

Music Progression Map

	Singing	Composing and Improvising	Performing and Responding
Nursery	<ul style="list-style-type: none"> Distinguish between high and low Match someone else's pitch Show the pitches of a song with actions Distinguish between loud and quiet, fast and slow, speaking and singing; be able to perform in these ways Learn songs with two pitches (s, m) and three pitches (s, m, d or s, l, m) 	<ul style="list-style-type: none"> Develop feeling for the length of a song Group and duet work with Q&A songs and games Improvise pulse actions to a song Work with visual representation of the pulse (hearts) and pitches in several songs 	<p>Pulse and Rhythm</p> <ul style="list-style-type: none"> Respond to sung instructions Perform actions in time with pulse of song or rhyme, individually, in pairs, and changing partners Learn the concept of pulse ('heartbeat') and later the word 'pulse' Be able to find the pulse of a song Find a slower and faster pulse in a rhyme Echo short rhythms performed by the teacher <p>Performance</p> <ul style="list-style-type: none"> Respond to sung instructions Signals game (respond to a variety of sung signals without words) Perform a song or rhyme solo Explore different kinds of voice production Be able to alter the speed of a song Change voices (speak, sing, whisper) at a given signal
Reception	<ul style="list-style-type: none"> Be able to sing greeting at a different pitch from previous person Showing the shape of a melody with hand and body movements Learn the solfa names and hand signs for <i>so</i> and <i>mi</i> Learn songs with five pitches (l, s, m, r, d) Sing known songs with rhythm names 	<ul style="list-style-type: none"> Create visual representations of rhythm combined with pulse for known songs Understanding how rhythm relates to pulse Recognise songs from rhythm pictures Learn the rhythm names <i>ta</i> and <i>ti-ti</i> for crotchets and quavers and the written symbols; recognise the written rhythms of known songs 	<p>Pulse, Beat and Performance</p> <ul style="list-style-type: none"> Perform actions in time with pulse of song or rhyme, individually, in pairs and changing partners moving from simpler to more complex actions Count the beats in a song Learn the word and concept of 'rhythm' Tap the rhythm of songs Compare the rhythms of two songs Distinguish between rhythm and pulse Work on rhythm in singing and thinking voices; Echo rhythms performed by the teacher Perform rhythm and pulse together in groups, in singing and thinking voices Work out and perform the rhythms of known songs Clap back and say rhythm names of short rhythms performed by teacher Walk the pulse and clap the rhythm simultaneously Learn what rests are; revise and identify the rests
1	<ul style="list-style-type: none"> Sing simple songs, chants, and rhymes from memory. 	<ul style="list-style-type: none"> Improvise simple vocal chants, using question and answer phrases. 	<p>Pulse/Beat</p> <ul style="list-style-type: none"> Walk, move, or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.

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	<ul style="list-style-type: none"> • Sing collectively and at the same pitch. • Start with a very small range > mi-so (3rd) > slightly wider range. Include pentatonic songs. • Pupils sing a wide range of call and response songs to control vocal pitch and to match the pitch they hear with accuracy. • Respond to simple visual directions and counting in. 	<ul style="list-style-type: none"> • Create musical sound effects and short sequences of sounds in response to stimuli. Combine to make a story, choosing and playing classroom instruments or sound-makers. • Understand the difference between creating a rhythm pattern and a pitch pattern. • Invent, retain, and recall rhythm and pitch patterns and perform these for others, taking turns. • Use music technology, if available, to capture, change and combine sounds. • Recognise how graphic notation can represent created sounds. Pupils explore and invent own symbols. 	<ul style="list-style-type: none"> • Use body percussion and classroom percussion playing repeated rhythm patterns (ostinati) and short, pitched patterns on tuned instruments to maintain a steady beat. • Respond to the pulse in recorded/live music through movement and dance. <p>Rhythm</p> <ul style="list-style-type: none"> • Perform short copycat rhythm patterns accurately, led by the teacher. • Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat. • Perform word-pattern chants; create, retain, and perform their own rhythm patterns. <p>Pitch and Performance</p> <ul style="list-style-type: none"> • Listen to sounds in the local school environment, comparing high and low sounds. • Sing familiar songs in both low and high voices and talk about the difference in sound. • Explore percussion sounds to enhance storytelling. • Follow pictures and symbols to guide singing and playing.
<p>2</p>	<ul style="list-style-type: none"> • Sing songs regularly with a pitch range of do-so (5th) with increasing vocal control. • Sing songs with a small pitch range, pitching accurately. • Know the meaning of dynamics and tempo. • Demonstrate these when singing by responding to the music leader's directions and visual symbols (e.g., crescendo, decrescendo, pause). 	<ul style="list-style-type: none"> • Create music in response to a non-musical stimulus. • 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, to keep a record of composed pieces. • Use music technology, if available, to capture, change and combine sounds. 	<p>Pulse/Beat</p> <ul style="list-style-type: none"> • 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. <p>Rhythm</p> <ul style="list-style-type: none"> • 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.

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			<ul style="list-style-type: none"> • Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers, and crotchets rests. • Create and perform their own chanted rhythm patterns with the same stick notation. <p>Pitch and Performance</p> <ul style="list-style-type: none"> • Play a range of singing games based on the cuckoo interval matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track. • Sing short phrases independently within a singing game or short song. • Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g., stand up/sit down, hands high/hands low). • Recognise dot notation and match it to 3-note tunes played on tuned percussion.
3	<ul style="list-style-type: none"> • Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so, tunefully and with expression. • Perform forte and piano. • Perform actions confidently and in time to a range of action songs. • Walk, move, or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. • Perform as a choir in school assemblies. 	<p>Improvise</p> <ul style="list-style-type: none"> • Become more skilled in improvising (in a range of contexts) 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. <p>Compose</p> <ul style="list-style-type: none"> • Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi). • Compose song accompaniments on untuned percussion using known rhythms and note values 	<p>Instrumental Performance</p> <ul style="list-style-type: none"> • Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. Play and perform melodies following staff notation using a small range (e.g., Middle C–E/do–mi) as a whole class or in small groups (e.g., trios and quartets). • Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi: • Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast, and slow. Extend to question-and-answer phrases. <p>Read Notation</p> <ul style="list-style-type: none"> • 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 link each syllable to one musical note. • Crotchets, paired quavers, minims, fast (allegro), slow (adagio), stave, lines and spaces, clef, reading dot notation - do–me range of a 3rd, Loud (forte), quiet (piano)
	Indicative musical features		

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	<ul style="list-style-type: none"> ✓ Rhythm, Metre and Tempo - Downbeats, fast (allegro), slow (adagio), pulse, beat ✓ Pitch and Melody - High, low, rising, falling; pitch range do–so ✓ Structure and Form - Call and response; question phrase, answer phrase, echo, ostinato ✓ Harmony-Drone ✓ Texture - Unison, layered, solo ✓ Dynamics and Articulation - Loud (forte), quiet (piano) ✓ Instruments and Playing Techniques - Instruments used in Foundation Listening 		
4	<ul style="list-style-type: none"> • Continue to sing a broad range of unison songs with the range of an octave (do–do) • pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo). • Sing rounds and partner songs in different time signatures (2, 3 and 4 time) • 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. 	<p>Improvise</p> <ul style="list-style-type: none"> • 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. <p>Compose</p> <ul style="list-style-type: none"> • Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt. • Sing and play these phrases as self-standing compositions. • Arrange individual notation cards of known note values (i.e., minim, crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 4- beat phrases, arranged into bars. • Explore developing knowledge of musical components by composing music to create a specific mood, for 	<p>Instrumental Performance</p> <ul style="list-style-type: none"> • 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 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). <p>Read Notation</p> <ul style="list-style-type: none"> • 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. • Crotchets, Paired quavers, Minims, Rests, getting faster (accelerando), getting slower (rallentando), Fast (allegro), slow (adagio), Stave, lines and spaces, clef, reading dot notation - do–me Range of a 3rd, Loud (forte), Quiet (piano), Getting louder (crescendo), Getting softer (decrescendo)

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		<p>example creating music to accompany a short film clip.</p> <ul style="list-style-type: none"> • Introduce major and minor chords. • 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: <ol style="list-style-type: none"> 1. graphic symbols 2. rhythm notation and time signatures 3. staff notation 4. technology 	
	<p>Indicative musical features</p> <ul style="list-style-type: none"> ✓ Rhythm, Metre and Tempo - Getting faster (accelerando), Getting slower (rallentando), Bar, metre ✓ Pitch and Melody - Pentatonic scale, major and minor tonality, pitch range do–do ✓ Structure and Form - Rounds and partner songs, repetition, contrast ✓ Harmony - Static, moving ✓ Texture-Duet, melody, and accompaniment ✓ Dynamics and Articulation - Getting louder (crescendo), getting softer (decrescendo); legato (smooth), staccato (detached) ✓ Instruments and Playing Techniques - Instruments used in Foundation Listening including playing techniques 		
5	<ul style="list-style-type: none"> • Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. • Include observing phrasing, accurate pitching and appropriate style. • Sing three-part rounds, partner songs, and songs 	<p>Improvise</p> <ul style="list-style-type: none"> • 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 	<p>Instrumental Performance</p> <ul style="list-style-type: none"> • Play melodies on tuned percussion, melodic instruments, or keyboards, following staff notation written on one staff and using notes within the Middle C–C'/do–do range. 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, including a school orchestra.

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	<p>with a verse and a chorus.</p> <ul style="list-style-type: none"> Perform a range of songs in school assemblies and in school performance opportunities. 	<p>(pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano). Continue this process in the composition tasks below.</p> <p>Compose</p> <ul style="list-style-type: none"> Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment. Working in pairs, compose a short ternary piece. Use chords to compose music to evoke a specific atmosphere, mood or environment. For example, La Mer by Debussy and The River 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. Capture and record creative ideas using any of: <ol style="list-style-type: none"> 1. graphic symbols 2. rhythm notation and time signatures 3. staff notation 4. technology 	<ul style="list-style-type: none"> Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies. <p>Read Notation</p> <ul style="list-style-type: none"> 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. Crotchets, Paired quavers, Minims, Rests, Semibreves, Semiquavers, Time signatures 2/4, 3/4 and 4/4, getting faster (accelerando), getting slower (rallentando), Fast (allegro), slow (adagio), Stave, lines and spaces, clef, reading dot notation - do–me Range of a 3rd, Loud (forte), Quiet (piano), Getting louder (crescendo), Getting softer (decrescendo).
	<p>Indicative musical features</p> <ul style="list-style-type: none"> ✓ Rhythm, Metre and Tempo - Simple time, compound time, syncopation ✓ Pitch and Melody - Full diatonic scale in different keys ✓ Structure and Form - Ternary form, verse and chorus form, music with multiple sections 		

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	<ul style="list-style-type: none"> ✓ Harmony - Triads, chord progressions ✓ Texture - Music in 3 parts, music in 4 parts ✓ Dynamics and Articulation - Wider range of dynamics including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet) ✓ Instruments and Playing Techniques - Instruments used in Foundation Listening including playing techniques and effects, for example pizzicato (e.g., mysterious) and tremolo (e.g. dark and expectant) 		
	<ul style="list-style-type: none"> • Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style. • Continue to sing three- and four- part rounds or partner songs, and experiment with positioning singers randomly within the group 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. 	<p>Improvise</p> <p>Extend improvisation skills through working in small groups to:</p> <ul style="list-style-type: none"> • 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. <p>Compose</p> <ul style="list-style-type: none"> • Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g., C, D, E, G, A) and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody. • Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. • Either of these melodies can be enhanced with rhythmic or chordal accompaniment. • Compose a ternary piece; use available music software/apps to 	<p>Instrumental Performance</p> <ul style="list-style-type: none"> • Play a melody following staff notation written on one staff and using notes within an octave range (do–do); make decisions about dynamic range, including very loud, very quiet, moderately loud and moderately quiet. • Accompany this same melody, and others, using block chords or a bass line. 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 (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. <p>Read Notation</p> <ul style="list-style-type: none"> • 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.

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		create and record it, discussing how musical contrasts are achieved.	
	Indicative musical features <ul style="list-style-type: none">✓ Rhythm, Metre and Tempo - Simple time, compound time, syncopation✓ Pitch and Melody - Full diatonic scale in different keys✓ Structure and Form - Ternary form, verse and chorus form, music with multiple sections✓ Harmony - Triads, chord progressions✓ Texture - Music in 3 parts, music in 4 parts✓ Dynamics and Articulation - Wider range of dynamics including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet)✓ Instruments and Playing Techniques - Instruments used in Foundation Listening including playing techniques and effects, for example pizzicato (e.g., mysterious) and tremolo (e.g. dark and expectant)		

Indicative musical features

- ✓ Rhythm, Metre and Tempo - Simple time, compound time, syncopation
- ✓ Pitch and Melody - Full diatonic scale in different keys
- ✓ Structure and Form - Ternary form, verse and chorus form, music with multiple sections
- ✓ Harmony - Triads, chord progressions
- ✓ Texture - Music in 3 parts, music in 4 parts
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- ✓ Instruments and Playing Techniques - Instruments used in Foundation Listening including playing techniques and effects, for example pizzicato (e.g., mysterious) and tremolo (e.g. dark and expectant)