

Music Progression Grid



Music Progression Map

| | Year 3 | Year 4 | Year 5 | Year 6 |
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| Singing | <ul style="list-style-type: none"> -Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so, tunefully and with expression. Perform forte and piano, loud and soft. -Perform actions confidently and in time to a range of action songs. -Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. -Perform as a choir in school assemblies | <ul style="list-style-type: none"> -Continue to sing a broad range of unison songs with the range of an octave (do–do) pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo). -Sing rounds and partner songs in different time signatures (2, 3 and 4 time) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony. -Perform a range of songs in school assemblies | <ul style="list-style-type: none"> -Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style. -Sing three-part rounds, partner songs and songs with a verse and a chorus. -Perform a range of songs in school assemblies and in school performance opportunities. | <ul style="list-style-type: none"> -Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style. -Continue to sing three- and four-part rounds or partner songs, and experiment with positioning singers randomly within the group – i.e. no longer in discrete parts – in order to develop greater listening skills, balance between parts and vocal independence. -Perform a range of songs as a choir in school |

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| | | | | assemblies, school performance opportunities and to a wider audience. |
| Listening | -Develop shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. -Listen to recorded performances and have opportunities to experience live music making in and out of school. | -Develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. -Listen to recorded performances and have opportunities to experience live music making in and out of school | -Develop shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. - Listen to recorded performances and have opportunities to experience live music making in and out of school | -Develop shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. - Listen to recorded performances and have opportunities to experience live music making in and out of school |
| Composing Improvise | Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played in whole-class/group/individual/instrumental teaching), inventing short 'on-the-spot' responses using a limited note-range. -Structure musical ideas (e.g. using echo or question and answer phrases) to create music that has a beginning, middle and end. -Pupils should compose in response to different stimuli, | -Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato). -Begin to make compositional decisions about the overall structure of improvisations. | -Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments. -Improvise over a simple groove, responding to the beat, 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). | -Create music with multiple sections that include repetition and contrast. -Use chord changes as part of an improvised sequence. -Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape. |

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| | e.g. stories, verse, images (paintings and photographs) and musical sources | | | |
| Composing Compose | <ul style="list-style-type: none"> -Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi). -Compose song accompaniments on untuned percussion using known rhythms and note values. | <ul style="list-style-type: none"> -Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions. -Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars. -Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip. -Introduce major and minor chords. -Include instruments played in whole-class/ group/individual teaching | <ul style="list-style-type: none"> -Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment. -Working in pairs, compose a short ternary piece. -Use chords to compose music to evoke a specific atmosphere, mood or environment. -Capture and record creative ideas using graphic symbols, rhythm notation and time signatures, staff notation or technology. | <ul style="list-style-type: none"> -Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g. 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. -Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. -Either of these melodies can be enhanced with rhythmic or chordal accompaniment. -Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved |

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| | | <p>to expand the scope and range of the sound palette available for composition work.</p> <ul style="list-style-type: none"> -Capture and record creative ideas using graphic symbols, rhythm notation and time signatures, staff notation or technology. | | |
| <p>Musicianship Pulse/Beat</p> | <ul style="list-style-type: none"> -Develop facility in playing tuned percussion or a melodic instrument, such as violin or recorder. Play and perform melodies following staff notation using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups (e.g. trios and quartets). -Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi. -Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. -Extend to question-and-answer phrases. | <p>Develop facility in the basic skills of a selected musical instrument over a sustained learning period.</p> <ul style="list-style-type: none"> -Play and perform melodies following staff notation using a small range (e.g. Middle C–G/do–so) as a whole-class or in small groups. - Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. Identify static and moving parts. -Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A) | <ul style="list-style-type: none"> -Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one staff and using notes within the Middle C–C'/do–do range. -Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs. –Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra. -Develop the skill of playing by ear on tuned instruments, copying longer | <ul style="list-style-type: none"> -Play a melody following staff notation written on one staff and using notes within an octave range (do–do); make decisions about dynamic range, including very loud, very quiet, moderately loud and moderately quiet. -Accompany this same melody, and others, using block chords or a bass line. -Engage with others through ensemble playing with pupils taking on melody or accompaniment roles. |

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| | | | phrases and familiar melodies. | |
| Performing Instrumental performance | <ul style="list-style-type: none"> -Develop facility in playing tuned percussion or a melodic instrument, such as violin or recorder. Play and perform melodies following staff notation using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups (e.g. trios and quartets). -Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi. -Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases. | <ul style="list-style-type: none"> -Develop facility in the basic skills of a selected musical instrument over a sustained learning period. -Play and perform melodies following staff notation using a small range (e.g. Middle C–G/do–so) as a whole-class or in small groups. -Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. Identify static and moving parts. -Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A) | <ul style="list-style-type: none"> -Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one staff and using notes within the Middle C–C'/do–do range. -Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs. -Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra. -Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies. | <ul style="list-style-type: none"> -Play a melody following staff notation written on one staff and using notes within an octave range (do–do); make decisions about dynamic range, including very loud, very quiet, moderately loud and moderately quiet. -Accompany this same melody, and others, using block chords or a bass line. -Engage with others through ensemble playing with pupils taking on melody or accompaniment roles |
| Performing Reading notation | <ul style="list-style-type: none"> -Understand the staff, lines and spaces, and clef. Use dot notation to show higher or lower pitch. | <ul style="list-style-type: none"> -Understand the differences between minims, crotchets, paired quavers and rests. | <ul style="list-style-type: none"> -Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. | <ul style="list-style-type: none"> -Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests. |

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| | <ul style="list-style-type: none"> -Understand the differences between crotchets and paired quavers. -Apply word chants to rhythms, understanding how to link each syllable to one musical note | <ul style="list-style-type: none"> -Read and perform pitch notation within a defined range (e.g. C–G/do–so). -Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble. | <ul style="list-style-type: none"> -Understand the differences between 2/4, 3/4 and 4/4 time signatures. -Read and perform pitch notation within an octave (e.g. C–C'/do–do). -Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations. | <ul style="list-style-type: none"> -Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do). -Read and play confidently from rhythm notation cards and rhythmic scores in up to four parts that contain known rhythms and note durations. -Read and play from notation a four-bar phrase, confidently identifying note Performing - Reading Notation names and durations. |
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