

# Newington Community Primary School's Music Progression Overview.



The Model Music Curriculum explores how musical techniques and skills can be nurtured and developed in all pupils, through all Key Stages. It recognises that such skills may be expressed instrumentally, vocally or through music technology. The Model Music Curriculum takes as its starting point the ambition that every young person should be able to experience music and to make progress. This includes singing, as well as having the opportunity to learn an instrument through whole-class ensemble and small-group teaching at Key Stage 2. The following guidance covers the skills of singing, composing, listening and performing – individually and collectively – and applies across the curriculum in Key Stages 1 and 2.

Years 1 and 2 will focus on learning the Ocarinas. Years 3 and 4 focus on learning the Ukuleles. Years 5 and 6 will focus on learning the keyboards. It is hoped that this whole class approach will allow our pupils to have a broad experience of instrumental playing while also enjoying compositional skills, music theory and music historical appreciation.



# Music Progression Map

## Level Expected at the End of EYFS

We have selected the Early Learning Goals that link most closely to the music national curriculum. For more detail about linked subject progression within the EYFS Framework, please refer to [these documents](#).

### Expressive Arts and Design (Being Imaginative and Expressive)

Children sing a range of well-known nursery rhymes and songs.

Children perform songs, rhymes, poems and stories with others, and (when appropriate) try to move in time with music.

## Key Stage 1 National Curriculum Expectations

### Pupils should be taught to:

- use their voices expressively and creatively by singing songs and speaking chants and rhymes;
- play tuned and untuned instruments musically-The main focus is on the Ocarina
- 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.
- To explore different genres of music, and learn about composers and the historical context of the pieces of music that they hear.

## Key Stage 2 National Curriculum Expectations

### Pupils should be taught to:

- play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression; Pupils to focus on the Ukuleles and Keyboards as a focus during Years 3,4,5, and 6.
- 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 simple staff and other musical notations, including chord diagrams and tablature.
- appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians;
- develop a further understanding of the history of music.



## Intent

Music should be an enjoyable experience for pupils and teachers. Children participate in a range of musical experiences, building up their confidence at the same time. They develop their understanding of rhythm and pitch and learn how music is structured, as well as learning technical vocabulary for these elements. As children's confidence builds, they enjoy the performance aspect of music. Children experience listening to music from different cultures and eras. The music topics often promote cross-curricular links with other areas of the curriculum.

## Implementation

Music is taught by a specialist music teacher to every year group across the school from Nursery to Year 6. All Key-stages, including EYFS have their own weekly singing assemblies which allows the children opportunities to develop their singing skills and gain an understanding of how ensembles work. Performances, such as Christmas plays and nativities for each year group, and a Term 5 whole- school Musical performance, demonstrate that music is important to the life of the school. Extracurricular activities, such as choir and Radio club, also provide children with experience of making music.

## Impact

The impact of teaching music will be seen across the school with an increase in the profile of music. Whole-school and parental engagement will be improved through performances, extracurricular activities and opportunities suggested in lessons/overviews for wider learning. Participation in music develops wellbeing, promotes listening and develops concentration. We want to ensure that music is loved by teachers and pupils across school, encouraging them to want to continue building on this wealth of musical ability, now and in the future. The topics covered in the music lessons offer cross-curricular links and also promote the core values and general ethos of the school. The pupils also learn songs to promote times-tables and learning modern languages.



	Year One	Year Two
Singing	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> <li>• Sing simple songs, chants and rhymes from memory, singing collectively and at the same pitch, responding to simple visual directions and counting in.</li> <li>• Begin with simple songs with a very small range, mi-so and then slightly wider.</li> <li>• Sing a wide range of call and response songs, control vocal pitch and match pitch with accuracy.</li> <li>• Pupils to learn and perform an ensemble performance of ‘Hosanna Rock’ at Christmas and perform a song in the Term 5 whole School Performance.</li> </ul>	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> <li>• Sing songs regularly with a pitch range of do-so with increasing vocal control.</li> <li>• Sing songs with a small pitch range , pitching accurately.</li> <li>• Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to (a) the leader’s directions and (b) visual symbols (e.g. crescendo, decrescendo, pause).</li> <li>• Pupils to learn and perform an ensemble performance of ‘It’s A Party’ at Christmas and perform a song in the Term 5 whole School Performance. These musical pieces are more challenging than the performance pieces from year 1.</li> </ul>
Listening	<p>Teachers should develop pupils’ shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. The pupils will study Saint-Saens ‘The Carnival of The Animals’ and the listening will also provide a basis for a simple animal composition of their own, based upon Saint-Saen’s techniques. Pupils will also develop the ability to listen and copy simple rhythms and musical passages and begin to warm up using scales.</p>	<p>Teachers should develop pupils’ shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. The pupils will learn an historical appreciation of folk songs, including Sea Shanties and will use ‘folk song’ ideas to compose and perform musical compositions of their own. Pupils will continue to develop the ability to listen and copy simple rhythms and musical passages and complete more musically challenging warm up activities.</p>



Composing	Year One	Year Two
	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> <li>• Improvise simple vocal chants, using question and answer phrases.</li> <li>• Create musical sound effects and short sequences of sounds in response to stimuli. Combine sounds to make a story, choosing and playing instruments or sound-makers.</li> <li>• Understand the difference between creating a rhythm pattern and a pitch pattern.</li> <li>• Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns.</li> <li>• Recognise how graphic notation can represent created sounds. Explore and invent own symbols.</li> <li>• To compose a simple tune exploring the characteristics of an animal, based upon the techniques employed by Saint-Saens.</li> </ul>	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> <li>• Create music in response to a non-musical stimulus.</li> <li>• Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation.</li> <li>• Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces.</li> <li>• To develop a greater understanding of Ocarina note charts and use these to perform as a whole class ensemble as well as in smaller performance groups. To experiment with compositional ideas based upon the Ocarina notes that they have learned so far.</li> <li>• To create a sea-shanty based upon simple lyrics and the pentatonic scale.</li> </ul>



## Year One

Pupils should be taught to:

- Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.
- Use body percussion, (e.g. clapping, tapping, walking) and classroom percussion (shakers, sticks and blocks, etc.), playing repeated rhythm patterns (ostinati) and short, pitched patterns on tuned instruments (e.g. glockenspiels or chime bars) to maintain a steady beat.
- Respond to the pulse in recorded/live music through movement and dance.

## Year Two

Pupils should be taught to:

- Understand that the speed of the beat can change, creating a faster or slower pace (tempo).
- Mark the beat of a listening piece by tapping or clapping and recognising tempo as well as changes in tempo.
- Walk in time to the beat of a piece of music or song. Know the difference between left and right to support coordination and shared movement with others.
- Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats.
- Identify the beat groupings in familiar music that they sing regularly and listen to.



Musicianship - Rhythm	Year One	Year Two
	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> <li>• Perform short copycat rhythm patterns accurately, led by the teacher.</li> <li>• Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat.</li> <li>• Perform word-pattern chants; create, retain and perform their own rhythm patterns.</li> </ul>	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> <li>• Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion.</li> <li>• Create rhythms using word phrases as a starting point.</li> <li>• Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests.</li> <li>• Create and perform their own chanted rhythm patterns with the same stick notation.</li> </ul>

Musicianship - Pitch	Year One	Year Two
	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> <li>• Listen to sounds in the local school environment, comparing high and low sounds.</li> <li>• Sing familiar songs in both low and high voices and talk about the difference in sound.</li> <li>• Explore percussion sounds to enhance storytelling.</li> <li>• Follow pictures and symbols to guide singing and playing.</li> </ul>	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> <li>• Play a range of singing games based on the cuckoo interval matching voices accurately, supported by a leader playing the melody.</li> <li>• Sing short phrases independently within a singing game or short song.</li> <li>• Respond independently to pitch changes heard in short melodic phrases, indicating with actions.</li> <li>• Recognise dot notation and match it to 3-note tunes played on tuned percussion.</li> </ul>



Singing	Year 3	Year 4	Year 5	Year 6
	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Perform actions confidently and in time to a range of action songs.</li> <li>• Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.</li> <li>• Perform as a choir in school assemblies and perform in smaller ensembles as part of a Whole School Performance. .</li> </ul>	<ul style="list-style-type: none"> <li>• 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).</li> <li>• 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.</li> <li>• Perform a range of songs in school assemblies including independent parts and rounds.</li> </ul>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Sing three-part rounds, partner songs and songs with a verse and a chorus.</li> <li>• Perform a range of songs in school assemblies and in school performance opportunities.</li> <li>• To contribute towards the school's radio programs.</li> </ul>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.</li> <li>• To complete the Year 6 summer term with a whole year performance incorporating singing, dance, movement and acting.</li> <li>• To create features and jingles for the school's radio show.</li> </ul>





	Year 3	Year 4	Year 5	Year 6
Listening	<p>Teachers should develop pupils’ shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school.</p>	<p>Teachers should develop pupils’ shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. Pupils from Year 4 onwards will have the opportunity to perform in the wider-community as part of the senior choir. This will hopefully include inter-school events now that Covid-19 restrictions have been lifted.</p>	<p>Teachers should develop pupils’ shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. Pupils from Year 4 onwards will have the opportunity to perform in the wider-community as part of the senior choir. This will hopefully include inter-school events now that Covid-19 restrictions have been lifted.</p>	<p>Teachers should develop pupils’ shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. Pupils from Year 4 onwards will have the opportunity to perform in the wider-community as part of the senior choir. This will hopefully include inter-school events now that Covid-19 restrictions have been lifted. Year 6 will have priority to take part in events such as ‘The Festival of Song’ to celebrate their achievements in their last year at the school.</p>



Year 3	Year 4	Year 5	Year 6
<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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, e.g. stories, verse, images (paintings and photographs) and musical sources.</li> </ul> <p>Pupils to use musical stimuli such as ‘Twinkle Twinkle Little Star’ to create variations, influenced by their knowledge of Mozart.</p>	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> <li>• 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).</li> <li>• Begin to make compositional decisions about the overall structure of improvisations.</li> <li>• Pupils to create a verse/chorus composition about the street where they live, based upon The Beatles ‘Penny Lane’.</li> </ul>	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> <li>• Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments.</li> <li>• 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).</li> <li>• Pupils to create a composition based upon ‘whatever Happened To Major tom’ , writing lyrics to fit the tune of Twinkle, Twinkle Little star’. Pupils to perform the tune on the keyboard, using the correct fingering while performing their simple composition.</li> <li>• Pupils to explore ‘Ternary Music’ and show an understanding of the form in a simple composition.</li> <li>• Pupils to explore ‘Rondo Form Music’ and show an understanding of the form in a simple composition.</li> <li>• To begin using triad chords on the keyboard to add texture to the pupils compositions.</li> </ul>	<p>Pupils should extend their improvisation skills through working in small groups to:</p> <ul style="list-style-type: none"> <li>• Create music with multiple sections that include repetition and contrast.</li> <li>• Use chord changes as part of an improvised sequence.</li> <li>• Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.</li> <li>• To compose and perform a ‘Blues’ composition using the keyboards, exploring the traditions of the musical genre.</li> <li>• Pupils to compose a 12-Bar Blues.</li> <li>• Pupils to writ lyrics, following an ‘Eddie Cochrane’ riff exploring ‘Teenage’ angst.</li> <li>• Pupils to compose jingles for the school’s radio show.</li> </ul>



Composing- Compose	Year 3	Year 4	Year 5	Year 6
	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> <li>Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi).</li> <li>Compose song accompaniments on untuned percussion using known rhythms and note values.</li> </ul>	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> <li>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.</li> <li>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.</li> <li>Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip.</li> <li>Introduce major and minor chords.</li> <li>Include instruments played in whole-class/ group/ individual teaching to expand the scope and range of the sound palette available for composition work.</li> <li>Capture and record creative ideas using graphic symbols, rhythm notation and time signatures, staff notation or technology.</li> </ul>	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> <li>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.</li> <li>Working in pairs, compose a short ternary piece.</li> <li>Use chords to compose music to evoke a specific atmosphere, mood or environment. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book.</li> <li>Capture and record creative ideas using graphic symbols, rhythm notation and time signatures, staff notation or technology.</li> </ul>	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> <li>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.</li> <li>Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen.</li> <li>Either of these melodies can be enhanced with rhythmic or chordal accompaniment.</li> <li>Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.</li> </ul>



Performing - Instrumental Performance	Year 3	Year 4	Year 5	Year 6
	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> <li>Develop facility in playing the ukulele. 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). To understand chord diagrams and musical tablature using the ukulele.</li> <li>Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi.</li> <li>Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases.</li> </ul>	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> <li>Develop facility in the basic skills of a selected musical instrument over a sustained learning period.</li> <li>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.</li> <li>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.</li> <li>Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A). To show a further understanding of chord diagrams and musical tablature using the ukulele. To perform compositions as a whole class and within smaller groups.</li> </ul>	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> <li>Play melodies on keyboards, following staff notation written on one stave and using notes within the Middle C-C'/do-do range.</li> <li>Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs.</li> <li>Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra.</li> <li>Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies.</li> </ul>	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> <li>Play a melody following staff notation written on one stave and using notes within an octave range (do-do); make decisions about dynamic range, including very loud, very quiet, moderately loud and moderately quiet.</li> <li>Accompany this same melody, and others, using block chords or a bass line.</li> <li>Engage with others through ensemble playing with pupils taking on melody or accompaniment roles.</li> </ul>



Performing - Reading Notation	Year 3	Year 4	Year 5	Year 6
	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> <li>Understand the staff, lines and spaces, and clef. Use dot notation to show higher or lower pitch.</li> <li>Understand the differences between crotchets and paired quavers.</li> <li>Apply word chants to rhythms, understanding how to link each syllable to one musical note.</li> <li>Show a simple understanding of chord diagrams and ukulele tablature.</li> </ul>	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> <li>Understand the differences between minims, crotchets, paired quavers and rests.</li> <li>Read and perform pitch notation within a defined range (e.g. C-G/do-so).</li> <li>Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.</li> <li>Show a developing understanding of chord diagrams and ukulele tablature and use these to perform as a whole class and as smaller ensembles.</li> </ul>	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> <li>Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers.</li> <li>Understand the differences between 2/4, 3/4 and 4/4 time signatures.</li> <li>Read and perform pitch notation within an octave (e.g. C-C'/do-do).</li> <li>Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.</li> </ul>	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> <li>Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests.</li> <li>Further develop the skills to read and perform pitch notation within an octave (e.g. C-C/ do-do).</li> <li>Read and play confidently from rhythm notation, chord charts, and one line melody with chords above it. Perform a Blues and Rock N Roll composition using these techniques.</li> <li>Read and play from notation a four-bar phrase, confidently identifying note names and durations.</li> </ul>

