



### Music Curriculum Progression Map

Year group	<b>National Curriculum, key skills and knowledge</b> <b>Musicianship</b> Based on Kodaly methodology; children will be taught each concept through a series of ‘Preparation’, ‘Presentation’ and ‘Practice’ focus activities, leading to them being able to sing, read, write, play and create using each concept. Musicianship, and these concepts will be woven into all areas of the Music curriculum, this table shows the sequence in which they will be delivered.	
Foundation	Rhythm	Rhythm Readiness: Can we move in time with a steady beat with a partner? Can we perform upper body actions in time with a steady beat? Can we walk in time with a steady beat? Can we play a steady beat on an instrument? Can we clap the rhythm of known rhymes? Can we recognise a known rhyme when we hear it's rhythm? Can we echo unknown rhythm patterns using word phrases? Can we echo unknown rhythm patterns <i>without</i> word phrases? Can we improvise our own rhythm patterns? Can we differentiate between beat and rhythm, performing one or the other?
	Pitch	Pitch Readiness: Can we find our speaking and singing voices? Can we sing in tune with others? Can we pitch match with others? Can we sing in tune on our own?
Year 1	Rhythm	Rhythm Readiness: As above, plus: Can we differentiate between beat and rhythm performing them together (in two groups <i>e.g. one group performing the beat &amp; one group performing the rhythm</i> , or individually <i>e.g. marching the beat and clapping the rhythm</i> . Ta and Ti Ti
	Pitch	Pitch Readiness: As above, plus: Can we pitch match on our own? Can we sing in tune on our own? So and Mi
Year 2	Rhythm	Ta rest Duple Metre
	Pitch	La
Year 3	Rhythm	Tika Tika Too 4 – metre
	Pitch	Do Re Absolute Names Do Pentatonic Melodic Question and Answer
Year 4	Rhythm	(22 – 23: Tika Tika, Too, Duple and 4 – metre) Tika Ti Ti Tika Triple Metre Syncopa if ready
	Pitch	(22 – 23: Mi, So, La, Absolute Names, Do pentatonic, Melodic Question and Answer,) Low La Low So
Year 5	Rhythm	(22 – 23: Too, Duple & 4-metre, Tika Ti, Ti Tika, Triple Metre, Syncopa) Syncopa Timka Augmentation and Diminution Upbeats



	Pitch	(22 – 23: Mi, So, La, Absolute Names, Do pentatonic, Melodic Q & A, Low La, Low So) Fa Ti Do pentachord, Do Hexachord, Diatonic Tones and Semitones
Year 6	Rhythm	(22 – 23: Too, Duple & 4-metre, Tika Ti, Ti Tika, Triple Metre, Syncopa) Compound metre and associated rhythmic patterns.
	Pitch	(22 – 23: Mi, So, La, Absolute Names, Do pentatonic, Melodic Q & A, Low La, Low So) Intervals Major and Minor Bb & F# Key Signatures



Year group	National Curriculum, key skills and knowledge Indicative Features & Vocabulary						
	Rhythm, Metre and Tempo	Pitch and Melody	Structure and Form	Harmony	Texture	Dynamics and Articulation	Instruments and Playing Techniques
Foundation	Beat Fast Slow	High Low				Loud Quiet	Scraping, shaking and tapping sounds  Metal and wooden sounds
Year 1	Beat Rhythm Tempo	Getting higher, getting lower.	Introduction Beginning, middle and end.			Loud , Quiet, Medium	
Year 2	Bar Bar lines Duple Metre Ostinato Time Signature (top number only)	Steps and Skips	Verse, Chorus Call and Response		Ostinato	Getting Louder, Getting Quieter	
Year 3	4 – metre Downbeats	Steps, Skips and Leaps Question and Answer	Verse and Chorus Form ABA Form Repeat	Drone	Unison Solo Layered	Forte (Loud) Piano (Quiet)	Instrument Families: Woodwind Strings Brass Percussion Keyboard
Year 4	Triple Metre Allegro (fast) Adagio (slow) Accelerando (getting faster) Rallentando (getting slower)	Ascending, Descending Conjunct (moving by step) Disjunct (moving by leap) Improvisation Riff	Canon Partner Songs Verse and Chorus Structure, including Middle 8, 3 and out, Outro.		Duet Melody and Accompaniment	Crescendo (getting louder) Diminuendo (getting quieter)	
Year 5	Syncopation Upbeat Augmentation and Diminution	Diatonic Chromatic Tones and Semitones	Verse and Chorus Structure, including Bridge. Binary Form (AB) Ternary Form (ABA) Rondo Form (ABACA)	Chords, Triads Chord Sequence 12-Bar Blues Bass Line	Melody and Accompaniment Polyrhythm	Mezzo Forte, (moderately loud) Mezzo Piano (moderately quiet) Legato (smooth) Staccato (detached)	
Year 6	Simple and Compound Metre Off-beat	Key Signatures Major and minor Intervals F and Bb	Theme and Variations	Major and Minor Chords Chord Sequences and Progressions Chromatic	Music in 3 parts Music in 4 parts	Fortissimo (ff) (very loud) Pianissimo (pp) (very quiet)	Pizzicato Tromolo





Year group	National Curriculum, key skills and knowledge Singing	Key vocabulary
Foundation	Differentiate between speaking and singing voice. Experiment using the voice in different ways (high, low, whispering, loud, quiet, character voices). Join in singing and chanting simple rhymes and songs with the class, including call and response songs in order to encourage pitch matching. Internalise music (use our ‘thinking voice’). Sings in tune with others over a small range of notes (within D – B). Pitch matches so and mi with others. Begin to sing short, familiar phrases on their own.	Speaking Voice, Singing Voice, Thinking Voice High, Low, Whispering, Loud, Quiet.
Year 1	Join in singing and chanting rhymes and songs from memory with the class, including call and response songs in order to control pitch and pitch matching with increasing fluency. Sing in tune with others with increasing accuracy, within the range of D – B. Pitch matches so mi and la with others and individually. Sing short phrases on their own.	
Year 2	Join in singing an increasing repertoire of unison songs with a developing awareness of pitch and conveying the mood or meaning of the song. Sing in tune with others, within the range of D – B, including pitching ‘skips’. Copy melodic phrases using known pitches individually and with others at the correct pitch. Sing short phrases with increasing confidence on their own. Demonstrate good posture. Follow directions to sing loudly and quietly.	Posture
Year 3	Joins in singing a growing repertoire of songs in a variety of styles, with an increasingly secure awareness of pitch and with expression. Sing in tune within the range of D – B, including pitching ‘skips’ with increasing vocal control. Sing short sections within a small group or as a soloist. Chant and sing a simple 2-part canon / ostinato / partner song as part of a group. Understand the importance of good posture and diction, and show an awareness of phrasing when singing, by breathing at the end of phrases. Follow directions to get louder or quieter, and to finish notes together.	Canon Ostinato Partner Song Posture Diction
Year 4	Join in singing a broad range of songs, to include those in different time signatures and that include small ‘leaps’. Sing in tune within the range of C – C, including pitching small ‘leaps’ with a secure awareness of pitch. Sings short sections within a small group or as a soloist with growing confidence and to an audience. Chant and sing 2-part canon / ostinato / partner songs with increasing confidence and accuracy as part of a group. Understand how to breathe well to support the sound.	
Year 5	Sing a broad range of songs from an extended repertoire, to include ‘leaps’ up to a 5th and those that include syncopated rhythms. Sing confidently within the class or small group, demonstrating a sense of ensemble, expression, phrasing, and awareness of the mood and style. Sing in tune within the range of an 8ve, and with ‘leaps’ up to a 5 <sup>th</sup> with a good awareness of pitch. Sing confidently as a soloist within the classroom and to a small audience. Sing 3-part canons, ostinatos and partner songs, as well as simple harmony lines, accurately and with increasing confidence as part of a group. Breathe well, use good diction and show good vocal control.	
Year 6	Sing a broad range of songs from an extended repertoire, including those in compound and irregular metres with a range larger than an 8ve and leaps up to an 8ve. Sing confidently within the class or small group, demonstrating a good sense of ensemble and expression and awareness of mood, context and style. Sing in tune within a range larger than an 8ve, with leaps larger than a 5 <sup>th</sup> , with a good awareness of pitch. Sings confidently as a soloist to a larger audience. Sing 3- and 4-part rounds, ostinato and partner songs as well as simple harmony lines, demonstrating increasing confidence, vocal independence (e.g. positioned no longer within discrete parts, individually, or supporting others), and awareness of balance between parts.	



Year group	National Curriculum, key skills and knowledge Performing on an Instrument	1 <sup>st</sup> Access
Foundation	<b>Classroom Percussion:</b> Learn how to hold and play classroom percussion instruments with care. Tap and perform a steady beat on an instrument, following a leader and becoming increasingly independent. Copy rhythms by clapping or playing them on an instrument.	
Year 1	<b>Classroom Percussion:</b> Play classroom percussion instruments with increasing control e.g. getting louder / faster. Play a steady beat on an instrument with increasing independence. Clap, and play on an instrument known rhythms, and echo unknown rhythms. With others, or following a leader, perform a simple drone or rhythmic ostinato, Respond to a leader to stop, start, get louder and quieter.	
Year 2	<b>Classroom Percussion:</b> Perform simple tuned (2-note) and rhythmic ostinatos as a class, in unison to accompany a song. Respond to and lead using hand signals to start, stop, get louder and quieter. <b>Glockenspiels:</b> Copy, decode and perform melodies from known notation (s, m, l). <b>1<sup>st</sup> Access Recorders:</b> Learn how to hold the recorder correctly (LH at the top, tip of the mouthpiece in the mouth, RH thumb half way down the barrel and little finger supporting) and produce a clear sound by blowing gently and starting each note with the 'da' sound' Learn the note B, and play pieces by ear and from known rhythmic notation.	Recorders
Year 3	<b>Using known instruments:</b> Perform simple tuned and rhythmic ostinatos as part of a small group, in unison to accompany a song. Perform simple melodic phrases that use a small pitch range (a 3 <sup>rd</sup> ) from known notation and by ear. Perform these melodies in unison as a whole class, in time with the steady beat. <b>Glockenspiels:</b> Copy, decode and perform melodies from known notation from known notation (s, m, la, d, r). <b>1<sup>st</sup> Access Recorders:</b> Learn the notes A and G. Copy, decode and perform melodies from known notation (d, r, m).	Recorders
Year 4	<b>Using known instruments:</b> Perform simple tuned and rhythmic ostinatos, as part of a small group in 2 or more layers. Perform simple melodies that use a small pitch range (a 5 <sup>th</sup> ) and move mostly by step, from known notation and by ear. Perform these melodies in unison as a whole class or in smaller groups, in time with the steady beat. <b>Recorders:</b> Learn the notes E and D. Copy, decode and perform melodies from known notation (d, r, m, low l, low s). <b>Ukulele:</b> Learn how to hold the ukulele correctly. Learn the chords of C, Am and F. Use known chords to accompany themselves and others singing songs. Learn how to follow a chord chart. Learn how to read and play simple melodic motifs from tab notation.	Ukulele



Year 5	<p><b>Using known instruments:</b>  Perform tuned and rhythmic ostinatos in 2 and 3 layers, in small groups and independently (e.g. in Samba drumming / body percussion).  Perform melodies that use a pitch range of up to an 8ve and move mostly by step with some ‘skips’ or ‘leaps’, from known notation and by ear.  Perform these melodies in time with others within a whole class or small group, and as a soloist.  Maintain a part in an ensemble as part of a small group (e.g. playing the chords or melody or bass line), moving towards maintaining a part independently.</p> <p><b>Recorders:</b>  With increasing fluency, Copy, decode and perform melodies from known notation (d, r, m, low l, low s).</p> <p><b>Ukulele:</b>  Develop fluency moving between known chords.  Learn the chords of G7 and Dm.  Use known chords to accompany themselves and others singing songs.  Play simple melodic motifs from tap notation.</p> <p><b>Keyboards:</b>  Learn how to use 5-finger technique to perform melodies more fluently.  Learn how to form simple triads using white notes.  Some may play using two hands, combining parts.</p>	Ukulele Keyboard
Year 6	<p><b>Using known instruments:</b>  Perform with greater confidence, more complex and stylistic tuned and rhythmic ostinatos in 3 or more layers, in small groups and independently (E.g. African drumming / Body Percussion)  Perform a growing repertoire of more complex melodies (including F# and Bb) from known notation and by ear.  Maintain a part in a small ensemble (e.g. playing the chords or melody or bass line) independently, showing awareness of others within the ensemble..</p> <p><b>Ukulele</b>  Learn the chord of Em.  Use known chords  Play melodic motifs from tab notation with increasing fluency.</p> <p><b>Keyboards:</b>  Play chord sequences to accompany a melody or song.  Learn how to add a bass note and experiment with chord styles.  Some may play using two hands, combining parts.</p>	Ukulele Keyboard





Year group	National Curriculum, key skills and knowledge Exploring, Improvising and Composing	Key vocabulary
Foundation	<p>Explore sounds and how they are made, using the voice, classroom percussion instruments and sound makers.</p> <p>Explore high and low, loud and quiet, and long and sort sounds.</p> <p>Organise given sounds into a short sequence.</p> <p>Use classroom percussion instruments and sound makers to add sound effects at an appropriate moment in a story or song.</p> <p>Improvise simple rhythms.</p>	
Year 1	<p>Use voices, classroom percussion instruments and sound makers to explore high and low, loud and quiet, fast and slow, long and short sounds.</p> <p>Select classroom percussion and sound makers to create and add appropriate sound effects and short sequences of sound to a story or in response to a stimuli. (e.g. a rainstorm or a train journey.</p> <p>Develop an awareness of the effect that different sounds have to convey mood or meaning.</p> <p>Understand the difference between creating a rhythm pattern and a pitch pattern.</p> <p>Improvise simple vocal chants using Q &amp; A phrases.</p> <p>Improvise 4-beat rhythm patterns.</p> <p>Use known rhythms (ta and ti ti) to arrange, compose and notate a 4-beat rhythm.</p> <p>Organise and notate known pitches (so and mi) to create a short melodic phrase.</p> <p>Improvise simple melodic shapes using tuned percussion.</p>	
Year 2	<p>Explore how to change and manipulate sounds on instruments and sound makers e.g. getting higher, getting lower, getting louder, getting quieter.</p> <p>Select appropriate instruments and sounds in response to a stimulus (e.g. a picture, animal, storm), beginning to justify choices made.</p> <p>Compose a sequence of sounds that has a structure (beginning, middle and end) in small groups.</p> <p>Work with a partner to improvise simple question and answer phrases to be sung and played on un-tuned percussion, creating a musical conversation.</p> <p>Use known rhythms (ta, ti-ti, ta rest to arrange, compose and notate 4-beat rhythms and rhythmic ostinatos.</p> <p>Use known pitches (so, mi, la) to arrange, compose and notate short melodic phrases. Sing or play these phrases on tuned percussion.</p>	
Year 3	<p>Explore how the musical elements can be used and combined in order to create an effect.</p> <p>Explore disjunct and conjunct melodic movement</p> <p>Select and combine appropriate sounds in order to compose descriptive music, justifying and beginning to evaluate choices.</p> <p>Structure musical ideas, organising sounds in response to a given structure or stimulus.</p> <p>Improvise, with increasing skill, short ‘on the spot’ motifs using at least 3 notes from the do pentatonic scale, using voices, tuned percussion instruments, and known notes on the recorder,</p> <p>Use known rhythms (ta, ti-ti, ta rest and tika-tika) to compose and notate 2-bar rhythmic ostinatos and accompaniments in groups of 3 and 4 beats.</p> <p>Uses known pitches (so, mi, la, do &amp; re, building up to the full do pentatonic) to arrange, compose and notate short melodic phrases. Sing or play these phrases on tuned percussion and recorder (or other instruments being learnt).</p> <p>Composes rhythmic accompaniments, and begin exploring tuned ostinato accompaniments.</p> <p>Explore the effects of notes that move by step and by leap.</p> <p>Explore combinations of notes and begin to use these to create an effect.</p>	
Year 4	<p>Explore and develop knowledge of musical components specific to a genre, style or tradition (e.g. Raga) using these with increasing skill to create an effect or specific mood. Include a range or instruments, including those being learn in class / group / individual teaching in order to expand the range of timbres.</p> <p>Explore staccato (detached) and legato (smooth) sounds.</p> <p>Explore dissonance and consonance and how combinations of notes can be used to create an effect.</p> <p>Improvise and compose melodies within a given structure eg ABC (Raga), 12-Bar Blues or ABA (Loops)</p> <p>Improvise melodic phrases with increasing skill and confidence, using a given set of notes (e.g. a raga, pentatonic scale) on tuned percussion, keyboards and using known notes on the recorder. Begin exploring how to develop melodic motifs.</p> <p>Use known rhythms to compose and notate rhythms in groups of 3 and 4 beats.</p>	





	<p>Use known pitches to compose and notate melodic phrases. Sing or play these phrases on tuned percussion, keyboard and recorder (or other instruments being learnt).</p> <p>Compose a simple accompaniment to a song / melody using ostinato patterns and drones.</p> <p>Introduce chords.</p>	
Year 5	<p>Explore and develop knowledge of musical components specific to an increasing range of genres, styles and traditions (e.g. Calypso, Fanfares, Samba) and demonstrate understanding of these components in own composition work. .</p> <p>Improvise stylistically, responding to the beat of a groove, with a sense of melodic shape, using a given set of notes (e.g. pentatonic scale, blues scale).</p> <p>Use known rhythms and pitches to compose and notate melodic phrases in duple and triple metre. Sing or play these phrases on tuned percussion, keyboard and recorder (or other instruments being learnt).</p> <p>Plan and compose 8-bar melodies in C major or A minor, that demonstrate an understanding of Q &amp; A phrasing, within complete structures (e.g. ABA, ABC or Verse / Chorus).</p> <p>Explore texture, and compose / arrange a piece of music that layers a rhythm, drone or tuned ostinato and melodic line.</p> <p>Begin to explore major and minor triads.</p>	
Year 6	<p>Explore and develop knowledge of musical components specific to an increasing range of genres, styles and traditions (e.g. Reggae, Film, Theme and Variations) and use these components with increasing skill and effect on own composition work.</p> <p>Extend and develop improvised melodies beyond 8 beats, stylistically over a groove, making use of musical devices (e.g. repetition, sequence, inversion, transposition). Begin to explore chord changes as part of an improvised sequence.</p> <p>Use known rhythms (including compound rhythmic patterns) and pitches to compose and notate melodic phrases. Sing or play these phrases instruments being learnt.</p> <p>Plan and compose complete pieces of music with multiple sections (e.g. ABA, ABC, Verse Chorus, or Theme and Variations), demonstrating an understanding of repetition and contrast.</p> <p>Compose textures that combine melodies, harmony and rhythm.</p> <p>Explore chordal accompaniments, major and minor chords and tonality and how to use these to create an effect.</p>	



Year group	National Curriculum, key skills and knowledge Understanding, Listening and Appraising
Foundation	<p>Listen to short songs / extracts of music, demonstrating some focus.</p> <p>Listen to sounds and respond physically with movement and dance eg <i>tiptoe to the sound of a xylophone, respond to changes in the music eg jumps in responds to loud sounds.</i></p> <p>Show an awareness of the beat through movement.</p> <p>Respond appropriately to a range of classroom songs and cues e.g tidy up songs, circle time songs, line up songs.</p> <p>Recognise familiar classroom instruments, to include egg shakers, claves, drum, cage bells, tambourine, guiro, maraca, castanet</p> <p>Describe the sounds that instruments make —eg <i>metallic sounds, and scraping, shaking and tapping sounds.</i></p> <p>Imitate the actions of musicians.</p> <p>Begin to identify the key features and contrasts in music heard eg <i>loud, quiet, fast, slow, high, low</i></p>
Year 1	<p>Listens to songs / extracts of music with increasing focus.</p> <p>Recognise and respond through movement /dance to the different moods of music.</p> <p>Recognise the sounds of percussion instruments used in the classroom and identify and name them, to include cabasa, guiro, glockenspiel, xylophone, tambour, djembe.</p> <p>Identify and move in time to a steady beat.</p> <p>Differentiate between beat and rhythm</p> <p>Use the indicative features to identify key features and contrasts (eg loud, quiet, fast, slow, high, low)</p> <p>Identify the mood of a piece of music.</p>
Year 2	<p>Listen to songs / extracts of music with increased concentration.</p> <p>Refer to the indicative features in order to identify key features of music heard.</p> <p>Identify whether music has a steady or changing beat, and where it changes.</p> <p>Begin to recognise the sound of instruments that they come across (those played by classmates or in performances that they watch).</p> <p>Recognise that music can create different moods and effects and begin to identify how the indicative features are used in or order to achieve this (<i>‘the mood is sad because the music is slow’</i>).</p> <p>Begin to take on board feedback in order to improve performances and compositions.</p>
Year 3	<p>Listen with concentration to longer pieces / extracts of music</p> <p>Identify the mood or effect created in music heard, and begin to describe how the indicative features have been used in order to achieve this.</p> <p>Know, be able to sort instruments into and recognise aurally the families of instruments, and begin to recognise some familiar instruments within these — e.g. piano, guitar, drums, violin, cello, flute, clarinet, trumpet, and classroom percussion instruments.</p> <p>Listen to and describe what happens in their own and each other’s work, beginning to recognise areas that could be improved.</p> <p>Take on board feedback in order to improve work.</p>
Year 4	<p>Describe in greater detail how the indicative features have been used to create a mood or effect.</p> <p>Identify duple and triple metre in live and recorded music.</p> <p>Recognise some familiar instruments within the families.</p> <p>Recognise music from different times, countries and styles and countries as studied and identify the key indicative features that give it its unique sound.</p> <p>Listen to their own and each other’s work, and identify what has gone well and areas that could be improved.</p> <p>Make improvements to work in response to feedback.</p>
Year 5	<p>Recognise, with increasing accuracy, a range of instruments within families and some common ensembles eg orchestra, choir, band, samba band, Identify a wide variety of instruments and instrumentation.</p> <p>Recognise music from different times, countries and styles as studied. Understand and identify the indicative features of these styles in examples heard.</p> <p>Compare two pieces of instrumental music from different countries/ times and discuss the similarities and differences.</p> <p>Describe how sections of music might be similar or contrasting.</p> <p>Listen to and appraise their own and each other’s work and refer to the indicative features when identifying what is successful and what could be improved or refined.</p> <p>Make developments to work in response to self-evaluation and feedback, explaining how it has improved.</p>



## Year 6

Identify an increasing variety of instruments and instrumentation.

Recognise music from different times, countries and styles as studied.

Understand and describe the use of the indicative features of these styles within examples heard, including performances of their own and other's compositions.

Understand how different venues and occasions will vary performances.

Compare two pieces of music and discuss the similarities and differences

Listen to and appraise their own and each other's work and refer to the indicative features when identifying and describing what is successful and what could be improved or refined.

Make developments and refinements to work in response to self-evaluation and feedback, explaining what they have done.