to music in different ways.</p> <p>Respond to the pulse in recorded/live music through movement and dance.</p>	<p>Watch and follow a steady beat.</p> <p>Find a steady beat.</p> <p>Recognise the time signature 4/4 by ear and notation.</p> <p>Understand that the speed of the beat can change, creating a faster or slower pace (tempo).</p>	<p>Recognise and move in time with the beat.</p> <p>Play the steady beat on percussion instruments.</p> <p>Recognise the 'strong' beat.</p> <p>Play in time with a steady beat in 2/4, 4/4 and 3/4.</p>	<p>Recognise and move in time with a steady beat.</p> <p>Play in time with a steady beat and identify the metres 2/4, 4/4 and 3/4.</p> <p>Respond to the 'offbeat' or 'backbeat'.</p>	<p>Recognise and move in time with the changing speed of a steady beat.</p> <p>Play in time with a steady beat and identify the metres 2/4, 4/4, 3/4, 5/4 and 6/8.</p> <p>Respond to the 'offbeat' or 'backbeat'.</p>	<p>Recognise and move in time with the changing speed of a steady beat.</p> <p>Play in time with a steady beat and identify the metres 2/4, 4/4, 3/4, 6/8 and 5/4.</p> <p>Identify syncopation and swing.</p>

Rhythm

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>Recognise and clap long sounds, short sounds and simple combinations.</p> <p>Perform short, copycat rhythm patterns accurately, led by the teacher.</p> <p>Perform short, repeating rhythm patterns (ostinati and riffs) while keeping in time with a steady beat.</p> <p>Perform word-pattern chants; create, retain and perform your own rhythm patterns.</p>	<p>Recognise long and short sounds, and match them to syllables and movement.</p> <p>Play copy back rhythms, copying a leader, and invent rhythms for others to copy on untuned and tuned percussion.</p> <p>Create rhythms using word phrases as a starting point.</p>	<p>Recognise by ear and notation: minims, crotchets, quavers and their rests.</p> <p>Copy simple rhythm patterns created from minims, crotchets, quavers and their rests.</p> <p>Create simple rhythm patterns by ear and using simple notation from minims, crotchets, quavers and their rests.</p> <p>Alternate between a steady beat and rhythm.</p>	<p>Recognise by ear and notation:</p> <ul style="list-style-type: none"> • Semibreves, minims, crotchets, quavers and semiquavers • Dotted minims and dotted crotchets <p>Copy simple rhythm patterns created from semibreves, minims, crotchets, quavers and rests.</p> <p>Create rhythm patterns by ear and using simple notation, which use semibreves, minims, crotchets and quavers.</p> <p>Understand and explain the difference between beat and rhythm.</p> <p>Recall the most memorable rhythms in a song or piece of music.</p>	<p>Recognise by ear and notation:</p> <ul style="list-style-type: none"> • Minims, dotted crotchets, crotchets, quavers and their rests <p>Recognise by ear and notation:</p> <ul style="list-style-type: none"> • 6/8 rhythm patterns • Dotted crotchets, triplet quavers, dotted triplet quavers, quavers and their rests <p>Recognise by ear and notation:</p> <ul style="list-style-type: none"> • 9/8 rhythm patterns • Dotted crotchets, triplet quavers and quaver notes and their rests <p>Recognise dotted rhythm in melodies.</p> <p>Copy simple rhythm patterns using the above rhythms.</p> <p>Create rhythm patterns by ear and using simple notation, which use the above rhythm patterns.</p> <p>Recall the most memorable rhythms in a song or piece of music.</p>	<p>Recognise by ear and notation:</p> <ul style="list-style-type: none"> • Minims, crotchets, quavers, semiquavers and their rests <p>Recognise by ear and notation:</p> <ul style="list-style-type: none"> • 6/8 rhythm patterns • Dotted crotchets, triplet quavers, dotted triplet quavers, quavers and their rests <p>Recognise by ear and notation:</p> <ul style="list-style-type: none"> • 9/8 rhythm patterns • Dotted crotchets, triplet quavers and quaver notes and their rests <p>Recognise dotted rhythm in melodies.</p> <p>Copy simple rhythm patterns using the above rhythms.</p> <p>Create rhythm patterns by ear and using simple notation, that use the above rhythm patterns.</p> <p>Recall the most memorable rhythms in a song or piece of music.</p>

Pitch (Melody)

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>Recognise, sing and play high and low-pitched notes.</p> <p>Explore singing and playing C, D, and E from the C major scale.</p> <p>Explore singing and playing F, G, and A from the F major scale.</p>	<p>Identify the high notes and low notes in a melody.</p> <p>Join in with part of a melody.</p> <p>Rehearse and play a simple instrumental melody as a part to go with a song.</p> <p>Identify the names of the notes on a glockenspiel: C, D, E, F, G, A, B, C.</p> <p>Use body percussion, untuned and tuned percussion instruments with a song, and listen to how the sounds blend together.</p> <p>Identify and play by ear or notation notes in the tonality of C major.</p>	<p>Show the shape of a melody as rising and falling in pitch.</p> <p>Learn to sing a melody by ear or from notation.</p> <p>Learn to rehearse and play a melodic instrumental part by ear or from notation.</p> <p>Identify the names of the pitched notes on a staff: C, D, E, F, F#, G, A, B, Bb, C.</p> <p>Identify the scales of: C major, G major, F major.</p> <p>Identify if a scale is major or minor.</p> <p>Copy simple melodies by ear or from reading notation.</p> <p>Create melodies by ear and notate them.</p> <p>Explore and play by ear or from notation:</p> <ul style="list-style-type: none"> • Five-note scale • Pentatonic scale 	<p>Identify and explain what a melody is.</p> <p>Learn to sing and follow a melody by ear and from notation.</p> <p>Understand melodic movement up and down as pitch.</p> <p>Learn to play one or more of four differentiated melodic instrumental parts, by ear and from notation.</p> <p>Identify the names of the pitched notes on a staff: C, D, E, Eb, F#, G, A, B, Bb, C, C#, D.</p> <p>Identify the following scales by ear or from notation: C major, F major, G major, A minor.</p> <p>Copy simple melodies by ear or from reading notation.</p> <p>Create melodies by ear and notate them.</p>	<p>Identify and explain steps, jumps and leaps in the pitch of a melody.</p> <p>Learn to sing and follow a melody by ear and from notation.</p> <p>Learn to play one or more of four differentiated melodic instrumental parts by ear and from notation.</p> <p>Identify the names of the pitched notes on a staff: C, D, E, Eb, F#, G, A, B, Bb, C, C#, D.</p> <p>Identify the following scales by ear or from notation: C major, F major, D minor, G major, Eb major, C minor.</p> <p>Copy simple melodies by ear or from reading notation.</p>	<p>Identify major and minor tonality by ear and from notation.</p> <p>Learn to play one or more of four differentiated melodic instrumental parts, by ear and from notation.</p> <p>Identify the names of the pitched notes on a staff: C, D, E, Eb, F#, G, A, B, Bb, C, C#, D.</p> <p>Identify the following scales by ear or from notation: A minor, G major, D major, D minor, F major.</p> <p>Identify an interval of a major triad: 3rd, 5th.</p> <p>Identify an octave by ear or notation.</p> <p>Copy simple melodies by ear or from reading notation.</p> <p>Create melodies by ear and notate them.</p> <p>Use chords C, F, G and A minor by ear or from notation.</p> <p>Identify the tonal centres of: A minor, G major, D major, D minor, F major.</p> <p>Identify and demonstrate the following scales by ear and from notation: Major scale, minor scale, pentatonic scale, blues scale.</p>

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			<p>Identify and talk about the way vocals are used in a song.</p> <p>Identify and explain:</p> <ul style="list-style-type: none"> • Harmony: two or more notes heard at the same time • Second part: a second musical part, usually a melodic line, that creates harmony. <p>Explore chords I, IV and V in instrumental accompaniments.</p> <p>Explore intervals of 3rd, 5th and octaves.</p> <p>Identify the following tonal centres by ear or from notation: C major, F major, G major, A minor. Identify and demonstrate a major and minor scale.</p>	<p>Create melodies by ear and notate them.</p> <p>Add new chords II and VI from a given tonality.</p> <p>Identify tone by ear or from notation.</p> <p>Identify intervals 3rd, 5th and 7th.</p> <p>Identify the tonal centres of: C major and C minor, F major, D minor and D major, E\flat major.</p> <p>Identify and demonstrate the following scales by ear and from notation: major scale, minor scale, pentatonic scale.</p>	
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Tempo

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Recognise the difference between the speed of a steady beat, a fast beat and a slow beat.	<p>Recognise the difference between the speed of a steady beat, a fast beat and a slow beat.</p> <p>Change the speed of a steady beat, moving from fast to slow, slow to fast.</p> <p>Understand that the speed of the beat can change, creating a faster or slower pace.</p>	<p>Recognise the difference between the speed of a steady beat, a fast beat and a slow beat.</p> <p>Change the speed of a steady beat, moving from fast to slow, slow to fast.</p> <p>Control the speed of a steady beat, getting faster and getting slower.</p>	<p>Recognise the difference between the speed of a steady beat, a fast beat and a slow beat.</p> <p>Change the speed of a steady beat moving from fast to slow, slow to fast.</p> <p>Control the speed of a steady beat, getting faster and getting slower.</p> <p>Direct the class in controlling the speed of a steady beat in a class performance.</p>	<p>Recognise the difference between the speed of a steady beat, a fast beat and a slow beat.</p> <p>Change the speed of a steady beat, moving from fast to slow, slow to fast.</p> <p>Control the speed of a steady beat, getting faster and getting slower.</p> <p>Direct the class in controlling the speed of a steady beat in a class performance.</p> <p>Recognise the connection between tempi and musical styles.</p>	<p>Recognise the difference between the speed of a steady beat, a fast beat and a slow beat.</p> <p>Change the speed of a steady beat, moving from fast to slow, slow to fast.</p> <p>Control the speed of a steady beat, getting faster and getting slower.</p> <p>Direct the class in controlling the speed of a steady beat in a class performance.</p> <p>Recognise the connection between tempi and musical styles.</p> <p>Recognise an effective use of tempo at the end of a song.</p>

Dynamics

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Talk about loud sounds and quiet sounds, and give some examples.	<p>Identify loud and quiet sections of music, and discuss what makes the music loud or quiet.</p> <p>Understand the meaning of loud and quiet (forte and piano).</p>	<p>Listen out and respond to forte (loud) sections of music.</p> <p>Identify instruments playing loud dynamics when listening to the music.</p> <p>Use dynamics to help communicate the meaning of a song.</p>	Identify gradation of dynamics and use the correct vocabulary to describe crescendo and diminuendo.	Identify dynamics and how they change the mood and feel of the music: forte, piano, mezzo forte, mezzo piano, crescendo and diminuendo.	<p>Identify how dynamics change the mood and feel of music using vocabulary: forte, piano, mezzo forte, mezzo piano, crescendo and diminuendo.</p> <p>Identify how dynamics can support the structure of a song or piece of music, eg diminuendo leading into a new section and change of mood.</p> <p>Identify the connection between dynamics and texture, eg adding more players and/or singers makes the music louder.</p>

Timbre

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Identify different sounds in the environment, indoors and outside.	Know the difference between a speaking voice and a singing voice.	Choose particular instruments for rehearsal and performing.	Explain tone colour: the instruments or voices heard that can be recognised by their unique qualities.	Recognise the following ensembles: <ul style="list-style-type: none"> • Gospel choir and soloist • Rock band • Symphony orchestra • A Cappella group 	Recognise the following ensembles: <ul style="list-style-type: none"> • Pop group • A Cappella group • Gospel choir
Identify the sounds of the instruments played in school.	Identify friends from the sound of their voices.	Identify the sound of different tuned and untuned percussion instruments.	Recognise the following groups of instruments: a marching band and a symphony orchestra and its separate families: woodwind, brass, percussion and strings.	Identify the following instruments by ear and through a range of media: drum kit, electric guitar, electric bass guitar, acoustic guitar, keyboard or Hammond organ, synthesiser, saxophone, trumpet, harmonica, banjo, accordion, tuned and untuned percussion, steel pans and instruments of the orchestra such as clarinet, tuba, violin, trombone and flute.	Identify instruments that add particular colour to a song or piece of music.
Identify some of the sounds of the instruments heard when listening to music.			Identify the following instruments by ear and through a range of media: banjo, acoustic guitar, tuned and untuned percussion, steel pans, clarinet, trombone, trumpet, piano, keyboard, bass drums, tuba, piccolo, bass guitar, synthesiser and electric guitar.	Recognise the difference between the sound of high and low voices.	Identify the following instruments by ear and through a range of media: <ul style="list-style-type: none"> • Band instruments such as keyboard, electric or Hammond organ, saxophone, trumpet, electric guitar, electric bass guitar, drum kit, vocals, drum machine and synthesiser. • Instruments of the orchestra from the strings, woodwind, brass and tuned and untuned percussion families, particularly violin, cello, double bass, flute, clarinet, oboe, saxophone, trumpet, trombone, French horn, tuba, drums (timpani), glockenspiel, xylophone and piano. • Other instruments such as steel pans, harmonica, banjo and accordion.
			Recognise the difference between the sound of high and low voices.	Recognise tone colour and rapping.	
			Understand the importance of the vocal warm-up and its impact on the tone of the voice.		

Texture

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>Sing together.</p> <p>Listen out for combinations of instruments together.</p>	<p>Understand that singing and playing together creates a musical texture.</p> <p>Add body percussion accompaniments.</p>	<p>Understand that singing and playing together creates a musical texture.</p> <p>Add body percussion accompaniments.</p> <p>Listen to the accompaniment to a song.</p> <p>Identify large numbers of people playing and singing.</p> <p>Listen out for solo players.</p>	<p>Identify and explain texture: the number of voices or instruments playing and the richness of the sound they create.</p> <p>Identify high and low solo voices and backing vocals, and talk about the different textures they create in the music.</p> <p>Understand and demonstrate the effect that repeated rhythmic or melodic patterns (as riffs/ostinati) have on the texture of a piece of music.</p> <p>Explain the term 'unison' and the difference between unison and solo.</p>	<p>Identify solos and instrumental breaks in songs and music.</p> <p>Talk about solo voices, backing vocals and different vocal textures.</p> <p>Identify changes in texture.</p> <p>Talk about the different textures created by intervals and chords.</p>	<p>Sing and play instruments in different-sized groups.</p> <p>Identify solos and instrumental breaks in songs and music.</p> <p>Talk about solo voices, backing vocals and different vocal textures.</p> <p>Refer to repeated rhythmic or melodic patterns as riffs/ostinati.</p> <p>Talk about the different textures created by intervals and chords.</p> <p>Understand how texture builds throughout a piece as voices are layered.</p>

Structure (Form)

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>Add movement to key sections of a song.</p> <p>Understand when to sing in a verse and a chorus.</p>	<p>Join in with a repeated section of a song: the chorus, the response.</p> <p>Join in with the main tune when it is repeated.</p>	<p>Show the different sections of a song structure or piece of music through actions.</p>	<p>Identify and explain the following structural terms: verse, chorus, bridge, repeat signs, chorus and final chorus, improvisation, call and response, and AB form within musical structures.</p> <p>Identify the instrumental break and its purpose in a song.</p> <p>Recognise phrases and repeated sections.</p> <p>Discuss the purpose of a bridge section.</p>	<p>Identify and explain the structural terms: verse, chorus, bridge, repeat signs, chorus and final chorus, improvisation, call and response, and AB form within musical structures.</p> <p>Identify the instrumental break and its purpose in a song.</p> <p>Recognise phrases and repeated sections.</p> <p>Discuss the purpose of a bridge section.</p>	<p>Talk about how musical styles often have the same musical structure, eg Folk music: verse and chorus; Rock and Pop music: verse, chorus, bridge and instrumental break.</p> <p>Talk about the purpose of musical structures.</p> <p>Identify where changes in texture and tonality help emphasise the contrasting sections in a song.</p> <p>Recognise that changing the tonality at different points within the song creates different sections to the structure.</p>