



Barnburgh Primary Academy

Music

Progression Document





INTENT

“Music gives a soul to the universe, wings to the mind, flight to the imagination and life to everything.”

Plato

At Barnburgh Primary Academy, we intend to make music an enjoyable and memorable learning experience. We encourage all our children, no matter their attainment, to participate in a variety of musical experiences, in an aim for them to become creative and reflective musicians who can express themselves fluently and confidently.

The teaching of music focuses on developing the children’s ability to listen to, compose and perform different forms of music, including developing the understanding of rhythm and following a beat, understanding the structure and organisation of music and appreciating a range of genres. We teach children about the history of music including well-known composers, instrumentation of historical periods and links to significant historical events and periods of time.

Our children develop descriptive language skills in music lessons, when learning about how music can represent different emotions and narratives. We also teach technical vocabulary and we encourage children to use these terms when discussing music.

Our Core Values provide the platform on which we have built our curriculum offer at Barnburgh Primary School. Our Music curriculum is underpinned by our Core Values in the following ways;

COURAGE

Throughout the music curriculum, there are opportunities for children to perform solo or as part of a small group in front of their peers. It takes courage for children to not only share their creative ideas but to put themselves in the spotlight, opening themselves up to feedback. Tackling a challenging piece of music shows bravery; it’s all about pushing boundaries, not shying away from difficulties and showing resilience when difficulties occur. Children often collaborate and create their own compositions, which involves sharing personal ideas and being open to feedback. Each of these instances highlights how courage is at the heart of music education, helping children to grow both personally and artistically.

PERSEVERANCE

Learning to play an instrument is all about sticking with it; practicing daily helps musicians improve, even when they find it challenging. During the year, children work on ensemble pieces which teaches children the value of collaboration and commitment to the group, pushing through challenges together. Writing compositions encourages the children to refine their work over a period of time. They often experiment and revise, demonstrating that dedication and grit lead to growth and success in music-making. It's all about not giving up and keeping at it!

AMBITION

In music, children are encouraged to explore different genres, pushing them to step outside their comfort zones and experiment with new styles. The focus on group and individual performances allows the children to set personal goals, instilling a sense of ownership and drive in their musical journey. Through collaborative projects, such as composing original pieces or participating in ensembles, teamwork and creativity are fostered, helping students aspire to achieve excellence together. The music curriculum inspires students to aim high and realise their potential in music.

RESPECT

Children learn to value each other's contributions during group performances, recognising that every instrument and voice adds to the overall sound. Children are taught to respect musical instruments and other music equipment. When studying diverse musical genres, respect for cultural backgrounds is emphasised, encouraging students to appreciate different traditions and styles. During small group and whole class performances, constructive feedback is encouraged, fostering an environment where students can politely critique one another's work, promoting growth while ensuring everyone feels valued. These practices help nurture a respectful and inclusive musical community.

INDEPENDENCE

Independence in the music curriculum is key to developing each child's skills. When children choose their own pieces to perform, they express their individuality and take ownership of their learning. Through composing their own music, children have the opportunity to explore personal creativity, giving them the freedom to experiment with different styles and techniques. Through enrichment activities, children can participate in group projects, like choir or ensembles, which encourages teamwork while still enabling each student to contribute their unique ideas.



Implementation

HOW WE TEACH MUSIC IN EYFS

In EYFS, we introduce children to the **foundations of music** by providing a rich balance of **child-led exploration** through **continuous provision** and **adult-led, direct teaching sessions**. These experiences are carefully designed to nurture creativity, develop fine motor skills, build confidence, and encourage children to express their ideas, feelings, and observations.

LISTENING	COMPOSING	PERFORMING
<p>Throughout the year, children:</p> <ul style="list-style-type: none"> Listen to a wide range of songs including those linked to topics and special times of the year. <p>In continuous provision:</p> <ul style="list-style-type: none"> Children may hear and listen to songs and different styles of music. Listen to the sounds that they can make with everyday items and musical instruments. Listen and pay attention to sounds within the environment. <p>In direct teaching:</p> <ul style="list-style-type: none"> Adults model how to listen to music and talk about what they hear. 	<p>Throughout the year, children:</p> <ul style="list-style-type: none"> Have the opportunity to learn and sing a range of songs and rhymes. Learn how to put actions to a song to help remember the lyrics. <p>In continuous provision:</p> <ul style="list-style-type: none"> Musical instruments are available for children to explore making sounds and creating rhythms. Children may use everyday objects to create sounds such as in the mud kitchen with the pots and pans. Use their voice to create sounds to represent items in the small world and role-play areas, for example, a police siren or a farm animal. <p>In direct teaching:</p> <ul style="list-style-type: none"> Children are introduced to songs that link to specific times of the year and rehearse the songs ready for a performance. Children are taught a song / rhyme of the week to learn how to sing in time with one another and keep to the melody of a song. 	<p>Throughout the year, children:</p> <ul style="list-style-type: none"> Children have the opportunity to sing in small groups and to their peers. Play instruments in small groups as part of a group activity. <p>In continuous provision:</p> <ul style="list-style-type: none"> Children can access a range of musical instruments. Create environmental sounds. Use body percussion to perform to their peers using the stage. <p>In direct teaching:</p> <ul style="list-style-type: none"> Children are taught how to stand up in front of an audience and sing a selection of songs. Children are taught Harvest songs to perform in church. Children are taught a range of Christmas songs to perform to their parents.

HOW WE TEACH MUSIC TO YEARS 1 TO 6

Week 1:	Week 2:	Week 3:	Week 4:	Week 5:	Week 6:
<p>History of Music <i>Focus:</i> To learn about the History of Music linked to the specific unit.</p> <p>Teach children:</p> <ul style="list-style-type: none"> The specific historical links of the music unit. <p>Board book use:</p> <ul style="list-style-type: none"> Record what the children can recall at the end of the lesson about the historical element of music. Samples of pieces that the children have listened to linked to the history of music. Record children's thoughts and opinions about the music they have listened to in the lesson. 	<p>Listening <i>Focus:</i> To listen to and understand the features of the music (unit specific)</p> <p>Teach children:</p> <ul style="list-style-type: none"> How to listen and observe features of a piece of music. How to use a range of vocabulary to identify what they have heard and changes within the piece of music e.g. increases in dynamics and texture. <p>Board book use:</p> <ul style="list-style-type: none"> Identify the link for the piece of music. Record children's thoughts and opinions on the music either through voice recording or quotes. 	<p>Listening / Planning <i>Focus:</i> To listen to and understand the features of the music (unit specific). To begin to plan for compositions using the knowledge they have gained specific to the unit.</p> <p>Teach children:</p> <ul style="list-style-type: none"> How to listen and observe features of a piece of music. How to use a range of vocabulary to identify what they have heard and changes within the piece of music e.g. increases in dynamics and texture. How to plan elements of a composition with consideration to each of the inter-related dimensions of music linked to the specific genre of music. <p>Board book use:</p> <ul style="list-style-type: none"> Identify the link for the piece of music. Record children's thoughts and opinions on the music either through voice recording or quotes. Record children's ideas for their composition. 	<p>Composition <i>Focus:</i> Children to begin write their own composition including the inter-related dimensions of music.</p> <p>Teach children:</p> <ul style="list-style-type: none"> To begin to organise and structure their plan to produce a composition that matches the style of the genre being studied and that includes the inter-related dimensions of music. To record their composition ideas in an age-appropriate way so that the composition can be recalled and replayed. <p>Board book use:</p> <ul style="list-style-type: none"> Record children's ideas about the elements of their composition. Photos of the recording of compositions e.g. graphic scores, notation 	<p>Composition <i>Focus:</i> Children to finalise writing their own composition including the inter-related dimensions of music.</p> <p>Teach children:</p> <ul style="list-style-type: none"> To finalise the structure of their composition that matches the style of the genre being studied and that includes the inter-related dimensions of music. To record their composition ideas in an age-appropriate way so that the composition can be recalled and replayed. <p>Board book use:</p> <ul style="list-style-type: none"> Record children's ideas about the elements of their composition. Photos of the recording of compositions e.g. graphic scores, notation 	<p>Performance <i>Focus:</i> Children to perform their own composition to an audience. Where possible, this should be to the year group below.</p> <p>Teach children:</p> <ul style="list-style-type: none"> To listen carefully to each other and the melody when performing. To carefully watch the person leading the performance (where appropriate) To have confidence and clarity when performing. <p>Board book use:</p> <ul style="list-style-type: none"> Record children performing their final piece – video recording. <p>ASPIRE EVENT Children will have the opportunity to share their final performance</p>



Impact

General Assessment Principles Across All Ages

- **Formative Assessment:** Ongoing observations, conversations, and informal feedback during lessons
- **Summative Assessment:** Periodic reviews of composition and performances during and at the end of a unit
- **Pupil Involvement:** Encouraging children to self-assess and reflect on their learning journey
- **Contextualised Judgement:** Considering individual starting points and development, valuing creativity and effort as well as skill

EYFS	KS1	LOWER KS2	UPPER KS2
<p>In Early Years, assessment focuses on exploration, creativity, and early understanding of music and sound. The key is to observe how children express ideas and engage with musical activities rather than judging a "final performance."</p> <p>What we look for:</p> <ul style="list-style-type: none"> • Ability to use sing in time with others • Singing in tune with the melody • Exploration of musical instruments and an interest in how a sound is produced • Exploration and recognition of environmental sounds • Using a range of sounds during small world and role-play <p>Assessment methods:</p> <ul style="list-style-type: none"> • Observations, videos and photographs of children during music activities • Conversations with children about music and instruments to assess understanding and vocabulary • Using the Development Matters and Birth to 5 Matters frameworks to track progress towards Early Learning Goals 	<p>Assessment at KS1 begins to focus more on basic skills development, knowledge of key vocabulary, and simple application of musical techniques inspired by unit of music being studied.</p> <p>What we look for:</p> <ul style="list-style-type: none"> • Beginning to use key musical vocabulary accurately and understand the meaning of it • Explore and appreciate a range of pieces of music • To name untuned percussion instruments and understand how to create a sound using them • Keeping a pulse and repeating simple rhythms • Recall of knowledge specific to the unit of music • Confidence to perform to others <p>Assessment methods:</p> <ul style="list-style-type: none"> • Videos and photographs recorded on board books • Voice of the child collated through board books • Final performance linked to the unit of work that demonstrates the inter-related dimensions of music 	<p>At lower KS2, children are expected to refine their skills, work more independently, and develop a deeper understanding of the history of music and how this relates to current music.</p> <p>What we look for:</p> <ul style="list-style-type: none"> • Greater accuracy in using musical vocabulary • Discussions to explain their opinions about a piece of music or a particular style of music • Developing singing techniques • Recall of knowledge specific to the unit of music • Planning and structure when composing pieces • Beginning to record composition ideas in a clear way • Confidence to perform both as part of an ensemble or solo • Ability to play a short melody on the recorder (Y3) • Recall of how to play a short melody on the recorder and the ability to observe musical directions whilst playing the recorder such as dynamics and tempo. <p>Assessment methods:</p> <ul style="list-style-type: none"> • Performance videos recorded on the board book • Voice of the child recorded on the board book • Evidence of planning and composing recorded on the board book through photos / scanned work 	<p>Upper KS2 assessment focuses on mastery, creativity, personal style, and a sophisticated understanding of music.</p> <p>What we look for:</p> <ul style="list-style-type: none"> • Greater accuracy in using musical vocabulary • Deeper discussions to explain their opinions about a piece of music or a particular style of music • Developing knowledge of instrumentation and how to utilise this in compositions • Recall of knowledge specific to the unit of music • Planning and structure when composing pieces • Using notation to record compositions • Beginning to record composition ideas in a clear way • Confidence to perform both as part of an ensemble or solo <p>Assessment methods:</p> <ul style="list-style-type: none"> • Performance videos recorded on the board book • Voice of the child recorded on the board book • Evidence of planning and composing recorded on the board book through photos / scanned work



Statutory Links

Birth to 5 Matters & Early Learning Goals	National Curriculum Programmes of Study for Music	
<p>EYFS</p> <p>Early Learning Goals (ELGs) – Expressive Arts and Design These are taken from the Statutory Framework for the EYFS (2021).</p> <p>Children in Nursery will:</p> <p>Communication & Language</p> <ul style="list-style-type: none"> Pay attention to more than one thing at a time. Use a wider range of vocabulary. Sing a large repertoire of songs. <p>Physical Development</p> <ul style="list-style-type: none"> Use large-muscle movements to wave flags and streamers. Increasingly be able to use and remember sequences and patterns of movements which are related to music and rhythm. <p>Maths</p> <ul style="list-style-type: none"> Extend and create ABAB patterns, by engaging children in following and inventing movement and music patterns, such as clap, clap, stamp. <p>Expressive Arts & Design</p> <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. <p>Children in Reception will be taught to:</p> <p>Communication & Language</p> <ul style="list-style-type: none"> Understand how to listen carefully and why listening is important. Learn new vocabulary (e.g. in music: 'percussion', 'tambourine'). Listen carefully to rhymes and songs, paying attention to how they sound. Learn rhymes, poems and songs. <p>Physical Development</p> <ul style="list-style-type: none"> Develop the overall body strength, coordination, balance and agility needed to engage successfully with future physical education sessions and other physical disciplines including dance. Develop their small motor skills so that they can use a range of simple instruments competently, safely and confidently. <p>Maths</p> <ul style="list-style-type: none"> Count objects, actions and sounds, (through) singing counting songs and number rhymes. Understand the 'one more than/one less than' relationship between consecutive numbers, (by) making predictions about what the outcome will be in stories, rhymes and songs if one is added, or if one is taken away. <p>Understanding The World</p> <ul style="list-style-type: none"> Compare and contrast characters from stories, including figures from the past (including) introducing characters, including those from the past using songs. Explore the natural world around them (by) offering opportunities to sing songs and join in with rhymes and poems about the natural world. <p>Expressive Arts & Design</p> <ul style="list-style-type: none"> Listen attentively, move to and talk about music, expressing their feelings and responses. Sing in a group or on their own, increasingly matching the pitch and following the melody. Explore and engage in music making and dance, performing solo or in groups. 	<p>Key Stage 1</p> <p>Pupils should be taught:</p> <ul style="list-style-type: none"> use their voices expressively and creatively by singing songs and speaking chants and rhymes play tuned and untuned instruments musically listen with concentration and understanding to a range of high-quality live and recorded music experiment with, create, select and combine sounds using the inter-related dimensions of music 	<p>Key Stage 2</p> <p>Pupils should be taught:</p> <ul style="list-style-type: none"> play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the inter-related dimensions of music listen with attention to detail and recall sounds with increasing aural memory use and understand staff and other musical notations appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians develop an understanding of the history of music



Inter-Related Dimensions of Music

The inter-related dimensions of music are a thread that runs throughout each unit of music and progresses each year. Children should remember, understand and use the specific vocabulary of each area.

KNOWLEDGE PROGRESSION MAP FOR PITCH

EYFS	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6
Children will know: <ul style="list-style-type: none"> what 'high' and 'low' are. 	Children will know: <ul style="list-style-type: none"> that pitch means how high or low a note sounds. that 'tuned' instruments play more than one pitch of notes. 	Children will know: <ul style="list-style-type: none"> that some tuned instruments have a lower range of pitches and some have a higher range of pitches. that a melody is made up from high and low pitched notes played one after the other, making a tune. 	Children will know: <ul style="list-style-type: none"> that the group of pitches in a song is called its 'key' and that a key decides whether a song sounds happy or sad. that some traditional music around the world is based on five-notes called a 'pentatonic' scale. that a pentatonic melody uses only the five notes C D E G A. 	Children will know: <ul style="list-style-type: none"> that a bass line is the lowest pitch line of notes in a piece of music, and a walking bassline (where patterns of notes go up then down again) is common in rock and roll. that a glissando in music means a sliding effect played on instruments or made by your voice. that 'transposing' a melody means changing its key, making it higher or lower pitched. 	Children will know: <ul style="list-style-type: none"> that a minor key (pitch) can be used to make music sound sad. that major chords create a bright, happy sound. that a 'bent note' is a note that varies in its pitch notes, eg the pitch may slide up or down. that varying effects can be created using only your voice, for example by changing the pitch, dynamic or tempo of the sounds made. 	Children will know: <ul style="list-style-type: none"> that the Solfa syllables represent the pitches in an octave. that 'major' key signatures use note pitches that sound cheerful and upbeat. that 'minor' key signatures use note pitches that can suggest sadness and tension. that a melody can be adapted by changing its pitch.

KNOWLEDGE PROGRESSION MAP FOR DURATION

EYFS	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6
<p>Children will know:</p> <ul style="list-style-type: none"> that different sounds can be long or short. 	<p>Children will know:</p> <ul style="list-style-type: none"> that rhythm means a pattern of long and short notes. 	<p>Children will know:</p> <ul style="list-style-type: none"> that 'duration' means how long a note, phrase or whole piece of music lasts. that the long and short sounds of a spoken phrase can be represented by a rhythm. 	<p>Children will know:</p> <ul style="list-style-type: none"> that different notes have different durations, and that crotchets are worth one whole beat. that written music tells you how long to play a note for 	<p>Children will know:</p> <ul style="list-style-type: none"> that combining different instruments playing different rhythms creates layers of sound called 'texture'. that playing 'in time' requires playing the notes for the correct duration as well as at the correct speed. that a motif in music can be a repeated rhythm. 	<p>Children will know:</p> <ul style="list-style-type: none"> that 'poly-rhythms' means many different rhythms played at once. that the duration of a note or phrase in music can be shown using a repeated symbol or the size of a symbol on a graphic score. 	<p>Children will know:</p> <ul style="list-style-type: none"> that all types of music notation show note duration. that representing beats of silence or 'rests' in written music is important as it helps us play rhythms correctly. that a quaver is worth half a beat, a crotchet one whole beat and a minim two whole beats.

KNOWLEDGE PROGRESSION MAP FOR DYNAMICS

EYFS	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6
<p>Children will know:</p> <ul style="list-style-type: none"> that instruments can be played loudly or softly. 	<p>Children will know:</p> <ul style="list-style-type: none"> that the dynamics means how loud or soft a sound is. that sounds can be adapted to change their mood, eg through dynamics. 	<p>Children will know:</p> <ul style="list-style-type: none"> that dynamics can change the effect a sound has on the audience. 	<p>Children will know:</p> <ul style="list-style-type: none"> that the word 'crescendo' means a sound getting gradually louder. 	<p>Children will know:</p> <ul style="list-style-type: none"> that changing the dynamics of a musical phrase or motif can change the texture of a piece of music. 	<p>Children will know:</p> <ul style="list-style-type: none"> that varying effects can be created using only your voice, for example by changing the pitch, dynamic or tempo of the sounds made. 	<p>Children will know:</p> <ul style="list-style-type: none"> that a melody can be adapted by changing its dynamics.

KNOWLEDGE PROGRESSION MAP FOR TEMPO

EYFS	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6
<p>Children will know:</p> <ul style="list-style-type: none"> how to recognise music that is 'fast' or 'slow'. that we can match our body movements to the speed (tempo) or pulse (beat) of music. 	<p>Children will know:</p> <ul style="list-style-type: none"> that the 'pulse' is the steady beat that goes through music. that tempo is the speed of the music. 	<p>Children will know:</p> <ul style="list-style-type: none"> that the tempo of a musical phrase can be changed to achieve a different effect. 	<p>Children will know:</p> <ul style="list-style-type: none"> the tempo of music needs to be maintained whilst singing. 	<p>Children will know:</p> <ul style="list-style-type: none"> that playing in time means all performers playing together at the same speed. 	<p>Children will know:</p> <ul style="list-style-type: none"> that a slow tempo can be used to make music sound sad. that varying effects can be created using only your voice, for example by changing the pitch, dynamic or tempo of the sounds made. 	<p>Children will know:</p> <ul style="list-style-type: none"> that a melody can be adapted by changing its dynamics, pitch or tempo.

KNOWLEDGE PROGRESSION MAP FOR TIMBRE

EYFS	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6
<p>Children will know:</p> <ul style="list-style-type: none"> that different instruments can sound like a particular character. that voices and instruments can imitate sounds from the world around us (e.g. vehicles). 	<p>Children will know:</p> <ul style="list-style-type: none"> that 'timbre' means the quality of a sound; eg that different instruments would sound different playing a note of the same pitch. that our voice can create different timbres to help tell a story 	<p>Children will know:</p> <ul style="list-style-type: none"> that musical instruments can be used to create 'real life' sound effects. 	<p>Children will know:</p> <ul style="list-style-type: none"> that the timbre of instruments played affect the mood and style of a piece of music. 	<ul style="list-style-type: none"> that grouping instruments according to their timbre can create contrasting 'textures' in music. that both instruments and voices can create audio effects that describe something you can see. 	<p>Children will know:</p> <ul style="list-style-type: none"> that human voices have their own individual timbre, and that this can be adapted by using the voice in different ways. 	<p>Children will know:</p> <ul style="list-style-type: none"> that timbre can also be thought of as 'tone colour' and can be described in many ways eg warm or cold, rich or bright.

KNOWLEDGE PROGRESSION MAP FOR TEXTURE

EYFS	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6
<p>Children will know:</p> <ul style="list-style-type: none"> that music often has more than one instrument being played at a time. 	<p>Children will know:</p> <ul style="list-style-type: none"> that music has layers called 'texture'. 	<p>Children will know:</p> <ul style="list-style-type: none"> that a graphic score can show a picture of the layers, or 'texture', of a piece of music. 	<p>Children will know:</p> <ul style="list-style-type: none"> that many types of music from around the world consist of more than one layer of sound; for example a 'tala' and 'rag' in traditional Indian music. 	<p>Children will know:</p> <ul style="list-style-type: none"> that combining different instruments and different rhythms when we compose can create layers of sound we call 'texture'. that harmony means playing two notes at the same time, which usually sound good together. 	<p>Children will know:</p> <ul style="list-style-type: none"> that a chord is the layering of several itches played at the same time. that poly-rhythms means many rhythms played at once. 	<p>Children will know:</p> <ul style="list-style-type: none"> that texture can be created by adding or removing instruments in a piece and can create the effect of dynamic change. that a 'counter-subject' or 'counter-melody' provides contrast to the main melody. that a counter-melody is different to harmony because it uses a different rhythm as well as complementary notes. that a 'polyphonic' texture means lots of individual melodies layered together, like in a canon.

KNOWLEDGE PROGRESSION MAP FOR STRUCTURE

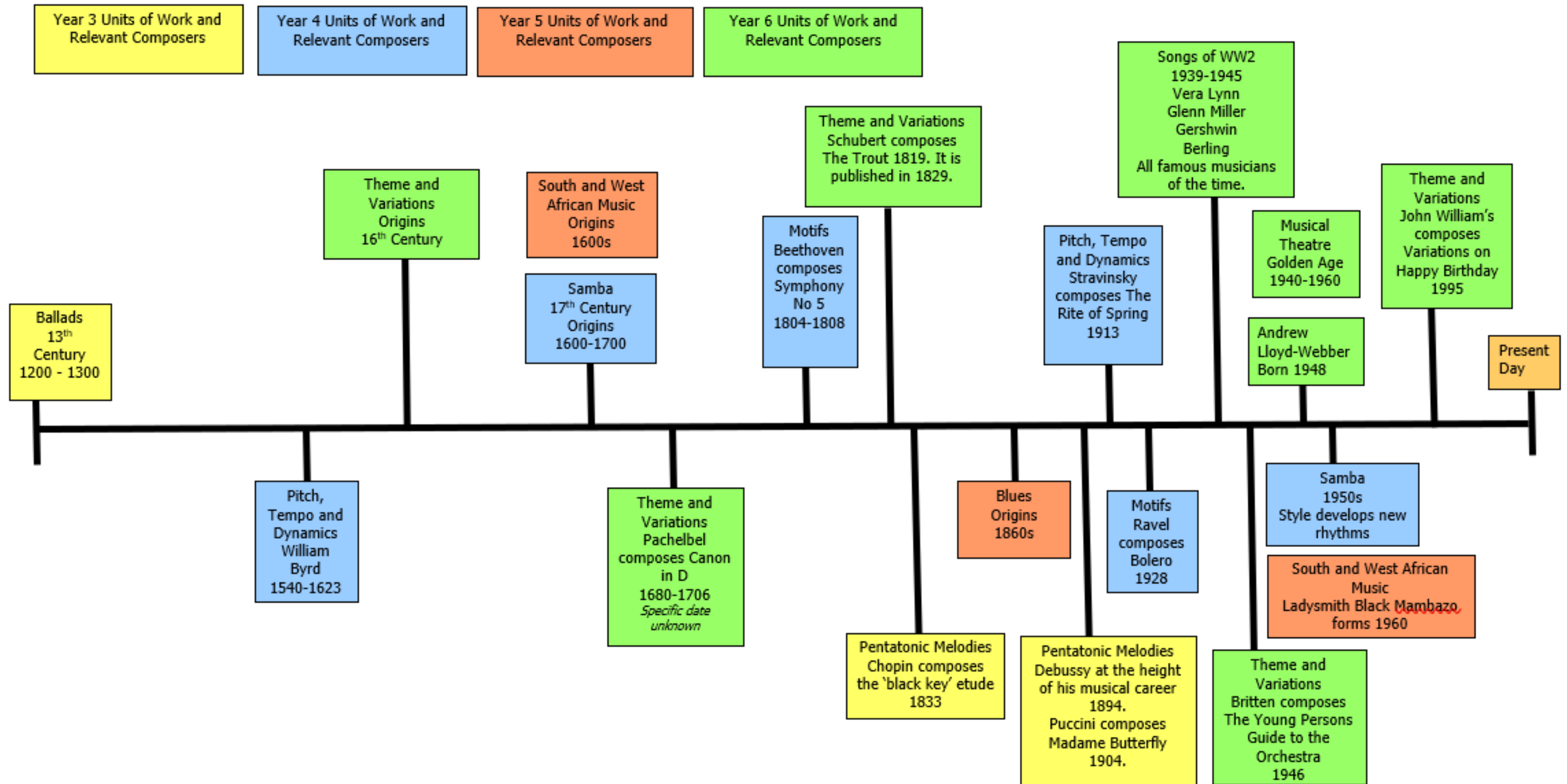
EYFS	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6
<p>Children will know:</p> <ul style="list-style-type: none"> the chorus is part of a song that repeats. Know the chorus of a familiar song. 	<p>Children will know:</p> <ul style="list-style-type: none"> that a piece of music can have more than one section, eg a verse and a chorus. 	<p>Children will know:</p> <ul style="list-style-type: none"> that structure means the organisation of sounds within music, eg a chorus and verse pattern in a song. 	<p>Children will know:</p> <ul style="list-style-type: none"> that in a ballad, a 'stanza' means a verse. that music from different places often has different structural features, eg traditional Chinese music is based on the five-note pentatonic scale. 	<p>Children will know:</p> <ul style="list-style-type: none"> that deciding the structure of music when composing can help us create interesting music with contrasting sections. That an ostinato is a musical pattern that is repeated over and over; a vocal ostinato is a pattern created with your voice. that musical motifs (repeating patterns) are used as a building block in many well-known pieces of music 	<p>Children will know:</p> <ul style="list-style-type: none"> that a loop is a repeated rhythm or melody, and is another word for ostinato. that 12-bar Blues is a sequence of 12 bars of music, made up of three different chords. 	<p>Children will know:</p> <ul style="list-style-type: none"> that a chord progression is a sequence of chords that repeats throughout a song. that a canon is a musical structure or 'form' in which an opening melody is imitated by one or more parts coming in one by one. that a 'theme' in music is the main melody and that 'variations' are when this melody has been changed in some way. that ground bass is a repeating melody played on a bass instrument in Baroque music.

KNOWLEDGE PROGRESSION MAP FOR NOTATION

EYFS	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6
<p>Children will know:</p> <ul style="list-style-type: none"> that signals can tell us when to start or stop playing. 	<p>Children will know:</p> <ul style="list-style-type: none"> that music can be represented by pictures or symbols. 	<p>Children will know:</p> <ul style="list-style-type: none"> that 'notation' means writing music down so that someone else can play it. that a graphic score can show a picture of the structure and / or texture of music. 	<p>Children will know:</p> <ul style="list-style-type: none"> that 'reading' music means using how the written note symbols look and their position to know what notes to play. 	<p>Children will know:</p> <ul style="list-style-type: none"> that 'performance directions' are words added to music notation to tell the performers how to play 	<p>Children will know:</p> <ul style="list-style-type: none"> that simple pictures can be used to represent the structure (organisation) of music. that in written staff notation, notes can go on or between lines, and that the lines show the pitch of the note. 	<p>Children will know:</p> <ul style="list-style-type: none"> that 'graphic notation' means writing music down using your choice of pictures or symbols but 'staff notation' means music written more formally on the special lines called 'staves'. that chord progressions are represented in music by Roman numerals.

History of Music

Key Stage 2 only



PROGRESSION OF KNOWLEDGE & SKILLS: HISTORY OF MUSIC – YEAR 3

	Ballads	Pentatonic Melodies	Traditional Instrumentation
KNOWLEDGE	<p>Children will know:</p> <ul style="list-style-type: none"> Music from different times has different features and styles That ballads are recorded as far back as 13th century That ballads originated as Medieval Scottish dance songs That a ballad is a narrative verse set to music That Medieval ballads were often very long to capture the attention of the audience for a long period of time Ballads were written in stanzas That 19th century ballads were linked to the Romantic genre of music and were often solo piano pieces That Liszt was one of the most influential composers of the Romantic era 	<p>Children will know:</p> <ul style="list-style-type: none"> Music from different times has different features and styles Pentatonic melodies were independently developed by ancient civilizations and are still used today That pentatonic scales have been used a range of musical styles across history including Classical, Chinese music, Indian ragas and Jazz. That composers such as Debussy and Chopin used pentatonic scales in their music That operas such as Madame Butterfly feature pentatonic scales <p>Pieces to listen to:</p> <ul style="list-style-type: none"> Chopin Etude in G Flat Major Opus 10 No. 5 – Known as the 'Black Key' etude as it uses predominantly black keys on the piano Debussy Puccini Madame Butterfly 	<p>Children will know:</p> <ul style="list-style-type: none"> Music from different times has different features and styles The names of traditional instruments used in Indian music That different styles of music feature different instruments The names of traditional instruments in Western Music
SKILLS	<p>Children will be able to:</p> <ul style="list-style-type: none"> Recall and share facts about the history of ballads Recognise a ballad when listening to one Recognise music from the Romantic era Use their knowledge of ballads to inform their own compositions and performances. 	<p>Children will be able to:</p> <ul style="list-style-type: none"> Recognise a pentatonic melody in a range of pieces of music Recall and explain facts about the history of pentatonic melodies Recognise pieces by composers associated with using pentatonic scales Use their knowledge of pentatonic melodies to inform their own compositions and performances. 	<p>Children will be able to:</p> <ul style="list-style-type: none"> Hear and identify some traditional instruments in Indian music Hear and identify some traditional instruments in Western Music Make a comparison of similarities between traditional instruments in Indian and Western Music Use their knowledge of traditional instrumentation to inform their own compositions and performances.

PROGRESSION OF KNOWLEDGE & SKILLS: HISTORY OF MUSIC – YEAR 4

	Pitch, Tempo and Dynamics	Samba and Carnival Sounds	Motifs
KNOWLEDGE	<p>Children will know:</p> <ul style="list-style-type: none"> Music from different times has different features and styles That ostinato is a key feature of this unit of learning That ostinato is an Italian word meaning 'stubborn' or 'persistent' That ostinato dates back to the Middle Ages That Stravinsky was a composer who featured ostinato in his works <p>Pieces to listen to:</p> <ul style="list-style-type: none"> Stravinsky's The Rite of Spring Introduction and Augurs of Spring The Bells by William Byrd 	<p>Children will know:</p> <ul style="list-style-type: none"> Music from different times has different features and styles That Samba has roots in the African drumming traditions That Samba music dates back to the 17th century That Samba music traces back to Brazil where the descendants of African slaves combined percussion techniques with Latin American folk music to create an early version of Samba That in the 1950s, Samba developed to include syncopated rhythms on various percussion instruments That Samba music is associated with carnival, specifically the Carnival in Rio de Janeiro <p>Pieces to listen to:</p> <ul style="list-style-type: none"> Fanfarra (Cabua -Le-Le) by Sergio Mendes and Carlinhos Brown 	<p>Children will know:</p> <ul style="list-style-type: none"> Music from different times has different features and styles That composers who use motifs in their music include Bach, Debussy, Beethoven Ravel and Handel A motif is commonly used in Sonatas <p>Pieces to listen to:</p> <ul style="list-style-type: none"> Beethoven Symphony No. 5 Ravel Bolero
SKILLS	<p>Children will be able to:</p> <ul style="list-style-type: none"> Hear and recognise ostinato in a range of pieces of music Recall facts linked to the history of ostinato <p>Use their knowledge of ostinato to inform their own compositions and performance</p>	<p>Children will be able to:</p> <ul style="list-style-type: none"> To hear and name some of the instruments featured in Samba music. To discuss similarities and differences between Samba music and other genres of music. Use their knowledge of Samba to inform their own compositions and performances. 	<p>Children will be able to:</p> <ul style="list-style-type: none"> To hear and recognise a motif within a piece of music Use their knowledge of motifs to inform their own compositions and performances. Recall facts about the history of motifs in music

PROGRESSION OF KNOWLEDGE & SKILLS: HISTORY OF MUSIC – YEAR 5

	Blues	South and West African Music	Musical Theatre
KNOWLEDGE	<p>Children will know:</p> <ul style="list-style-type: none"> Music from different times has different features and styles That the Blues dates back to the 1860s That the Blues originated in the Deep South in America That a feature of the Blues is call and response That Blues was created by black African's who were taken to be slaves. They would sing whilst working – often about times of trouble, hardship and sadness That Blues music is closely linked to African-American spiritual songs That it is a genre which is still popular today and has influenced more modern styles of music such as Jazz and R and B That Blues music often features guitar, piano, drums and vocals <p>Pieces to listen to:</p> <ul style="list-style-type: none"> Runaway Blues – Ma Rainey Moanin' Lisa Blues – The Simpsons 	<p>Children will know:</p> <ul style="list-style-type: none"> Music from different times has different features and styles That music from West Africa is very diverse. That music from West Africa can be similar to music from Latin America That traditional instruments such as Djembe, Balafon, Kora, Xalam and Goje are all featured in African music. That call and response has historically been a feature of African music. Christianity was introduced to South Africa in the 1600s which led to the development of Christian music sung in a Gospel style <p>Pieces to listen to:</p> <ul style="list-style-type: none"> Jin-Go-La-Ba (Drums of Passion) by Babatunde Olatunji Ladysmith Black Mambazo 	<p>Children will know:</p> <ul style="list-style-type: none"> Music from different times has different features and styles That Musical Theatre dates back to Ancient Greece That the 1940s to 1960s were known as the 'Golden Age' of Musical Theatre with works by Rodgers and Hammerstein being increasingly popular That composers of Musical Theatre include Rodgers and Hammerstein, Leonard Bernstein, Irving Berlin and Gershwin More recent composers of Musical Theatre include Andrew Lloyd Webber, Lionel Bart and Stephen Sondheim
SKILLS	<p>Children will be able to:</p> <ul style="list-style-type: none"> Hear and recognise blues music To explain and discuss the features of Blues music To recall facts about the history of Blues music <p>Use their knowledge of Blues to inform their own compositions and performances.</p>	<p>Children will be able to:</p> <ul style="list-style-type: none"> To hear and name some of the instruments featured in African music. To discuss similarities and differences between African music and other genres of music. Use their knowledge of South and West African music to inform their own compositions and performances. 	<p>Children will be able to:</p> <ul style="list-style-type: none"> To hear and recognise the style of Musical Theatre pieces Recall facts about the history of Musical Theatre Use their knowledge of Musical Theatre to inform their own compositions and performances.

PROGRESSION OF KNOWLEDGE & SKILLS: HISTORY OF MUSIC – YEAR 6

	Theme and Variations	Songs from WW2
KNOWLEDGE	<p>Children will know:</p> <ul style="list-style-type: none"> Music from different times has different features and styles Theme and Variation pieces date back to the 16th Century Composers of pieces that feature Theme and Variations include Mozart, Beethoven, Schubert and Brahms <p>Pieces to listen to:</p> <ul style="list-style-type: none"> The Trout by Schubert Canon in D by Pachelbel The Young Person's Guide to the Orchestra by Benjamin Britten Variations on Happy Birthday by John Williams 	<p>Children will know:</p> <ul style="list-style-type: none"> Music from different times has different features and styles That during WW2, many families relied on access to a radio for news and for music That this was the first time in history that music was mass-distributed during a war That Hitler heavily influenced and suppressed music that he deemed to be 'unfit' this led to many Jewish musicians being out of work. That many famous composers were banned in Germany on the basis of their Religion, Ethnicity or beliefs. This included composers such as Debussy, George Gershwin and Irving Berlin <p>Pieces to listen to:</p> <ul style="list-style-type: none"> We'll Meet Again by Vera Lynn White Cliffs of Dover by Vera Lynn Pennsylvania 6500 by Glenn Miller Orchestra In the Mood by Glenn Miller Orchestra Boogie Woogie Bugle Boy of Company B by The Andrews Sisters
SKILLS	<p>Children will be able to:</p> <ul style="list-style-type: none"> Hear and recognise a theme and a variation in music To explain and discuss the features of theme and variation To recall facts about the history of theme and variation music Use their knowledge of theme and variation to inform their own compositions and performances. 	<p>Children will be able to:</p> <ul style="list-style-type: none"> To hear and name some of the features of songs that were popular during WW2 To discuss similarities and differences between songs of WW2 and more current songs Use their knowledge of WW2 songs to inform their own compositions and performances.

Listening

SKILLS PROGRESSION MAP FOR LISTENING

EYFS	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6
<ul style="list-style-type: none"> • Respond to music through movement, altering movement to reflect the tempo, dynamics or pitch of the music. • Explore lyrics by suggesting appropriate actions. • Explore the story behind the lyrics or music. • Listen to and follow a beat using body percussion and instruments. • Consider whether a piece of music has a fast, moderate or slow tempo. • Listen to sounds and match them to the object or instrument. • Listen to sounds and identify high and low pitch. • Listen to and repeat a simple rhythm. • Listen to and repeat simple lyrics. • Understand that different instruments make different sounds and group them accordingly 	<p>Children will be able to:</p> <ul style="list-style-type: none"> • Recognise and understand the difference between pulse and rhythm. • Understand that different types of sounds are called timbres. • Recognise basic tempo, dynamic and pitch changes (faster/slower, louder/quieter and higher/lower). • Describe the character, mood, or 'story' of music they listen to, both verbally and through movement. • Describe the differences between two pieces of music. • Express a basic opinion about music (like/dislike). • Listen to and repeat short, simple rhythmic patterns. • Listen and respond to other performers by playing as part of a group. 	<p>Children will be able to:</p> <ul style="list-style-type: none"> • Recognise timbre changes in music they listen to. • Recognise structural features in music they listen to. • Listen to and recognise instrumentation. • Begin to use musical vocabulary to describe music. • Identify melodies that move in steps. • Listen to and repeating a short, simple melody by ear. • Suggest improvements to their own and others' work. 	<p>Children will be able to:</p> <ul style="list-style-type: none"> • Discuss the stylistic features of different genres, styles and traditions of music using musical vocabulary (Indian, classical, Chinese, Battle Songs, Ballads, Jazz). • Understand that music from different parts of the world has different features. • Recognise and explain the changes within a piece of music using musical vocabulary. • Describe the timbre, dynamic, and textural details of a piece of music, both verbally, and through movement. • Begin to show an awareness of metre. • Begin to use musical vocabulary (related to the inter-related dimensions of music) when discussing improvements to their own and others' work. 	<p>Children will be able to:</p> <ul style="list-style-type: none"> • Recognise and use and development of motifs in music. • Identify gradual dynamic and tempo changes within a piece of music. • Recognise and discuss the stylistic features of different genres, styles and traditions of music using musical vocabulary (Samba, Rock and Roll). • Identify common features between different genres, styles and traditions of music. • Recognise, name and explain the effect of the interrelated dimensions of music. • Identify scaled dynamics (crescendo/decrescendo) within a piece of music. • Use musical vocabulary to discuss the purpose of a piece of music. • Use musical vocabulary (related to the inter-related dimensions of music) when discussing improvements to their own and others' work. 	<p>Children will be able to:</p> <ul style="list-style-type: none"> • Recognise and confidently discuss the stylistic features of different genres, styles and traditions of music using musical vocabulary. (South African, West African, Musical, Theatre, Blues, Dance Remix.). • Represent the features of a piece of music using graphic notation, and colours, justifying their choices with reference to musical vocabulary. • Compare, discuss and evaluate music using detailed musical vocabulary. • Develop confidence in using detailed musical vocabulary (related to the inter-related dimensions of music) to discuss and evaluate their own and others' work. 	<p>Children will be able to:</p> <ul style="list-style-type: none"> • Discuss musical eras in context, identifying how they have influenced each other, and discussing the impact of different composers on the development of musical styles. • Recognise and confidently discussing the stylistic features of music and relating it to other aspects of the Arts (Pop art, Film music). • Represent changes in pitch, dynamics and texture using graphic notation, justifying their choices with reference to musical vocabulary. • Identify the way that features of a song can complement one another to create a coherent overall effect. • Use musical vocabulary correctly when describing and evaluating the features of a piece of music. • Evaluate how the venue, occasion and purpose affects the way a piece of music sounds. • Confidently use detailed musical vocabulary (related to the inter-related dimensions of music) to discuss and evaluate their own and others work.

Composition

SKILLS PROGRESSION MAP FOR COMPOSITION

EYFS	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6
<ul style="list-style-type: none"> • Play untuned percussion 'in time' with a piece of music. • Select classroom objects to use as instruments. • Experiment with body percussion and vocal sounds to respond to music. • Select appropriate instruments to represent action and mood. • Experiment with playing instruments in different ways. 	<p>Children will be able to:</p> <ul style="list-style-type: none"> • Select short sequences of sound using their voice or instruments in order to create a given idea or character • Combine both instrumental and vocal sounds • Create a simple melody using a limited number of notes • Select dynamics, tempo and timbre for a piece of music that they have created • Begin to reflect on their compositions and understand it as a process which may require them to review and reflect critically upon their work in order to make improvements 	<p>Children will be able to:</p> <ul style="list-style-type: none"> • Select and create longer sequences of appropriate sounds with voices or instruments to represent a given idea or character. • Successfully combine and layer several instrumental and vocal patterns within a given structure. • Create simple melodies from five or more notes. • Choose appropriate dynamics, tempo and timbre for a piece of music. • Use letter name and graphic notation to represent the details of their composition. • Begin to suggest improvements to their own work. 	<p>Children will be able to:</p> <ul style="list-style-type: none"> • Compose a piece of music in a given style with voices and instruments (Battle Song, Indian Classical, Jazz, Swing). • Combine melodies and rhythms to compose a multi-layered composition in a given style (pentatonic). • Use letter name and rhythmic notation (graphic or staff), and key musical vocabulary to label and record their compositions. • Suggest and implement improvements to their own work, using musical vocabulary. 	<p>Children will be able to:</p> <ul style="list-style-type: none"> • Compose a coherent piece of music in a given style with voices, bodies and instruments. • Begin to improvise musically within a given style. • Develop melodies using rhythmic variation, transposition, inversion, and looping. • Create a piece of music with at least four different layers and a clear structure. • Use letter name, graphic and rhythmic notation and key musical vocabulary to label and record their compositions. • Suggest improvements to others' work, using musical vocabulary. 	<p>Children will be able to:</p> <ul style="list-style-type: none"> • Compose a detailed piece of music from a given stimulus with voices, bodies and instruments (Remix, Colours, Stories, Drama). • Improvise coherently within a given style. • Combine rhythmic patterns (ostinato) into a multi-layered composition using all the inter-related dimensions of music to add musical interest. • Use staff notation to record rhythms and melodies. • Select, discuss and refine musical choices both alone and with others, using musical vocabulary with confidence. • Suggest and demonstrate improvements to own and others' work. 	<p>Children will be able to:</p> <ul style="list-style-type: none"> • Improvise coherently and creatively within a given style, incorporating given features. • Compose a multi-layered piece of music from a given stimulus with voices, bodies and Instruments. • Compose an original song, incorporating lyric writing, melody writing and the composition of accompanying features, within a given structure. • Develop melodies using rhythmic variation, transposition and changes in dynamics, pitch and texture. • Record own composition using appropriate forms of notation and/or technology and incorporating. • Constructively critique their own and others' work, using musical vocabulary.

Performance

SKILLS PROGRESSION MAP FOR PERFORMANCE

EYFS	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6
<ul style="list-style-type: none"> Use their voices to join in with well-known songs from memory. Remember and maintain their role within a group performance. Move to music with instruction to perform actions. Participate in performances to a small audience. Stop and start playing at the right time. 	<p>Children will be able to:</p> <ul style="list-style-type: none"> Use their voices expressively to speak and chant. Sing short songs from memory, maintaining the overall shape of the melody and keeping in time. Maintain the pulse (play on the beat) using hands, and tuned and untuned instruments. Copy back short rhythmic and melodic phrases on percussion instruments. Respond to simple musical instructions such as tempo and dynamic changes as part of a class performance. Perform from graphic notation. 	<p>Children will be able to:</p> <ul style="list-style-type: none"> Use their voices expressively when singing, including the use of basic dynamics (loud and quiet). Sing short songs from memory, with melodic and rhythmic accuracy. Copy longer rhythmic patterns on untuned percussion instruments, keeping a steady pulse. Perform expressively using dynamics and timbre to alter sounds as appropriate. Sing back short melodic patterns by ear and play short melodic patterns from letter notation. 	<p>Children will be able to:</p> <ul style="list-style-type: none"> Sing songs in a variety of musical styles with accuracy and control, demonstrating developing vocal technique. Sing and play in time with peers, with some degree of accuracy and awareness of their part in the group performance. Perform from basic staff notation, incorporating rhythm and pitch and being able to identify these symbols using musical terminology. 	<p>Children will be able to:</p> <ul style="list-style-type: none"> Sing longer songs in a variety of musical styles from memory, with accuracy, control, fluency and a developing sense of expression including control of subtle dynamic changes. Sing and play in time with peers with accuracy and awareness of their part in the group performance. Play melody parts on tuned instruments with accuracy and control and developing instrumental technique. Play syncopated rhythms with accuracy, control and fluency. 	<p>Children will be able to:</p> <ul style="list-style-type: none"> Sing songs in two or more parts, in a variety of musical styles from memory, with accuracy, fluency, control and expression. Work as a group to perform a piece of music, adjusting dynamics and pitch according to a graphic score, keeping in time with others and communicating with the group. Perform with accuracy and fluency from graphic and simple staff notation. Play a simple chord progression with accuracy and fluency. 	<p>Children will be able to:</p> <ul style="list-style-type: none"> Sing songs in two or more secure parts from memory, with accuracy, fluency, control and expression. Work as a group to perform a piece of music, adjusting the interrelated dimensions of music as required, keeping in time with others and communicating with the group. Perform a solo or take a leadership role within a performance. Perform with accuracy and fluency from graphic and staff notation and from their own notation. Perform by following a conductor's cues and directions.

Musical Vocabulary

VOCABULARY PROGRESSION MAP

EYFS	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6
<ul style="list-style-type: none"> • Rhythm – patterns of long and short notes • Pitch – how high or low a note sounds • Dynamic – how loud or soft a sound is • Tempo – speed of the music • Pulse – regular, steady beat throughout the music • Body percussion – using the body to create sounds that can be likened to percussive instruments 	<ul style="list-style-type: none"> • Timbre – the quality of the sound e.g. different instruments would sound differently playing the same note of the same pitch • Rhythm – patterns of long and short notes • Pitch – how high or low a note sounds • Dynamic – how loud or soft a sound is • Tempo – speed of the music • Pulse – regular, steady beat throughout the music • Structure – the sections of music such as verse /chorus • Notation- music can be represented by symbols or pictures • Graphic score – the use of pictures, shapes and symbols to record in writing a piece of music or musical ideas • Melody – the tune of the music • Composition – the creation of original music • Chant – to speak words rhythmically and at the same time • Body percussion – using the body to create sounds that can be likened to percussive instruments 	<ul style="list-style-type: none"> • Timbre – the quality of the sound e.g. different instruments would sound differently playing the same note of the same pitch • Rhythm – patterns of long and short notes • Pitch – how high or low a note sounds • Dynamic – how loud or soft a sound is • Tempo – speed of the music • Pulse – regular, steady beat throughout the music • Structure – to know that music may have verse and chorus parts • Notation- music can be represented by symbols or pictures • Graphic score – the use of pictures, shapes and symbols to record in writing a piece of music or musical ideas • Melody – the tune of the music • Composition – the creation of original music • Chant – to speak words rhythmically and at the same time • Body percussion – using the body to create sounds that can be likened to percussive instruments 	<ul style="list-style-type: none"> • Timbre – the quality of the sound e.g. different instruments would sound differently playing the same note of the same pitch • Rhythm – patterns of long and short notes • Pitch – how high or low a note sounds • Dynamic – how loud or soft a sound is • Tempo – speed of the music • Pulse – regular, steady beat throughout the music • Structure – to know that music may have verse and chorus parts • Notation- music can be represented by symbols or pictures • Graphic score – the use of pictures, shapes and symbols to record in writing a piece of music or musical ideas • Melody – the tune of the music • Composition – the creation of original music • Chant – to speak words rhythmically and at the same time • Body percussion – using the body to create sounds that can be likened to percussive instruments 	<ul style="list-style-type: none"> • Timbre – the quality of the sound e.g. different instruments would sound differently playing the same note of the same pitch • Rhythm – patterns of long and short notes • Pitch – how high or low a note sounds • Dynamic – how loud or soft a sound is • Tempo – speed of the music • Pulse – regular, steady beat throughout the music • Structure – to know that music may have verse and chorus parts • Notation- music can be represented by symbols or pictures • Graphic score – the use of pictures, shapes and symbols to record in writing a piece of music or musical ideas • Melody – the tune of the music • Composition – the creation of original music • Chant – to speak words rhythmically and at the same time • Body percussion – using the body to create sounds that can be likened to percussive instruments • Metre – organisation of rhythms into particular regular patterns • Texture – more than one layer of sound. The texture 	<ul style="list-style-type: none"> • Timbre – the quality of the sound e.g. different instruments would sound differently playing the same note of the same pitch • Rhythm – patterns of long and short notes • Pitch – how high or low a note sounds • Dynamic – how loud or soft a sound is • Tempo – speed of the music • Pulse – regular, steady beat throughout the music • Structure – to know that music may have verse and chorus parts • Notation- music can be represented by symbols or pictures • Graphic score – the use of pictures, shapes and symbols to record in writing a piece of music or musical ideas • Melody – the tune of the music • Composition – the creation of original music • Chant – to speak words rhythmically and at the same time • Body percussion – using the body to create sounds that can be likened to percussive instruments 	<ul style="list-style-type: none"> • Timbre – the quality of the sound e.g. different instruments would sound differently playing the same note of the same pitch • Rhythm – patterns of long and short notes • Pitch – how high or low a note sounds • Dynamic – how loud or soft a sound is • Tempo – speed of the music • Pulse – regular, steady beat throughout the music • Structure – to know that music may have verse and chorus parts • Notation- music can be represented by symbols or pictures • Graphic score – the use of pictures, shapes and symbols to record in writing a piece of music or musical ideas • Melody – the tune of the music • Composition – the creation of original music • Chant – to speak words rhythmically and at the same time • Body percussion – using the body to create sounds that can be likened to percussive instruments • Metre – organisation of rhythms into particular regular patterns

			<ul style="list-style-type: none"> • Metre – organisation of rhythms into particular regular patterns • Texture – more than one layer of sound. The texture has specific names in some musical cultures. • Key – the group of pitches in music is called the key and a key can determine whether it sounds happy or sad • Crotchet – a one beat note • Crescendo – to gradually get louder • Stanza – verse 	<p>has specific names in some musical cultures.</p> <ul style="list-style-type: none"> • Key – the group of pitches in music is called the key and a key can determine whether it sounds happy or sad • Crotchet – a one beat note • Crescendo – to gradually get louder • Stanza – verse • Syncopated rhythm – playing off the beat / pulse • Improvisation – to create within the moment • Transposition – moving a group of notes up or down in pitch by a constant interval • Looping – repeated section of sound material • Motif – short repeated pattern of notes • Ostinato – repeated musical pattern • 	<ul style="list-style-type: none"> • Metre – organisation of rhythms into particular regular patterns • Texture – more than one layer of sound. The texture has specific names in some musical cultures. • Key – the group of pitches in music is called the key and a key can determine whether it sounds happy or sad • Crotchet – a one beat note • Crescendo – to gradually get louder • Stanza – verse • Syncopated rhythm – playing off the beat / pulse • Improvisation – to create within the moment • Transposition – moving a group of notes up or down in pitch by a constant interval • Looping – repeated section of sound material • Motif – short repeated pattern of notes • Ostinato – repeated musical pattern • Chord – 2 or 3 notes played together at the same time that are within the same scale. • Decrescendo – to gradually get quieter • Pentatonic – using 5 tones • Improvisation – to create within the moment • Bent note – pitch slides up or down at the end of the note • Poly-rhythms – more than one rhythm being played at once 	<ul style="list-style-type: none"> • Texture – more than one layer of sound. The texture has specific names in some musical cultures. • Key – the group of pitches in music is called the key and a key can determine whether it sounds happy or sad • Crotchet – a one beat note • Crescendo – to gradually get louder • Stanza – verse • Syncopated rhythm – playing off the beat / pulse • Improvisation – to create within the moment • Transposition – moving a group of notes up or down in pitch by a constant interval • Looping – repeated section of sound material • Motif – short repeated pattern of notes • Ostinato – repeated musical pattern • Chord – 2 or 3 notes played together at the same time that are within the same scale • Solo – playing on their own • Conductor – person who leads and keeps the music in time and directs dynamics and tempo changes • Harmony – using complementary notes • Counter melody – uses different rhythms and complementary notes to the main melody • Theme – main melody • Variations – main melody has been altered slightly • Major – upbeat sounds • Minor – sad sounds • Rest – no note is played during a rest •
--	--	--	---	---	--	--

Overview of Music Units

OVERVIEW OF MUSIC UNITS						
EYFS	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6
<ul style="list-style-type: none"> Music in the EYFS is taught through half termly topics. The children have the opportunity to develop their knowledge of nursery rhymes and simple songs through daily routines, continuous provision and during special times of the year such as Harvest and Christmas. The children in EYFS have a fortnightly song that they focus on. 	<ul style="list-style-type: none"> Pulse and rhythm Classical music, tempo and dynamics Musical vocabulary Timbre and rhythmic patterns Pitch and tempo 	<ul style="list-style-type: none"> African call and response Instruments Pitch Contrasting dynamics Structure 	<ul style="list-style-type: none"> Ballads Developing singing techniques Pentatonic melodies and composition Traditional instruments and improvisation Whole class recorder tuition 	<ul style="list-style-type: none"> Body and tuned percussion Changes in tempo, pitch and dynamics Samba and carnival sounds and instruments Adapting and transposing motifs Whole class recorder tuition 	<ul style="list-style-type: none"> Composition and notation Blues South and West Africa Looping and remixing Musical theatre 	<ul style="list-style-type: none"> Dynamics, pitch and texture Theme and variations Songs of WW2 Composing and performing a leavers song

Sticky Knowledge

STICKY KNOWLEDGE FOR YEAR 1

These questions are used in ASPIRE events, as our throwback links and for our unit assessments

<p>Pulse and rhythm What is a pulse? A regular, steady beat (like a heartbeat) What is a rhythm? A varying beat What is a singing voice? Using the voice to sing different sounds that can be high or low</p>	<p>Tempo and dynamics What is tempo? The speed of the music What does dynamic mean? The volume of the music Which instrument would be the best for making a loud sound? Drum / Triangle / Xylophone</p>	<p>Musical Symbols How is notation read? From left to right What is the name of a musical symbol that shows the performer what to play? A note</p>	<p>Sound patterns What is timbre? The sound an instrument makes. What is a chant? A rhythmic pattern that is spoken What would be a suitable voice for a wolf? Squeaky / Deep / Fast</p>	<p>Pitch and tempo What is pitch? The varying high and low notes. What is tempo? The speed of the music. How could you represent a high note with your hand? Raise your hand high in the air.</p>
---	---	---	--	---

STICKY KNOWLEDGE FOR YEAR 2

These questions are used in ASPIRE events, as our throwback links and for our unit assessments

<p>African call and response What is call and response? When one person sings or plays and the other person sings or plays back to them. What is a sound pattern? When long and short sounds repeat in a certain way. How can dynamics be used in music? The volume of the music can be changed to represent different events in the music.</p>	<p>Instruments What does the word 'encore' mean? When the audience claps and asks for more music. What is a sound effect? A sound created to represent something. What is an instrumental sound? A sound created by a musical instrument.</p>	<p>Pitch What is a pitch pattern? A regularly repeated arrangement of high and low sounds. What is a phrase in music? A musical sentence. What is notation? How the music is written down.</p>	<p>Contrasting Dynamics What is a soundscape? A composition of sounds. What is a composer? The person who writes the music. Name a composer. Mozart, Joan Tower, John Williams, Vivaldi, Rossini, Einaudi (linked to assembly composers)</p>	<p>Structure What is notation? How the music is written down. What does 'structure' mean in music? How the music is organised into different sections. What is a composition? A piece of music.</p>
---	---	--	--	---

STICKY KNOWLEDGE FOR YEAR 3

These questions are used in ASPIRE events, as our throwback links and for our unit assessments

<p>Ballads What is a ballad? A ballad is a song that tells a story. What are the two parts of a ballad? The verse and the chorus What is another name for a verse? Stanza</p>	<p>Singing Technique Why is important that everyone knows where the beat is when singing? To sing in time with everyone. What does duration mean? How long each note lasts. How long is a crotchet? 1 beat</p>	<p>Pentatonic Melodies and Composition How many notes are in a pentatonic scale? 5 notes What word describes music that gradually gets louder? Crescendo Which notes are in a pentatonic? C, D, E, G, A</p>	<p>Traditional Instruments and Improvisation What is a sitar? A stringed instrument, like a guitar that is played upright. What is a tabla? A drum played with the hands. What does improvise mean? To make up music on the spot without any notation or practice.</p>	<p>Recorder Tuition What sound do you make into the recorder to produce a sound? Tu or Du What is the value of a quaver? Half a beat How many beats are in a bar in 4/4 time? 4 beats</p>
---	--	---	--	---

STICKY KNOWLEDGE FOR YEAR 4

These questions are used in ASPIRE events, as our throwback links and for our unit assessments

<p>Body and tuned percussion What is an 'arch-shaped' musical structure? A piece of music that starts and ends gently with a climax in the middle. What does texture mean? How the layers of sound are put together to create a piece of music. What is body percussion? Using your body to create percussive sounds such as clapping, tapping your knees</p>	<p>Changes in tempo, pitch and dynamics What is a round? Where a group of singers all sing the same tune but start and finish at different times. What is an ostinato? A repeated pattern or phrase. What is called when you sing without music? A Capella</p>	<p>Samba and carnival sounds and instruments What is syncopation? Playing on the 'off beat' of a rhythm Which country did samba originate in? South America Samba Batucada is played by an ensemble called? A Bateria</p>	<p>Adapting and transposing motifs What is a motif? A motif can have small changes each time it repeats. What is a loop? An exact repetition of a phrase of music. What does it mean to transpose a motif? To start on a different note.</p>	<p>Whole class recorder tuition What is a 2 beat note called? Minim What does 'forte' mean? To play loudly What does 'piano' mean? To play quietly</p>
---	--	---	--	--

STICKY KNOWLEDGE FOR YEAR 5

These questions are used in ASPIRE events, as our throwback links and for our unit assessments

<p>Composition and notation What does unison mean? Everyone sings or plays the same thing, at the same time. How many beats are in a semibreve? 4 beats What is a 3 -beat note called? A dotted minim</p>	<p>Blues What is a chord? A chord is more than one note played at the same time. Why did the blues originate? The blues originated as songs that were sung by Black African enslaved people. They were songs of hardship and sadness. What is the blues scale? A set of notes used to play over a 12-bar blues.</p>	<p>South and West Africa Which group of people originally sung the song 'Shosholoza'? Miners What type of structure does Shosholoza have? Call and response What is a poly-rhythm? When many rhythms are played together at once.</p>	<p>Looping and remixing What is a remix? When a piece of music is altered or changed. What genre of music often uses remixes? Dance music What is a backbeat? An accompanying rhythmic beat in the background.</p>	<p>Musical theatre What is musical theatre? A combination of music, songs, spoken dialogue and dance. What is the role of the musical director? Takes the lead with the musical elements of the performance. What is an operetta? A short opera, usually with a happy theme and combines singing and spoken dialogue.</p>
---	---	---	--	---

STICKY KNOWLEDGE FOR YEAR 6

These questions are used in ASPIRE events, as our throwback links and for our unit assessments

<p>Dynamics, pitch and texture What is the role of the conductor? The conductor's role is to ensure that all players play in time with each other and that they start playing at the right time. They rehearse the band / orchestra to ensure that their performance is accurate. What is an ensemble? A group of musicians or singers that play together in a group. How can texture be created? By adding instruments into a piece and some instruments not playing in parts of the piece of music. For example, a dense texture may have all instruments playing. For a section of the piece that is quieter or more sparse in texture, less instruments will play.</p>	<p>Theme and variations What is the structure of a theme and variation piece of music? A piece of music where the theme (main melody) is played in a different way in each section. What is the difference between 3/4 time and 4/4 time? 3/4 time has 3 beats in each bar and 4/4 time has 4 beats in a bar. Who is the composer of 'Young Person's Guide to the Orchestra'? Benjamin Britten</p>	<p>Songs of WW2 What does adagio mean? Slowly What is the musical term for 'quickly'? Allegro What is a counter melody? A melody that complements the main melody.</p>	<p>Composing and performing a leavers song Name two features of a good melody. It is memorable and reflects the mood of the lyrics. What is a chord progression? A group of chords played in a particular order. What is the 4 chord progression most commonly used in pop music? I V VI IV</p>
--	--	--	---



Recorder Tuition

Children in Year 3 and 4 are taught how to play the recorder as a whole class. The table below shows what they learn in each group and how this builds upon their skills from the previous year.

KNOWLEDGE PROGRESSION MAP FOR RECORDER TUITION

YEAR 3

Children will know:

- To hold a recorder, they will need to place their left hand at the top and their right hand at the bottom
- To make a 'tu' or 'du' sound into the recorder to produce a sound
- That a stave is the set of lines on which musical notation is written
- That a treble clef sits at the start of the stave
- That each line and space on a stave is where a note will sit
- That notes are called by their letter names (C D E F G A B C)
- That the B A G notes sit in the middle range of the recorder
- That to play a B, they need to cover the back hole and the first hole
- That 8 notes make up an octave
- That a bar is the sections that the stave is separated into
- That the time signature denotes how many beats are in each bar
- That the 4/4 time signature means that there are 4 beats in each bar
- That the 3/4 time signature means that there are 3 beats in each bar
- That a crotchet beat is worth 1 beat
- That a minim beat is worth 2 beats
- That a semibreve beat is worth 4 beats
- That a quaver beat is worth 1/2 beat
- That dynamics are written in latin
- That *Piano* means to play quietly
- That *forte* means to play loudly
-

YEAR 4

Children will know:

- That a crotchet beat is worth 1 beat
- That a minim beat is worth 2 beats
- That a semibreve beat is worth 4 beats
- That a quaver beat is worth 1/2 beat
- That a dot when added to a notation adds half the value of the note again
- That a dotted minim is worth 3 beats
- That the 4/4 time signature means that there are 4 beats in each bar
- That the 3/4 time signature means that there are 3 beats in each bar
- That the 2/4 time signature means that there are 2 beats in each bar
- That *mp* is the marking for *mezzo piano* and this means to play moderately quietly
- That *mf* is the marking for *mezzo forte* and this means to play moderately loudly
- That *ff* is the marking for *fortissimo* and this means to play very loudly
- The *pp* is the marking for *pianissimo* and this means to play very softly
- That the notes within the octave (C D E F G A B C) have a space on a line or between the lines of the stave
- That the notes can be remembered with 2 rhymes Every Good Boy Deserves Fruit (moving from the bottom line and each note sitting over the line) and FACE to represent the notes that sit in the spaces between each line.
- That rests are silent beats which are not played
- That crescendo means to gradually increase the volume
- That rallentando means to gradually slow down.

SKILLS PROGRESSION MAP FOR RECORDER TUITION

YEAR 3

Children will be able to:

- Clap out rhythms that include crotchets, minims, quavers and semibreves
- Play B A and G notes by making the 'tu' or 'du' sound into the recorder
- Play a short crotchet rhythm using B, A and G
- Follow a rhythm of written notations using B, A and G
- Play a short crotchet and quaver rhythm using B, A and G
- Play a short rhythm of crotchet, quavers and semibreves using B, A and G
- To play in time with others, starting and finishing together
- Compose a short section of their own music in 4/4 time using B, A and G and writing these notes correctly on the stave
- Perform a short piece to an audience – starting and finishing at the same time as others and keeping in time

YEAR 4

Children will be able to:

- Clap out rhythms that include crotchets, minims, quavers, semibreves and dotted minims
- Play B, A, G, E, D and top C notes by making the 'tu' or 'du' sound into the recorder
- Play a short rhythm including crotchets, quavers, semibreves, minims, dotted minims using the notes B, A, G, E, D and top C
- Follow and play a short rhythm of written notations using B, A, G, E, D and top C
- Compose a short section of their own music in 4/4 time using B, A, G, E, D and top C and writing these notes correctly on the stave
- Include dynamic markings in their own composition
- Perform a short piece to an audience – starting and finishing at the same time as others and keeping in time
- Play tunefully with consideration of the theme / feeling of the piece
- Perform as part of a round



Music Enrichment Opportunities

Music enrichment is important because it helps children develop creativity, focus, and self-expression through engaging musical experiences. It supports brain development by strengthening memory, language, and problem-solving skills. Additionally, making music together fosters teamwork, confidence, and an appreciation for different cultures.

MUSIC ENRICHMENT OPPORTUNITIES

EYFS	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6
<ul style="list-style-type: none"> Opportunities to present musical learning through performance at ASPIRE event days, during Harvest, Christmas and Easter. 	<ul style="list-style-type: none"> Opportunities to present musical learning through performance at ASPIRE event days, during Harvest, Christmas and Easter, performance to peers within key stage. 	<ul style="list-style-type: none"> Opportunities to present musical learning through performance at ASPIRE event days, during Harvest, Christmas and Easter, performance to peers within key stage. 	<ul style="list-style-type: none"> Opportunities to present musical learning through performance at ASPIRE event days, during Harvest, Christmas and Easter, performance to peers within key stage. Children will have the opportunity to join the school choir which will include trips and performances to large audiences at Young Voices, Sing Out, village carnival and during Christmas events. A recorder club is provided during the summer term as a follow up to whole class lessons. Children may access the Let's Make Music peripatetic lessons provided by Doncaster Music Service. Children who receive peripatetic lessons for a brass or woodwind instrument will be invited to join Doncaster Music Service Junior Band when they reach a certain level of proficiency. 	<ul style="list-style-type: none"> Opportunities to present musical learning through performance at ASPIRE event days, during Harvest, Christmas and Easter, performance to peers within key stage. Children will have the opportunity to join the school choir which will include trips and performances to large audiences at Young Voices, Sing Out, village carnival and during Christmas events. A recorder club is provided during the summer term as a follow up to whole class lessons. Children may access the Let's Make Music peripatetic lessons provided by Doncaster Music Service. Children who receive peripatetic lessons for a brass or woodwind instrument will be invited to join Doncaster Music Service Junior Band when they reach a certain level of proficiency. 	<ul style="list-style-type: none"> Opportunities to present musical learning through performance at ASPIRE event days, during Harvest, Christmas and Easter, performance to peers within key stage. Children will have the opportunity to join the school choir which will include trips and performances to large audiences at Young Voices, Sing Out, village carnival and during Christmas events. Children may access the Let's Make Music peripatetic lessons provided by Doncaster Music Service. Children who receive peripatetic lessons for a brass or woodwind instrument will be invited to join Doncaster Music Service Junior Band when they reach a certain level of proficiency. 	<ul style="list-style-type: none"> Opportunities to present musical learning through performance at ASPIRE event days, during Harvest, Christmas and Easter, performance to peers within key stage. Children will have the opportunity to join the school choir which will include trips and performances to large audiences at Young Voices, Sing Out, village carnival and during Christmas events. Children may access the Let's Make Music peripatetic lessons provided by Doncaster Music Service. Children who receive peripatetic lessons for a brass or woodwind instrument will be invited to join Doncaster Music Service Junior Band when they reach a certain level of proficiency. Children in Year 6 will perform an end of year performance for their parents and teachers to celebrate their final year in primary education. There will be opportunities for the children to meet with music teachers from local secondary schools to explore how they can begin or continue music tuition and enrichment as they transition to secondary education.