

Music Progression Document



GILES BROOK SCHOOL

| Early Years | | | |
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| Nursery | Communication and Language | | <ul style="list-style-type: none"> • Sing a large repertoire of songs. |
| | Physical Development | | <ul style="list-style-type: none"> • Use large-muscle movements to wave flags and streamers, paint and make marks. |
| | Expressive Arts and Design | | <ul style="list-style-type: none"> • Listen with increased attention to sounds. • Respond to what they have heard, expressing their thoughts and feelings. • Remember and sing entire songs. • Sing the pitch of a tone sung by another person ('pitch match'). • Sing the melodic shape (moving melody, such as up and down, down and up) of familiar songs. • Create their own songs, or improvise a song around one they know. • Play instruments with increasing control to express their feelings and ideas. |
| Reception | Communication and Language | | <ul style="list-style-type: none"> • Listen carefully to rhymes and songs, paying attention to how they sound. • Learn rhymes, poems and songs. |
| | Physical Development | | <ul style="list-style-type: none"> • Combine different movements with ease and fluency. |
| | Expressive Arts and Design | | <ul style="list-style-type: none"> • Explore, use and refine a variety of artistic effects to express their ideas and feelings. • Return to and build on their previous learning, refining ideas and developing their ability to represent them. • Create collaboratively sharing ideas, resources and skills. • Listen attentively, move to and talk about music, expressing their feelings and responses. • Sing in a group or on their own, increasingly matching the pitch and following the melody. • Explore and engage in music making and dance, performing solo or in groups. |
| ELG | Expressive Arts | Being Imaginative and Expressive | <ul style="list-style-type: none"> • Sing a range of well-known nursery rhymes and songs. • Perform songs, rhymes, poems and stories with others, and(when appropriate) try to move in time with music. |

Working Musically

| | EYFS | Year 1 | Year 2 | Year 3 | Year 4 | Year 5 | Year 6 |
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| <p>Singing</p> <p><i>Please see 'Singing, listening and appraising repertoire' doc for list of all songs/ genres learnt and appraised throughout year groups.</i></p> <p><i>As the children progress through the school they will become familiar with and progress with more notes in the scale.</i></p> | <p>Mouth movements</p> <p>Singing and adapting familiar songs</p> <p>Adding actions to songs</p> <p>Performance of songs</p> <p>Dynamics</p> <p>Tempo</p> <p>Pitch</p> <p>Rhythms and syllables</p> <p>Daily songs and rhymes</p> <p>Different styles of music</p> | <ul style="list-style-type: none"> ● Confidently sing or rap songs from memory and sing them in unison ● Learn about voices, singing notes of different pitches (high and low). ● Learn that they can make different types of sounds with their voices – you can rap or say words in rhythm. ● Learn to start and stop singing when following a leader. ● Singing with good posture | <ul style="list-style-type: none"> ● To confidently know and sing songs from memory. ● To know that unison is everyone singing at the same time. ● To sing with greater pitching accuracy ● To sing simple songs 2 parts e.g. round ● Songs include other ways of using the voice e.g. rapping (spoken word). ● To know why we need to warm up our voices. ● Learn to find a comfortable singing position. ● Know the meaning of dynamics (loud/quiet) and tempo (fast/slow), and be able to demonstrate these when singing by | <p>To know and be able to talk about:</p> <ul style="list-style-type: none"> ● Singing in a group can be called a choir ● Sing a widening range of unison songs, of varying styles and structures. ● Leader or conductor: A person who the choir or group follow ● Songs can make you feel different things e.g. happy, energetic or sad ● Singing as part of an ensemble or large group is fun, but that you must listen to each other ○ To know and explain the importance of warming up your voice <p>To sing in unison and in simple two-parts.</p> <ul style="list-style-type: none"> ● To demonstrate a good singing posture. ● To enjoy exploring singing solo. | <ul style="list-style-type: none"> ● To rehearse and sing songs from memory or notation ● Sing with awareness of texture (how sounds interact): How a solo singer makes a thinner texture than a large group ● Demonstrate vowel sounds, blended sounds and consonants. ● To enjoy exploring singing solo. ● Sing 'on pitch' and 'in time' ● To rejoin the song if lost. ● To listen to the group when singing. ● To perform in two or 3 parts with awareness of other parts ● Sing expressively, with attention to breathing and phrasing. ● Sing expressively, with attention to staccato and legato. | <ul style="list-style-type: none"> ● To sing with a strong internal pulse. ○ Sing expressively, with attention to dynamics and articulation. ○ Singing in unison, the solo, lead vocal, backing vocals or rapping (be able to sing different parts) ○ develop confidence as a soloist ○ To learn a harmony part that is either higher or lower than the main song ○ To know what the song is about and the meaning of the lyrics ○ To know and explain the importance of warming up your voice ○ Talk about how you feel connected to music and how it connects in the world | <ul style="list-style-type: none"> ● To sing with a strong internal pulse, with good articulation and awareness of phrase (making sense of the words and not pausing at inappropriate times) ● 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. ● Sing expressively, with attention to dynamics and articulation. ● To know their role in the group when singing different parts ● Sing with and without an accompaniment |

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| | | | <p>responding to (a) the leader's directions and (b) visual symbols (eg crescendo, decrescendo, pause).</p> | <ul style="list-style-type: none"> ● To sing with awareness of being 'in tune' and in time ● To have an awareness of the pulse internally when singing. ● Sing expressively, with attention to the meaning of the words. | <ul style="list-style-type: none"> ●Talk about why different singing styles are used and how they connect to the world | | <ul style="list-style-type: none"> ●Demonstrate and maintain good posture and breath control whilst singing. ●Sing expressively, with attention to breathing and phrasing. ● To know about the style of the songs so you can represent the feeling and context to your audience ●Sing syncopated melodic patterns. <ul style="list-style-type: none"> ○ To know what the song is about and the meaning of the lyrics |
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Listen and Appraise

Please see 'Singing, listening and appraising repertoire' doc for list of all songs/ genres learnt and appraised throughout year groups.

See Singing Strategy doc for whole school and cross curricular links

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| <p>Dynamics, tempo and pitch</p> <p>How music makes us feel</p> <p>Musical preferences</p> <p>Different styles of music. Cross curricular links.</p> <p>Listening skills to identify features of songs</p> <p>Sounds from the world around us e.g. sounds from the seaside</p> | <ul style="list-style-type: none"> ● To listen to music from a range of times and places and understand where music fits in the world. ● To express their likes and dislikes. ● To know what the pieces of music are about (begin to understand the story and context behind the song). ● To know and recognise the sound and names of some of the instruments they use. ● To be introduced to the terms tempo (fast or slow), dynamics (loud or quiet) ● To respond to music through movement, actions or art work. | <ul style="list-style-type: none"> ● To listen to music from a range of times and places and talk about where it might fit in the world. ● To express their preferences - do they like it or not and why e.g. talking about pace and rhythm. ● To know some music has a chorus or a response/answer part. ● To know that music has a musical style. ● To respond to music through movement, actions or art work. ● To learn how music can tell a story or describe an idea. ● Experience live music making through the Primary Music festival ● To begin discussing the music in terms of texture, tempo, dynamics and arrangement for each song. | <ul style="list-style-type: none"> ● To listen to music from a range of times and places <ul style="list-style-type: none"> ○ Discuss musical dimensions featured in a song, and where they are used (texture, dynamics, tempo, rhythm and pitch) ○ Recognise and respond to changes in tempo through movement or clapping. ○ Name some of the instruments they heard in a piece of music ● To think about what the words of a piece of music mean and discuss how the song makes you feel ● Listen carefully and respectfully to other people's thoughts about the music. ● To talk about the effectiveness of their composition work and how they might improve it, | <ul style="list-style-type: none"> ● To recognise the style of music and describe some of the style indicators of that song (musical characteristics that give the piece of music its style). ● Discuss why the song was written and the meaning of the words. ● Discuss musical dimensions use correct vocabulary working together and Identify: <ul style="list-style-type: none"> ● 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 Recognise if the tempo is slow, steady or fast. Describe legato and staccato ● To talk about the effectiveness of their composition work | <ul style="list-style-type: none"> ● To listen to a range of music from different times, places and of different genres and identify the musical style. 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. Talk about how the song makes you feel and justify your opinion. ● To compare piece of music to others with similar styles: what stands out musically in each of them? their similarities and differences ● To describe the effectiveness of their composition work and how they might improve it | <ul style="list-style-type: none"> ● To listen to a range of music from different times, places and of different genres and identify the musical style and discuss its musical elements. Talk about how the song makes you feel and justify your opinion. To identify an increasing range of instruments by ear. Discuss the structure of the music with reference to verse, chorus, bridge and an instrumental break. ● To use my knowledge of tense and relaxed sounds (major and minor) when describing the mood / type of music ● To use my knowledge of chords and scales to describe the music e.g. the chords make this type of music sound very dramatic ● To describe the effectiveness of their |
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| | | | <ul style="list-style-type: none"> To recognise the instruments playing in a song. | | and how they might improve it | | composition work and how they might improve it, and then refine the music |
| <p>Notation and playing from</p> <p><i>Sound comes before symbol</i></p> <p><i>Time lengths should be experienced through movement first.</i></p> | <p>Names of instruments</p> <p>Materials of instruments</p> <p>Care/safety/use of instruments</p> <p>Body percussion</p> <p>Keeping a beat with untuned percussion</p> <p>Instruments for different purposes</p> <p>Making musical instruments</p> <p>Dynamics, pitch and tempo</p> | <p>Sound comes before symbol</p> <p>Explore ways of representing short and long sounds (shapes) and be able to play an instrument following a rhythm.</p> <p>Begin to play pitch patterns using a tuned instrument</p> <p>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>Sound comes before symbol</p> <p>Explore ways of representing short and long sounds (shapes and dots and sticks) and be able to play an instrument accurately following the rhythm and pitch.</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, B b , C, D, E A, B, C, D, E</p> <p>Recognise music notation on a staff of five lines.</p> | <p>Sound comes before symbol</p> <p>Explore more complicated ways of representing long and short sounds and high and low sounds.</p> <p>Introduce the musical alphabet and explore how staff notation follows the movement of pitch (ascending and descending)</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, B b , C G, A, B, C, D, E E, F#, G#, A, B</p> <p>Read and respond to semibreves, minims,</p> | <p>Sound comes before symbol</p> <p>Become increasingly confident understanding and playing using complicated representations of short and long sounds and high and low sounds.</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, B b , C G, A, B, C, D, E, F# D, E, F#, G, A, B, C</p> <p>Explore the effect of volume changes when playing</p> <p>Read and respond to semibreves, minims, dotted crotchets,</p> | <p>Sound comes before symbol</p> <p>Revise the notation learned in Lower KS2 and fill in the gaps. Introduce sharps and flats when needed in composition activities</p> <p>Become increasingly confident understanding and playing using complicated representations of short and long sounds, high and low sounds and loud and quiet.</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, B b , C, D, E F, G, A b , B b , C, D, E b G, A, B b , C, D, E, F G, A, B, C, D, E, F# D, E, F, G, A</p> | |

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| | | | | <p>crotchets and paired quavers. Identify:</p> <ul style="list-style-type: none"> • Stave • Treble clef • Time signature • Lines and spaces on the stave <p>Identify and understand the differences between crotchets and paired quavers</p> <p>Introduce notes that move by step e.g. BAG in conjunction with learning the recorder and show them on a reduced score of two lines</p> | <p>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>Achieve a sense of ensemble by- Reading and performing pitch notation within a range. Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture.</p> <p>Use a reduced stave to introduce notes relative to the sounds the children are making e.g. Brass players- C, D, E and F Woodwind and recorder players- BAG/C'D'</p> | <p>C, G, A \flat, B \flat G, G \sharp, A, B \flat, C D, E, F, G, A, B, C E \flat, F, G, A \flat, B \flat, C, D \flat</p> <p>Identify:</p> <ul style="list-style-type: none"> • Stave • Treble clef • Time signature <p>Read and respond to minims, crotchets, quavers, dotted quavers and semiquavers.</p> <p>Recognise how notes are grouped when notated. 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.</p> <p>Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers.</p> <p>Understand the differences between 2/4, 3/4 and 4/4 time signatures. Read and</p> | <p>D, E, F\sharp, A, B, C\sharp E, F\sharp, G, G\sharp, A, B, C, C\sharp E \flat, F, G, A \flat, B \flat, C, D</p> <p>Identify:</p> <ul style="list-style-type: none"> • Stave • Treble clef • Time signature <p>Read and respond to minims, crotchets, quavers, dotted quavers and semiquavers.</p> <p>Recognise how notes are grouped when notated. 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.</p> <p>Play with different dynamics more confidently and understand the impact of this.</p> |
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| | | | | | | perform pitch notation within an octave (eg C–C'/do–do). Explore the dynamics of very loud and very quiet when playing. | |
| Improvisation | | <ul style="list-style-type: none"> Learn that improvisation is about making up your own tunes on the spot. <p>Begin to improvise simple clapping and vocal patterns using 'Question and Answer' phrases. Whole class responses generated to begin with.</p> <p>Begin to understand the difference between creating a rhythm pattern using untuned percussion instruments and a pitch pattern using voice.</p> <p>Explore improvisation with instruments within a major and minor scale using the</p> | <ul style="list-style-type: none"> Learn that improvisation is about making up your own tunes on the spot. <p>Improvise simple clapping and vocal patterns using 'Question and Answer' phrases with a partner, with increasing confidence.</p> <p>Know the difference between a rhythm pattern using untuned percussion instruments and a pitch pattern using voice.</p> <p>Explore improvisation with instruments using an increasing range of notes: a major scale using the notes: C, D, E C, G, A G, A, B F, G, A</p> | <ul style="list-style-type: none"> To know and be able to talk about what improvisation is To know that using one or two notes confidently is better than using five To know that if you improvise using the notes you are given, you cannot make a mistake <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' (individual) responses using a limited note-range.</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,</p> | Year 3 knowledge + 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 | Year 4 knowledge+ To know well-known improvising musicians Explore improvisation within a major scale, using the notes: C, D, E b, F, G C, D, E, F, G C, D, E, G, A F, G, A, B b, C D, E, F, G, A Improvise over a simple groove, responding to the beat and creating a satisfying melodic shape. Experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte) and moderately quiet (mezzo piano). | Same as Year 4/5+ Explore improvisation within a major scale, using the notes: C, D, E, F, G G, A, B b, C, D G, A, B, C, D F, G, A, C, D Improvise over a groove, responding to the beat, creating a satisfying melodic shape with varied dynamics and articulation. |

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| | | notes: C, D, E D, E, A F, G, A D, F, G | | E G, A, B, C, D F, G, A F, G, A, C, D | | | |
| Composing | | To learn that Composing is like writing a story with music and everyone can compose. | To learn that Composing is like writing a story with music and everyone can compose. | Create music in response to music and video stimulus. | Create music in response to music and video stimulus. | Create music in response to music and video stimulus. | Create music in response to music and video stimulus. |
| | | Create musical sound effects and short sequences of sounds in response to music and video stimulus. | Create musical sound effects and short sequences of sounds in response to music and video stimulus. | Start to use simple structures within compositions, eg introduction, verse, chorus or AB form. | 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. | Start to use structures within compositions, eg introduction, multiple verse and chorus sections, AB form or ABA form (ternary form). | 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. |
| | | Create a story, choosing and playing classroom instruments and/or soundmakers. | Create a story, choosing and playing classroom instruments. | Use simple dynamics. | Start to use simple structures within compositions, eg introduction, verse, chorus or AB form. | Use chords to compose music to evoke a specific atmosphere, mood or environment. | Either of these melodies can be enhanced with rhythmic or simple chordal accompaniment. |
| | | Recognise how graphic notation can represent created sounds. Explore and invent your own symbols. | Create and perform your own rhythm patterns with stick notation, including crotchets, quavers and minims (by the end of the year) | Compose song accompaniments on tuned and untuned percussion, using known rhythms and note values. | Use simple dynamics. | Use a wider range of dynamics, including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet). | Create a simple chord progression. |
| | | Create a rhythm using dot notation. | Create a simple melody using dot or stick notation focusing on keeping a steady rhythm and changing pitch. | Create a simple melody using crotchets, minims and perhaps paired quavers. | Compose song accompaniments on tuned and untuned percussion, using known rhythms and note values. | Use rhythmic variety. | Compose a ternary (ABA form) piece; use |
| | | | | Create a melody using crotchets, minims, quavers and their rests. Use a pentatonic scale | | | |

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| | | <p>Create a simple melody using dot notation</p> | | | | <p>Use music apps/ programs to create my own sequences, phrases, cycles or soundscapes</p> <p>Understand how chord triads are formed and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments.</p> <p>Create a melody using crotchets, quavers and minims, and perhaps semibreves and semiquavers, plus all equivalent rests. Use a pentatonic and a full scale. Use major and minor tonality</p> | <p>available music software/apps to create and record it, discussing how musical contrasts are achieved.</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 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>Create a melody using crotchets, quavers and minims, and perhaps semibreves and semiquavers, and all equivalent rests. Use a pentatonic and</p> |
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| | | | | | | | <p>a full scale. Use major and minor tonality</p> <p>Use music apps to create layers of sounds e.g. bass, harmony, melody and rhythm.</p> <p>To respond to different stimuli e.g. poetry, art, story, other music or ideas from other times, places or cultures (including electronic music)</p> |
| Performance | <p>To experience a performance in the form of a nativity play</p> <p>To start and end with silence</p> <p>Enjoy and have fun performing.</p> <p>Prepare a song to perform.</p> | <p>To know what performance is-sharing music and trying your best</p> <p>To start and end with silence</p> <p>To listen to others when they perform</p> <p>To show appreciation of the work/effort of others and express their likes</p> | <p>As Year 1 plus...</p> <p>Music can be performed to another class or to visiting adults (an audience). It should be a special occasion</p> <p>Likes and dislikes can be expressed in a positive way using musical language e.g. rhythm, pace, dynamics, 'it sounds like....'</p> | <p>As KS1 plus...</p> <p>To begin to use notation that symbolises the sounds they have been exploring/learning</p> <p>A performance should be planned</p> <p>Posture and technique is an important part of playing and performing</p> | <p>As in Year 3 plus...</p> <p>To extend the range of sounds and the notations that symbolise it according to the child's ability/progress</p> <p>To articulate thoughts and feelings about the performance using musical language</p> | <p>As in Lower KS2 plus...</p> <p>To be aware of how the venue and purpose of music throughout time and in different genres and places has affected/affects a performance.</p> <p>To understand that in some genres a performance may never be the same</p> | <p>As Year 5 plus...</p> <p>A more independent approach to performance e.g. starting, bringing in new ideas, changes of tempo or dynamics, finishing without the teacher</p> <p>A more sophisticated awareness of purpose and use of electronic or acoustic sounds</p> <p>Adherence to,</p> |

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| | | <p>Enjoy and have fun performing.</p> <p>Choose a song/songs to perform to a well-known audience.</p> <p>Prepare a song to perform.</p> <p>Communicate the meaning of the song.</p> <p>Add actions to the song.</p> <p>Play some simple instrumental parts.</p> | <p>Practise, rehearse and share a song that has been learned in the lesson, from memory or with notation, and with confidence.</p> <p>Perform with actions and instrumental parts/improvisatory ideas/composed passages to be practised and included in the performance.</p> | <p>Comments should be positive but based around the musical knowledge they know and the inter-related dimensions of music they have used e.g. the children played together in time to the beat, the beat and rhythm could be heard distinctly in two groups</p> <p>Listen to performances live or recorded in order to make comments</p> | <p>To suggest ways of improving their own work and the work of others e.g. the balance of instruments, the arrangement of sounds (structure), the combination of sounds (texture)</p> <p>Listen to performances live or recorded in order to make comments and revisions</p> | <p>twice as it is improvised each time</p> <p>To understand the role of different instruments/members of a band</p> <p>To use their increasing knowledge of musical devices e.g. ostinato/drone; roles e.g. solo and accompaniment; purpose e.g. a fanfare, dance or music inspired by another period of music; and the inter-related dimensions of music to make suggestions, evaluations and revisions of their own music and the music of others'</p> <p>Listen to performances live or recorded in order to make comments, revisions and to high-light progress made during the term</p> | <p>or the inclusion of , articulation, phrase and more subtle changes of mood or character</p> <p>Listen to performances live or recorded in order to make comments, revisions and to high-light progress made during the term</p> |
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