St Patrick's Music Curriculum Progression

Statutory Framework for the EYFS	**National Curriculum Subject Content for Key Stage 1:**	**National Curriculum Subject Content for Key Stage 2:**
ELG – Expressive arts and design Pupils should be taught to: § sing a range of well-known nursery rhymes and songs § perform songs, rhymes, poems and stories with others, and – when appropriate – try to move in time with music. **Below, we outline how we meet and go beyond the requirements**	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 § 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. **Below, we outline how we meet and go beyond the National Curriculum requirements throughout Key Stage 1**	Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory. 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 § 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. **Below, we outline how we meet and go beyond the National Curriculum requirements throughout Key Stage 2**

Key Vocabulary

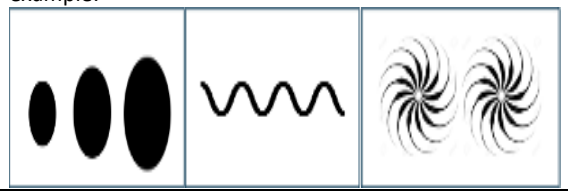
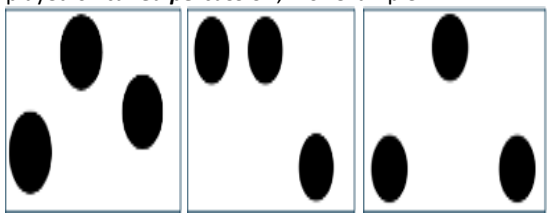
Nursery	**Reception**	**Year 1**	**Year 2**	**Year 3**	**Year 4**	**Year 5**	**Year 6**
Listen, song, sing, sound, clap, instrument, fast, slow, loud, quiet	High, low, steady beat, faster, slower, louder, quieter	Pulse, pitch, rhythm, melody, solo,	Tempo, dynamics, tuned, untuned, orchestra, verse, chorus, notation, echo	Timbre, structure, stave, clef, crotchets, quavers, rests, genre, accompaniment, ensemble, ostinato, *forte, piano, allegro, adagio*	Silence, duration, octave, minim, harmony, chord, major, minor, staff notation, time signature, pentatonic scale, *crescendo, decrescendo, legato, staccato*	Arrangement, texture, triad, semibreve, semiquaver, drone, *fortissimo*, *pianissimo*, *mezzo forte*, *mezzo piano*	Syncopated, ternary, simple time, compound time

Significant Figures within Music and Planned Enrichment Opportunities

Nursery	**Reception**	**Year 1**	**Year 2**	**Year 3**	**Year 4**	**Year 5**	**Year 6**
Nikolai Rimsky-Korsakov James Brown The Chordettes Examples of further Music enrichment: Black History Month, Christmas performance, Chinese New Year, St Patrick's Day, International Week.	Joseph Haydn Judy Garland Louis Armstrong Examples of further Music enrichment: Black History Month, Christmas performance, Chinese New Year, St Patrick's Day, International Week.	Wolfgang Amadeus Mozart Ma Rainey Sérgio Mendes Examples of further Music enrichment: Black History Month, Christmas performance, St Patrick's Day, International Week, Philharmonic concert.	Maurice Ravel The Beatles Gong Kebyar of Peliatan Examples of further Music enrichment: Black History Month, Christmas performance, St Patrick's Day, International Week, Philharmonic concert.	George Frederick Handel Chic Kishori Amonkar Examples of further Music enrichment: Black History Month, Christmas performance, St Patrick's Day, Philharmonic concert, International Week.	Ludvig van Beethoven Oasis Trinidad Steel Band Examples of further Music enrichment: Black History Month, ASFA Christmas Singing Project Christmas performance, St Patrick's Day, Philharmonic concert, International Week.	Benjamin Britten Björk Babatunde Olatunje Examples of further Music enrichment: Black History Month, University of Liverpool Project, Christmas performance, St Patrick's Day, Philharmonic	Anna Meredith Destiny's Child Frédéric Chopin Examples of further Music enrichment: Black History Month, University of Liverpool Project, Christmas performance, St Patrick's Day, Philharmonic

						concert, International Week.	concert, International Week.

	Listening and Appraising	Singing	Composing and Improvising	Musicianship and Performing
Nursery	Respond to what they have heard: expressing thoughts / feelings. Identify familiar sounds and instrumental sounds by matching, e.g. a shaker (links to phonics).	Sing the pitch of a tone sung by another person. Sing a few familiar songs and develop some favourites. Create sounds in vocal sound games. ‹	Create own versions of songs by improvising around ones they know. Merge elements of familiar songs with improvised singing.	Explore a range of sound-makers and instruments. Experiment with ways of playing instruments, including playing loudly / quietly (dynamics), fast /slowly (tempo). Play instruments with increasing control.
Reception	Listen attentively, move to and talk about music, expressing their feelings and responses. Distinguish between and describe changes in music, and compare pieces of music.	*Sing a range of well-known nursery rhymes and songs; Perform songs, rhymes, poems and stories with others and – when appropriate – try to move in time with music. (From ELG)* Begin to sing the melodic shape (moving melody, up and down, down & up) of familiar songs.	Explore and engage in music making and dance (including own songs and musical creations), performing solo or in groups. Investigate making sounds that are very different (loud and quiet, high and low etc.). ‹ Create rhythms using instruments and body percussion.	Play instruments with increasing control to express their feelings and ideas. Explore and engage in music making and dance, performing solo or in groups. Begin to build a collection of songs and dances. Keep a steady beat whilst playing instruments. Play along to the beat or rhythm of the music.
Year 1	Identify different sound sources, e.g. acoustic / electric musical instruments, human voices, birds, wind, man-made sources such as machines, etc. Listen to sounds in the local school environment, comparing high and low sounds. Comment on likes and dislikes about the music. Respond physically when performing, composing and	Sing simple songs, ***chants*** and rhymes from memory, singing collectively and at the same ***pitch***, responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in. Begin with simple songs with a very small range, and then slightly wider, including ***pentatonic songs.*** Sing a wide range of ***call and response*** songs to control vocal pitch and to match the pitch they hear with accuracy. Sing familiar songs in both	Improvise simple vocal chants, using ***question and answer*** phrases. Create musical sound effects and short ***sequences*** of sounds in response to stimuli, e.g. a rainstorm or a train journey, choosing and playing classroom instruments. Perform word-pattern chants (e.g. ca-ter-pil-lar crawl, fish and chips); create, retain and perform their own rhythm patterns. Explore percussion sounds to enhance storytelling, e.g. ascending xylophone notes to suggest Jack climbing the beanstalk, quiet sounds created on a rainstick / shakers to depict a shower, or regular strong beats played on a drum to replicate menacing footsteps. Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns. Use music technology to capture, change and combine sounds as a class.	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, e.g. stepping, jumping and walking on tiptoes. Perform short copycat rhythm patterns accurately, led by the teacher. Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat. Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum.

	appraising music. Begin to listen to an increasing range of music, including pop, classical and world music.	low and high voices and talk about the difference in sound.	Explore and invent own graphic notation symbols, for example: 	Recognise how graphic notation can represent created sounds.
Year 2	Notice how music can be used to create different moods and effects and to communicate ideas. Mark the beat of a listening piece (e.g. *Bolero* by Ravel) by tapping or clapping and recognising tempo as well as changes in tempo. Appraise own music making and suggest ways to improve. Identify well-defined musical features.	Sing songs regularly with a ***pitch*** range of ***do-so*** with increasing vocal control. Sing songs with a small pitch range, and singing games based on the ***cuckoo interval*** (*so-mi*) pitching accurately. Know the meaning of ***dynamics*** (loud/quiet) and ***tempo*** (fast/slow) and be able to demonstrate these when singing by responding to the leader's directions and visual symbols (e.g. ***crescendo, decrescendo***, ***pause***). Sing short phrases independently within a singing game or short song.	Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch). Work with a partner to ***improvise*** simple ***question and answer*** phrases, to be sung and played on ***untuned percussion***, creating a musical conversation. Use ***graphic symbols***, ***dot notation*** and ***stick notation***, as appropriate. Use music technology to capture, change and combine sounds. Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion. Create rhythms using word phrases as a starting point. Read and respond to chanted rhythm patterns, and represent them with stick notation including ***crotchets***, ***quavers*** and ***crotchets rests***. Create and perform own chanted rhythm patterns with the same stick notation.	Understand that the speed of the beat can change, creating a faster or slower pace (tempo). Respond independently to pitch changes heard in short ***melodic phrases***, indicating with actions (e.g. stand up/sit down, hands high/hands low). 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. Recognise dot notation and match it to 3-note tunes played on ***tuned percussion***, for example: 
Year 3	Listen to a wider range of composers, musicians and musical styles. Begin to recognise and identify instruments being played. Recognise how music can reflect different intentions. Use listening skills to correctly order phrases using ***dot notation***, showing different	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, knowing the meaning of these terms. Perform as a choir in school assemblies.	**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, e.g. stories, verse, images (paintings and photographs) and musical sources. **Compose** Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (***do, re and mi***).	**Performing** 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***). Individually (***solo***) copy stepwise melodic phrases with accuracy at different speeds; ***allegro*** and ***adagio***, fast and slow. Extend to question-and-answer phrases. **Reading Notation** Introduce the ***stave,*** lines and spaces, and ***clef***. Use ***dot notation*** to show higher or lower pitch. Introduce and understand the differences between ***crotchets*** and ***paired quavers***. Apply word chants to rhythms, understanding how to

	arrangements of notes C-D-E/do-re-mi.		Compose song accompaniments on untuned percussion using known rhythms and ***note values***.	link each syllable to one musical note.
Year 4	Compare music and express growing tastes in music. Describe, compare and evaluate different pieces of music using the interrelated dimensions of music. Describe the different purposes of music throughout history and in other cultures. Understand the concept of ***major*** and ***minor*** chords, and use listening skills to identify each. Identify melodic phrases and play them by ear.	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.	**Improvise** ***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. Continue this process in the composition tasks below. **Compose** 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. Include instruments played in whole-class / group / individual teaching to expand the scope and range of the sound palette available for composition work. Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, ***staff notation*** and technology.	**Instrumental Performance** 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). **Reading Notation** Introduce and understand the differences between minims, crotchets, paired quavers and rests. 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.
Year 5	Compare and evaluate different kinds of music using appropriate musical vocabulary. Develop understanding of how musical dimensions, features and styles can be used together to compose music. Understand the different cultural meanings and purposes of music, including contemporary culture. Improve own work	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.	**Improvise** ***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***). Continue this process in the composition tasks below. **Compose** 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. Equally, pupils might create music to	**Instrumental Performance** Play melodies on ***tuned percussion***, melodic instruments or keyboards, following ***staff notation*** written on one stave and using notes within the Middle C–C′/do–do range. This should initially be done as a whole class with greater independence gained each lesson through smaller group performance. 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. Develop the skill of ***playing by ear*** on tuned instruments, copying longer phrases and familiar melodies. **Reading Notation**

	through analysis, evaluation and comparison. Internalise short melodies and play these on pitched percussion (play by ear). Identify how a mood is created by music and lyrics.		accompany a silent film or to set a scene in a play or book. Capture and record creative ideas using any of: graphic symbols, rhythm notation and ***time signatures, staff notation*** and technology.	Further understand the differences between ***semibreves***, ***minims***, ***crotchets*** and ***crotchet rests***, ***paired quavers*** and ***semiquavers***. Understand the differences between 2/4, 3/4 and 4/4 time signatures. Read and perform pitch notation within an octave (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.
Year 6	Use a range of musical terminology (including all words from the vocabulary list below) to help describe and appraise music. Explain and evaluate how musical dimensions, features and styles can be used together to compose music. Notice and explore how music reflects time, place and culture. Listen to longer pieces of music and identify features. Identify different moods and textures.	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 assemblies, school performance opportunities and to a wider audience.	**Improvise** Extend improvisation skills through working in small groups to: 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. **Compose** 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.	**Instrumental Performance** 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 (ff), very quiet (pp), moderately loud (mf) and moderately quiet (mp). Accompany this same melody, and others, using block chords or a bass line. This could be done using keyboards, ***tuned percussion*** or tablets, or demonstrated at the board using an online keyboard. Engage with others through ensemble playing with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line. **Reading Notation** Further understand the differences between ***semibreves, minims, crotchets, quavers*** and ***semiquavers***, and their equivalent ***rests***. 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 4 parts that contain known rhythms and note durations. Read and play from notation a four-bar phrase, confidently identifying note names and durations.