



Progression of knowledge and skills in Music

Music – Singing									
EYFS - Birth to Three Years	EYFS – Three & Four Years	EYFS - Reception	EYFS ELG	Year One	Year Two	Year Three	Year Four	Year Five	Year Six
Curriculum End Points - Singing									
Children are aware of some songs and rhymes.	Children are able to sing age-appropriate songs and rhymes with the teacher. In addition to this, the children are able to sing with correct pitch and melody.	Children sing in a group or on their own and are becoming increasingly fluent when matching the melody of well-know songs and rhymes.	<i>Sing a range of well-known nursery rhymes and songs; perform songs, rhymes with others, and when appropriate – try to move in time to music - (ELG)</i>	In Year 1, the children are able to sing to a range of simple songs, that have a small range in pitch change. They are able to control their vocal pitch to match what they hear more accurately. They are also able to sing a wide range of call and response songs.	The children can sing with a high level of tuneful accuracy. They can demonstrate tempo and dynamic when singing. The children can also respond to crescendo, decrescendo and pause when singing.	Children's sing tunefully and with expression to a wide range of unison songs, varying in style. They can't move to music and perform songs as part of a group in whole class assemblies.	Children can sing a range of unison songs and can sing in tune. They can add and follow directions while singing independently and in groups. Children are beginning to introduce vocal harmonies and are able perform during school assemblies.	Children can sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. Children can sing using appropriate pitch and style. The children can also sing three-part rounds, partner songs and songs with a verse and a chorus. The children in this year group should be able to perform at school assemblies under take advantage of performance opportunities.	Children can single wide range of songs including those that involve a sophisticated rhythm as part of a choir with a sense of ensemble. new line new line the children can sync three and four part rounds and perform as a choir in school assemblies and performances to a wider audience.
To anticipate phrases and actions in rhymes and songs, like 'Peepo'	To remember and sing entire songs	To sing in a group or on their own	<i>Sing a range of well-known nursery rhymes and songs; perform songs, rhymes with others, and when appropriate</i>	Sing simple songs, chants and rhymes.	Sing songs with a pitch range of do-so using increasing vocal control.	Sing a wide range of unison songs of varying styles and structures with a pitch range of do-so. E.g Extreme Weather. Tunefully and with expression.	Sing songs in unison with the range of an octave(do-do) (e.g. One More Day—a traditional sea shanty) pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo)	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 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.

To join in with songs and rhymes, making some sounds	To sing the pitch of a tone sung by another person ('pitch match')	To increasingly match the pitch and melody of well-known songs and rhymes.	– try to move in time with music - (ELG)	Sing simple songs with a very small range, mi-so [eg hello how are you] and then slightly wider. [bounce high, bounce low.] Include Pentatonic songs Eg Dr knickerbocker.	Sing songs with a small pitch range e.g Rain Rain Go Away. Pitching accurately.	Sing with appropriate pitch and range E.G Perform <i>piano</i> & <i>forte</i>	• Sing rounds and partner songs in different time signatures (2, 3 and 4 time) (e.g. Our Dustbin) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony (e.g. Hear the Wind).	Sing using the accurate pitch and appropriate style.	• Continue to sing three- and four-part rounds (e.g. Calypso by Jan Holdstock) 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.
To make rhythmical and repetitive sounds	To sing the melodic shape (moving melody, such as up and down, down and up) of familiar songs			sing a wide range of call and response songs [eg: pretty trees around the world from rhythms of childhood], two control vocal pitch and to match the pitch they hear with accuracy.	Follow a melody with their voice	Perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders)	Perform a range of songs in school assemblies.	• Sing three-part rounds, partner songs, and songs with a verse and a chorus	• Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.
To enjoy taking part in action songs, such as 'Twinkle, Twinkle Little Star'					Demonstrate tempo and dynamic when singing.	Move and clap to a steady beat changing as the music does		Perform a range of songs in school assemblies and in school performance opportunities.	
					Respond to crescendo, decrescendo and pause when singing	Perform singing as part of a group e.g. in whole class assemblies			

Music - Listening

EYFS - Birth to Three Years	EYFS – Three & Four Years	EYFS - Reception	EYFS ELG	Year One	Year Two	Year Three	Year Four	Year Five	Year Six
Curriculum End Points - Listening									
	Children are able to listen to, and respond to sounds they hear with appropriate attention.	Children listen attentively to music. They are able to move to a beat in time and are able to express their thoughts and feelings.	Sing a range of well-known nursery rhymes and songs; perform songs, rhymes with others, and when appropriate – try to move in time to music - (ELG)	Children can comment and appraise age-appropriate music, expressing feelings thoughts and mood. The children can choose musical sounds to represent different things, thoughts and feelings. The children can also differentiate instruments and compositions by sorting musical instruments and musical genres.	The children can listen out for particular musical features and identify them within musical compositions. They are able to ascertain how music creates different moods one show reflective appraisal skills towards their own musical compositions, as well as other compositions. The children can identify musical instruments within compositions and their musical family, and they can sort composers into different genres.	Children are able to comment musically by linking stories, origins, traditions, history and social contexts do a musical piece. These children are able to articulate their likes and dislikes UN recognised the work of at least one famous composer. Children must also be able to listen to and improve their own compositions, before explaining how it has been improved.	Children understand the use of silence, and can identify character in music. They can comment on musical techniques which create effect and can improve music through fruitful suggestions on discussions. Children can identify styles of music: Beethoven, Mozart and Elgar. The beginning to recognise a range of instruments and can compare genres.	Children are able to describe, compare, appraise and evaluate music using musical vocabulary. They can identify successful or unsuccessful elements of a composition and contrast the work of a famous composer. Neil underline the children come identify cultural meanings or purposes of music including a relation to contemporary culture. They can also evaluate how musical elements, features and styles can be used together to compose music.	Children can analyse features within different pieces of music and evaluate how the venue, occasion and effects and purpose affects the music. Children can notice differences between songs, and understand how music reflects the time, place and culture. The children understand and express opinions on the different cultural meanings and purposes of music including contemporary cultural.
To show attention to sound and music	To listen with increased attention to sounds	To listen attentively, move and talk about music, expressing their feelings and responses	Sing a range of well-known nursery rhymes and songs; perform songs, rhymes with others, and when appropriate – try to move in time to music - (ELG)	To be able to say whether or they like or dislike a piece of music.	To listen out for particular things when listening to music and identify them e.g tempo, beat	Use musical vocabulary to describe a piece of music, improving knowledge of stories, origins, traditions, history and social context.	Explain why silence is often needed in music and what effect is has.	Describe, compare and evaluate music using musical vocabulary.	Evaluate how the venue, occasion and purpose affects the way a piece of music is created.
To respond emotionally and physically to music when it changes	To respond to what they have heard, expressing			To reflect on how a piece of music made them feel.	To be able to notice how music can be used to create different moods.	Use musical vocabulary to describe what they like and dislike about a piece of music.	Be able to identify the character in a piece of music.	Explain why a piece of music is successful or unsuccessful.	Analyse features within different pieces of music.


	their thoughts and feelings								
To move and dance to music				To recognise the mood of a piece of music of music	To listen to and reflect on their own compositions	Listen to and improve their own compositions; explaining how it has been improved.	Listen to, identify and describe the different purposes of music.	Listen to and suggest improvements to my own, and others music.	Notice and compare the relationship between sounds .
				To choose musical sounds to represent different things, thoughts, feelings etc.	Sort composers into different genres.	Recognise the work of at least one famous composer.	Comment on a musicians use of technique to create effect.	Contrast the work of a famous composer with another, and explain my preferences.	Compare and contrast the impact that different composers from different times have had on people of that time
				To be able to identify different genres of music.	Group instruments into different types/families.		Suggest improvements to my own music.	Understand the different cultural meanings and purposes of music, including contemporary culture.	Notice and explore how music reflects time, place and culture
				To respond to different composer's pieces of music			Identify the style of work of Beethoven, Mozart and Elgar.	Explain and evaluate how musical elements, features and styles can be used together to compose music	Understand and express opinions on the different cultural meanings and purposes of music, including contemporary cultural.
				To be able to recognise and name different instruments			Begin to recognise and identify instruments and numbers of instruments and voices being played.		
							Compare different genres of music and express growing tastes.		

Music – Composing

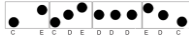
EYFS - Birth to Three Years	EYFS – Three &	EYFS - Reception	EYFS ELG	Year One	Year Two	Year Three	Year Four	Year Five	Year Six
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	Four Years								
Curriculum End Points - Composing									
	The children can create their own songs, or improvise a song around one they already know.	Children are able to perform songs and rhymes with others in small ensembles and keep time.		Children can improvise simple vocal chants – [Do you like chips? I like chips. Mi-so] They can also create music to represent stimuli by differentiating between a rhythm pattern and a pitch pattern. The children can use musical technology to capture and edit sounds and they can recognise how graphic notation can represent created sounds.	The children can create music in response to non-musical stimuli. [Storm] Have musical conversations about untuned instruments. Combine sounds together using instruments and musical technology. Clearly recognise dot notation, matching to note tunes for tuned percussion.	Children can play instruments as part of a group as well as an individual whilst structuring music that has a beginning middle and end with both tuned and untuned instruments. The children can compose music in response to different stimulus.	children are beginning to make compositional decisions including a wider range of instruments, pitches and are combining notation to create musical compositions. They can arrange notation and create music that relates to a specific mood. They are also beginning to capture and record creative ideas which include musical features such as, graphic symbols, rhythm, notation and staff notation technology.	Children can improvise over a drone. The children work collaboratively to compose a short piece of music. They can include calls to invoke atmosphere whilst using a range of dynamics. They can compose melodies in C major or A minor	Children can create music using repetition and contrast, with also a number of musical features. They can improvise using chord changes and plan an 8 or 16 beat melodic phrase. They can play this melody on tuned percussion and or orchestral instruments.
To explore a range of sound makers and instruments and play them in different ways	To create their own songs, or improvise a song around one they know	To watch and talk about dance and performing art, expressing their feeling and responses.	Perform songs, rhymes with others, and when appropriate – try to move in time to music - (ELG)	Improvise simple vocal chants, using question and answer phrases.	Create music in response to a non-musical stimuli. E.G a storm, a race, or a rocket launch.	Improvise using tuned and untuned percussion instruments	Improvise using a range of pitches	Improvise freely over a drone using tuned percussion and melodic instruments	Create music with multiple sections that include repetition and contrast.
				• Create musical sound effects and short sequences of sounds in response to stimuli, e.g. a rainstorm or a train journey. Combine	Create a musical conversation with a partner using untuned musical instruments	Play instruments as part of a group as well as an individual	Begin to make compositional decisions about the overall structure of improvisations. Continue this	Improvise over a simple groove responding to the beat.	• Use chord changes as part of an improvised sequence.

				to make a story, choosing and playing classroom instruments (e.g. rainmaker) or sound-makers (e.g. rustling leaves).			process in the composition tasks below.		
				<ul style="list-style-type: none"> Understand the difference between creating a rhythm pattern and a pitch pattern. 	To combine sounds together using instruments	Structure musical ideas to create music that has a beginning, middle and end	Combine rhythmic notation 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.	Create a satisfying melody using a wide range of dynamics e.g. <ul style="list-style-type: none"> Fortissimo Pianissimo Mezzo forte Mezzo piano	<ul style="list-style-type: none"> Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.
				<ul style="list-style-type: none"> Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns. 	To combine sounds together using musical technology	Compose music as a response to different stimulus and musical sources	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.	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.	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.
							<ul style="list-style-type: none"> Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip. 		<ul style="list-style-type: none"> Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen.
				<ul style="list-style-type: none"> Use music technology, if available, to capture, change and combine sounds. 	Use graphic symbols, dot notation and stick notation to record compose pieces	Combine known rhythmic notation with letter names to create rising and falling phrases (do re mi)	Introduce major and minor chords.	Work collaboratively to compose a short ternary piece of music.	<ul style="list-style-type: none"> Either of these melodies can be enhanced with rhythmic or chordal accompaniment.
							Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette	Use chords to compose music to evoke a specific atmosphere, mood or environment. For example, La Mer by Debussy and The River	<ul style="list-style-type: none"> Compose a ternary piece; use available music software/apps to create and record it,

							available for composition work.	Flows In You by Yiruma both evoke images of water. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book.	discussing how musical contrasts are achieved.
				Recognise how graphic notation can represent created sounds. Explore and invent own symbols, for example: 	Recognise dot notation and match it to 3 note tunes played on tuned percussion	Compose song accompaniments on untuned percussion instruments using known rhythms	Capture and record creative ideas - Graphic symbols - Rhythm notation - Staff notation technology	Capture and record creative ideas using any of: o graphic symbols o rhythm notation and time signatures o staff notation o technology.	
Music – Musicianship									
EYFS - Birth to Three Years	EYFS – Three & Four Years	EYFS - Reception	EYFS ELG	Year One	Year Two	Year Three	Year Four	Year Five	Year Six

Curriculum End Points - Musicianship

	Watch performances, respect fellow performers and acknowledge applause.	Children can watch and talk about dance and performing arts by expressing their thoughts and feelings.		Children can move accurately to the changing speed of a beat or tempo of music. children are fluent in using body percussion and other musical instruments to play rhythmic patterns. children can respond to musical changes within a performance.	Children are fluently recognising beats, pulse, tempo, pitch. within musical compositions. They can imitate, invent and respond to arrange of melodic changes.	Children can order phrases using dot notation under beginning to be fluent in basic notation. The children can perform melodies using basic staff notation symbols.	children can play and perform melodies following staff notation. These compositions will contain two or more parts. The children will understand differences between minims, crotchets, paired quavers and rests to achieve a sense of ensemble.	play melodies on tuned percussion, melodic instruments or keyboards following staff notation. Till then also understand triads and can perform simple chordal accompaniments to familiar songs EG The Beatles yellow submarine. These compositions will contain two or more parts. The children will understand differences between minims, crotchets, paired quavers and rests. Understand 2/4, ¾ and 4/4 time. Read and decipher notation play rhythmic phrases.	play melodies using staff notation that include a range of dynamics changes. new line new line children are able to make decisions about dynamic range including very loud and very quiet, moderately loud and moderately quiet. The children are able to use block cards or a baseline to accompany and melody and they are able to engage with others through ensemble playing, orchestra, band, mixed ensemble. Children further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests. The children can also play confidently from rhythm notation cards.
To move and dance to music	To create their own songs, or improvise a song around one they know	To watch and talk about dance and performing art, expressing their feelings and responses	Sing a range of well-known nursery rhymes and songs; perform songs, rhymes with others, and when appropriate – try to move in time to music - (ELG)	Pulse/Beat Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.	Pulse/Beat Understand that the speed of the beat can change therefore changing the tempo.	Order phrases using dot notation 	Develop facility in the basic skills of a selected musical instrument over a sustained learning period. This can be achieved through working closely with your local Music Education Hub who can provide whole-class instrumental teaching programmes.	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. This should initially be done as a whole class with greater independence gained each lesson through smaller group performance.	• 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 ().
To explore a range of sound makers and instruments				• Use body percussion, (e.g. clapping, tapping, walking) and classroom percussion (shakers, sticks and blocks, etc.), playing repeated rhythm patterns (ostinati) and short,	Begin to group beats in twos and threes by tapping knees on the first (strongest) beat	Perform melodies using staff notation of a small range	• 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.	• Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards.	• Accompany this same melody, and others, using block chords or a bass line. This could be done using keyboards, tuned percussion or

ts and play them in different ways				pitched patterns on tuned instruments (e.g. glockenspiels or chime bars) to maintain a steady beat.	and clapping the remaining beats..			Perform simple, chordal accompaniments to familiar songs (e.g. Yellow Submarine by The Beatles).	tablets, or demonstrated at the board using an online keyboard.
				Use body percussion to maintain a steady beat		Use allegro and adagio when performing (fast and slow)	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.	<ul style="list-style-type: none"> Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra. 	<ul style="list-style-type: none"> Engage with others through ensemble playing (e.g. school orchestra, band, mixed ensemble) with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line.
							Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A).	<ul style="list-style-type: none"> Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies 	
				Use instruments to maintain a steady beat	Identify beat groupings familiar music that they sing regularly and listen to. In 2 Maple Leaf Rag by Joplin In 3 The Elephant from Carnival of the Animals by Saint-Saëns	Notation Use dot notation to show higher and lower pitch	Notation <ul style="list-style-type: none"> Introduce and understand the differences between minims, crotchets, paired quavers and rests. 		
				Respond to a pulse in recorded/live music, through movement and dance	Rhythm Invent copy cat rhythms for others to copy on untuned instruments	Understand the difference between crotchets and paired quavers	Read and perform pitch notation within a defined range (e.g. C–G/do–so).	Notation Understand the difference between semibreves, minims, crotchets rests, paired quavers and semiquavers	Notation Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests.
				Rhythm Perform short copycat rhythms accurately led by the teacher	Represent rhythms using stick notation (crotchets, quavers and crotchets rests)	Link syllables to one musical note	Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within	Understand the differences between 2/4, 3/4 and 4/4 time signatures.	<ul style="list-style-type: none"> Further develop the skills to read and perform pitch notation within an

