

BEING A MUSICIAN – PROGRESSION DOCUMENT



EYFS	<u>Communication and Language</u>	<u>Physical Development</u>	<u>Expressive Arts and Design</u>
Nursery	<ul style="list-style-type: none"> Sing a large repertoire of songs. 	<ul style="list-style-type: none"> Use large-muscle movements to wave flags and streamers, paint and make marks. 	<ul style="list-style-type: none"> Listen with increased attention to sounds. Respond to what they have heard, expressing their thoughts and feelings. Remember and sing entire songs. Sing the pitch of a tone sung by another person ('pitch match'). Sing the melodic shape (moving melody, such as up and down, down and up) of familiar songs. Create their own songs, or improvise a song around one they know. Play instruments with increasing control to express their feelings and ideas.
Reception	<ul style="list-style-type: none"> Listen carefully to rhymes and songs, paying attention to how they sound. Learn rhymes, poems and songs. 	<ul style="list-style-type: none"> Combine different movements with ease and fluency. 	<ul style="list-style-type: none"> Explore, use and refine a variety of artistic effects to express their ideas and feelings. Return to and build on their previous learning, refining ideas and developing their ability to represent them. Create collaboratively, sharing ideas, resources and skills. Listen attentively, move to and talk about music, expressing their feelings and responses. Sing in a group or on their own, increasingly matching the pitch and following the melody. Explore and engage in music making and dance, performing solo or in groups. 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.
<u>National Curriculum</u>		<p>The national curriculum for music aims to ensure that ALL PUPILS:</p> <ul style="list-style-type: none"> perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence 	

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- understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.

<u>Year Group & Key Vocabulary</u>	<u>National Curriculum</u>	<u>Singing</u>	<u>Listening</u>	<u>Composing & Improvising (KS2)</u>	<u>Musicianship & Performance (KS2)</u>
Y1 <i>Call and response, beat, tempo, pulse, percussion, sound effects, pitch, rhythm, symbols, repeated pattern, copycat, low and high,</i>	<p>Pupils (Y1-2) should be taught to:</p> <p>use their voices expressively and creatively by singing songs and speaking chants and rhymes</p> <p>play tuned and untuned instruments musically</p> <p>listen with concentration and understanding to a range of high-quality live</p>	<ul style="list-style-type: none"> Sing simple songs, chants and rhymes from memory, singing collectively and at the same pitch, responding to simple visual directions. Sing songs using a small pitch range (mi-so). Sing songs using a wider pitch range (pentatonic scale). Sing a wide range of call and response songs, to control vocal pitch and to match the pitch they hear with accuracy. <p>Good repertoire for this age group includes:</p> <ul style="list-style-type: none"> Sing for Pleasure: Boom Chicka Boom Voices Foundation: Have you Brought 	<ul style="list-style-type: none"> Listen to a range of high-quality recorded performances. Listen to and experience live music-making. Learn to recognise the sound of musical instruments and basic features of key musical styles. <p>Potential listening list:</p> <ul style="list-style-type: none"> Rondo Alla Turca Mars from The Planets Wild Man (Kate Bush) Runaway Blues Fanfarra - Samba 	<ul style="list-style-type: none"> Improvise simple vocal chants, using question and answer phrases. Create and explore musical sound effects and short sequences of sound in response to stimuli/ to accompany a story. Understand the difference between creating a rhythm pattern and a pitch pattern. Invent, retain and recall rhythm and pitch patterns. Use music technology to 	<ul style="list-style-type: none"> Walk, move or clap to a steady beat with others, changing the speed of the beat as the tempo of the music changes. Respond to the pulse using movement and dance (e.g. stepping, jumping, walking on tiptoes etc.) Use body percussion, classroom percussion and tuned instruments to play repeated patterns and maintain a steady beat. Perform short copycat rhythm patterns

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	<p>and recorded music</p> <p>experiment with, create, select and combine sounds using the inter-related dimensions of music.</p>	<p>your Whispering Voice?</p> <ul style="list-style-type: none"> • Voices Foundation: Hello, How are You • Bance: Copy Kitten • Voicelinks: I'm a Train • Bounce High, Bounce Low • Singing Sherlock: Dr Knickerbocker • Dragon Dance • • Trad. Bangladesh: Mo matchi (Song of the Bees) • Trad. Ghana: Kye Kye Kule • Trad. England: An Acre of Land 		<p>capture, change and combine sounds.</p> <ul style="list-style-type: none"> • Recognise how graphic scores can represent created sounds, exploring and inventing own symbols. 	<p>accurately, led by the teacher.</p> <ul style="list-style-type: none"> • Perform short repeating rhythm patterns while keeping in time with a steady beat. • Create, retain and perform word pattern chants. • 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.
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Y2

Dynamics, tempo, visuals, percussion, graphic notation, dot notation, improvise, beat,

- Sing songs regularly with a pitch range of do-so with increasing vocal control.
- Sing songs with a small pitch range, pitching accurately.
- Understand the difference between dynamics and tempo and be able to demonstrate when singing (by responding to the leader's directions and/or visual symbols).

Good repertoire for this age group includes:

- Little Sally Saucer
- Trad. Star Light, Star Bright, First Star I See Tonight
- Trad. Hey, Hey, Look at Me
- Trad. Rain, Rain Go Away
- Trad. Acka Backa
- Voicelinks: The King is in the Castle

- Listen to a range of high-quality recorded performances.
- Listen to and experience live music-making.

Potential listening list:

- Night Ferry
- Bolero
- Hound Dog
- With a Little Help from my Friends
- Baris - Gamelan

- Create music in response to a non-musical stimulus.
- Work with a partner to improvise 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 record compositions.
- Use music technology to capture, change and combine sounds.

- 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, showing an understanding of the difference between left and right.
- 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 pieces of music.

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		<ul style="list-style-type: none"> • Young Voiceworks: Ebenezer Sneezer • Trad. Oats and Beans and Barley Grow • Singing Sherlock 1: Teddy Bear Rock n Roll • Trad. Oliver Cromwell • Trad. Lovely Joan • Trad. Searching for Lambs • Voicelinks: Fireworks • Trad. Bangladesh: Hatti - ma tim tim (An Imaginary Bird) • Trad. Bangladesh: Charti Kula beng (Four Fat Frogs) • Trad. Australia: I Got Kicked by a Kangaroo • Trad. America: Built My Lady a Fine Brick House • Sing Up: Paintbox 			<ul style="list-style-type: none"> • Play copycat rhythms, being both leader and follower on untuned percussion. • Create rhythms using word phrases/patterns as a starting point. • Read and respond to chanted rhythm patterns and represent them with stick notation, including crochets, quavers and crochet rests. • Create and perform own rhythms using stick notation. • Play a range of singing games using the cuckoo or fire engine interval (so-mi). • Sing short phrases
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					<p>independently within a singing game or short song.</p> <ul style="list-style-type: none"> Respond independently to pitch changes heard in short melodic phrases, indicating with actions. Recognise dot notation and match it to 3 note tunes played on tuned percussion.
<p>Y3</p> <p><i>Downbeats, fast (allegro), slow (adagio), pulse, beat, high, low, rising, falling; pitch range do-so, call and response; question phrase, answer phrase, echo, ostinato, drone, unison, layered, solo, loud (forte), quiet (piano), crochets, paired quavers, minims, notation, stave</i></p>	<p>Pupils (Y3-6) should be taught to:</p> <p>play and perform in solo and ensemble contexts, using their voices and playing musical instruments</p>	<ul style="list-style-type: none"> Sing a wider range of unison songs of varying styles and structures, using a pitch range of do-so tunefully and with expression. Sing using forte (loud) and piano (soft). Sing using actions confidently and in time to a range of action songs. Sing as a choir in school assemblies. 	<ul style="list-style-type: none"> Listen to a range of high-quality recorded performances. Listen to and experience live music-making. <p>Potential listening list:</p> <ul style="list-style-type: none"> Hallelujah from Messiah Night on a Bare Mountain Jai Ho I Got You (I Feel Good) Sahela Re - Indian 	<ul style="list-style-type: none"> Improvise short phrases on untuned and tuned instruments using a limited note range. Compose music in response to different stimuli - e.g. stories, verse, images and musical sources. Structure musical ideas to 	<ul style="list-style-type: none"> Learn to play a musical instrument. Play melodies on a musical instrument, following staff notation, that use a pitch range of do-mi as a whole class or in small groups (trios or quartets). Use listening skills to

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	<p>with increasing accuracy, fluency, control and expression</p> <p>improvise and compose music for a range of purposes using the inter-related dimensions of music</p> <p>listen with attention to detail and recall sounds with increasing aural memory</p>	<p>Good repertoire for this age group includes:</p> <ul style="list-style-type: none"> - Sing Up: Heads and Shoulders - Singing Sherlock 2: Si, Si, Si - Flying a Round: To stop the train - Trad. Japan: Kaeru no uta - Trad. Morocco: A ram sam sam/Pease Pudding Hot - Trad. Bangladesh: Now charia de (A Boatman's Song) - Junior Songscape: Listen to the Rain - Voicelinks: Extreme Weather - Sing Up: Skye Boat Song - Trad. Ireland: Be Thou My Vision - Junior Voiceworks 1: Now The Sun Is Shining - Voiceworks 1: Candle Light - Singing Sherlock 2: Shadow - Singing Express 3: Mirror 		<p>create music that has a beginning, middle and end.</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>correctly order dot note phrases using do-re-mi.</p> <ul style="list-style-type: none"> • Individually copy stepwise melodic phrases, at different speeds: allegro (fast) and adagio (slow), extending to question-and-answer phrases. • Begin to understand the stave, lines and spaces, and clef, using dot notation to show high and low pitch. • Understand the difference between crochets and paired quavers. • Apply word chants to rhythms, linking each syllable to one musical note.
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	use and understand staff and other musical notations	<ul style="list-style-type: none"> - Trad. England: Ah! Poor bird/Hey, Ho! Nobody home/Rose 			
Y4 <i>Getting faster (accelerando), Getting slower (rallentando), bar, metre, pentatonic scale, major and minor tonality, pitch range do-do, rounds and partner songs, repetition, contrast, static, moving, duet, melody and accompaniment, getting louder (crescendo), getting softer (decrescendo); legato (smooth), staccato (detached), crochets, paired quavers, minims, notation, rests, stave</i>	<p>appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians</p> <p>develop an understanding of the history of music.</p>	<ul style="list-style-type: none"> • Sing songs in unison with the range of an octave (do-do). • Sing with accurate pitching using crescendo (getting louder) and decrescendo (getting quieter). • 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. • Sing a range of songs in school assemblies. <p>Good repertoire for this age group includes:</p> <ul style="list-style-type: none"> • Junior Voiceworks 1: Calypso 	<ul style="list-style-type: none"> • Listen to a range of high-quality recorded performances. • Listen to and experience live music-making. <p>Potential listening list:</p> <ul style="list-style-type: none"> • Symphony No.5 Beethoven • O Eucharisti • For the Beauty of the Earth • Take the A Train • Wonderwall • Ghabiye Akh Larr Gayee - Bhangra • Tropical Bird - Calypso 	<ul style="list-style-type: none"> • Improvise on a limited range of pitches on the musical instrument they are learning, using legato (smooth) and staccato (detached). • Begin to make compositional decisions about the overall structure of improvisations. • Combine known rhythmic notation with letter names, to create short pentatonic phrases (five notes) to create self-standing melodic patterns. • Arrange individual 	<ul style="list-style-type: none"> • Develop basic skills in playing a musical instrument within a whole class setting. • Play melodies on a musical instrument, following staff notation, that use a small pitch range of do-so, as a whole class or in small groups. • Play in two or more parts within a whole class setting, from simple notation using instrument, identifying static and moving parts. • Copy short melodic phrases using a pentatonic scale (do-so).

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		<ul style="list-style-type: none"> • Junior Voiceworks 2: Our Dustbin • Voiceworks 1: Hear the Wind • Kendrick: Servant King • Happy Birthday • Great Weather Songs: Long Journey • Great Celebration Songs: World in Union • Sing Up: Just like a Roman • Trad. Ghana: Namuma • Sing for Pleasure: Ghosts • Sing for Pleasure: Lost in Space 		<p>notation cards of known note values (crochets, paired quavers, minims and crotchet rests) to create sequences that fit into bars of 2, 3, or 4 time.</p> <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. • Begin to understand major and minor chords. • Record creative ideas using graphic symbols, rhythm notation (with 	<ul style="list-style-type: none"> • Demonstrate an understanding of the difference 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.
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				time signatures), staff notation and/or technology.	
Y5 <i>Simple time, compound time, syncopation, full diatonic scale in different keys, ternary form, verse and chorus form, triads, chord progressions, music in 3 parts, music in 4 parts, fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet), playing techniques such as pizzicato (e.g. mysterious) and tremolo (e.g. dark and expectant), crochets, paired quavers, minims, notation, semibreves, semiquavers, time signatures, rests, octave, stave, do-do</i>		<ul style="list-style-type: none"> Sing a broad range of songs with a sense of ensemble and performance, observing phrasing, accurate pitching, and appropriate style. Sing three-part rounds, partner songs and songs with verse and chorus. Sing a range of songs in school assemblies and perform in school performance opportunities. <p>Good repertoire for this age group includes:</p> <ul style="list-style-type: none"> Trad. Ireland: Danny Boy Kodály: Rocky Mountain Kodály: My Paddle 	<ul style="list-style-type: none"> Listen to a range of high-quality recorded performances. Listen to and experience live music-making. <p>Potential listening list:</p> <ul style="list-style-type: none"> English Folk Song Suite - Vaughan Williams Symphonic Variations on an African Air This Little Babe from Ceremony of Carols Play Dead Smalltown Boy Jin-Go-La-Ba - Nigerian drumming Inkanyezi Nezazi - South African 	<ul style="list-style-type: none"> Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments. Improvise melodic patterns over a simple rhythmic groove, responding to the beat. Include a wider range of dynamics (ff, mf, mp, pp) when improvising. Compose melodies made from pairs of phrases in either 	<ul style="list-style-type: none"> Play melodies on tuned percussion, melodic instruments, or keyboards, following staff notation written on one stave, and using notes within an octave (do-do) - <i>initially done as whole class and later, smaller group performance.</i> Understand how triads are formed and play them on tuned percussion, musical instruments, or keyboards. Perform simple, chordal accompaniments to familiar songs.

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		<ul style="list-style-type: none"> • High Low Chickalo • Ally Ally O • Trad. Caribbean: Four White Horses • Trad. Uganda: Dipidu • Are You Ready? • Row, Row, Row your Boat 		<p>C major or A minor or a key suitable for the instrument chosen and enhance with rhythmic or choral accompaniment.</p> <ul style="list-style-type: none"> • Work with a partner to compose a ternary form piece of music. • Use chords to compose music to evoke a specific atmosphere, mood or environment (e.g. to accompany a silent film or to set a scene in a play or book). • Record creative ideas using graphic symbols, rhythm notation (with time 	<ul style="list-style-type: none"> • Perform a range of pieces combining a variety of acoustic sounds to form a mixed ensemble. • Develop the skill of playing by ear on tuned percussion, copying longer and familiar phrases. • Understand the difference between semibreves, minims, crotchets, paired quavers, semiquavers, and rests. • Understand the difference between 2/4-, 3/4- and 4/4- time signatures. • Read and perform pitch notation within an octave (do-do).
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				signatures), staff notation and/or technology.	<ul style="list-style-type: none"> Read and play short rhythmic phrases at sight, using conventional symbols for note durations.
<p>Y6</p> <p><i>Simple time, compound time, syncopation, full diatonic scale in different keys, ternary form, verse and chorus form, triads, chord progressions, music in 3 parts, music in 4 parts, fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet), playing techniques such as pizzicato (e.g. mysterious) and tremolo (e.g. dark and expectant), crochets, paired quavers, minims, notation, semibreves, semiquavers, time signatures, rests, octave, stave, do-do</i></p>		<ul style="list-style-type: none"> Sing a broad range of songs, including those that use syncopated rhythms, as part of a choir, with a sense of ensemble and performance (including observing rhythm, phrasing, accurate pitching and appropriate style). Continue to sing in 3- and 4-part rounds, and partner songs, developing greater listening skills, an awareness of balance between parts and vocal independence. Sing a range of songs in school assemblies, perform in school 	<ul style="list-style-type: none"> Listen to a range of high-quality recorded performances. Listen to and experience live music-making. <p>Potential listening list:</p> <ul style="list-style-type: none"> 1812 Overture Connect It Say My Name Sprinting Gazelle - Middle East Sea Shanties - England Mazurkas Op. 24 - Poland Libertango - Argentina 	<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. Plan and compose an 8 or 16 beat melody using the pentatonic scale (do-so), 	<ul style="list-style-type: none"> Play a melody following staff notation on one stave and using notes within an octave range (do-do). For the above, make decisions about dynamic range (e.g. very loud, very quiet, moderately loud and moderately quiet). Accompany melodies using block chords or a bass line on tuned percussion, keyboards, or tablets. Engage with others through ensemble playing, taking on melody

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		<p>performance opportunities and to a wider audience.</p> <p>Good repertoire for this age group includes:</p> <ul style="list-style-type: none"> • Trad. South Africa: Siyahamba • Junior Voiceworks 1: Calypso • Sing Up: Touch the Sky • Sing Up: Dona Nobis Pacem • Sing Up: We are the Champions • British National Anthem - God Save the Queen • Sing Up: We Go Together • Trad. Ghana: Senwa de Dende • Sing Up: Be the Change • Sing Up: One Moment, One People • Sing Up: There's a Power in the Music 		<p>and incorporate rhythmic variety and interest.</p> <ul style="list-style-type: none"> • Notate and perform their composition. • Compose melodies from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen, enhancing with rhythmic or choral accompaniment. • Compose a ternary piece, using music software/apps to create and record it, discussing how musical contrasts are achieved. 	<p>or accompaniment roles.</p> <ul style="list-style-type: none"> • Further understand the difference between semibreves, minims, crotchets, quavers, semiquavers, and their rests. • Further develop the skill of reading and performing pitch notation within an octave (do-do). • Read and play confidently from notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations. • Read and play from notation a 4-bar phrase, confidently
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					identifying note names and durations.
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