College Road Primary **Music** Key Objectives Progression

Key Stage 1 - Foundation

Singing	145. Sing and perform songs (including nursery rhymes and echo songs) with and without music. 148. explore singing at different speeds and pitch to create moods and feelings. e.g. soft, slow = peaceful lullaby fast, upbeat = happy school song
Listening	146. Listen to music and songs and join in by using hands and whole body movements (when appropriate move in time). 147. Listen to music and respond /express feelings/ either by discussion or moving to the music.
Composing (incl. Playing tuned and untuned instruments)	149. Understand how to hold and play an instrument with care. 150. Explore the different sounds instruments make. 151. Choose an instrument to create a specific sound, including the voice.
Musicianship (Beat, Rhythm, Pitch)	152. Begin to hear, or play instruments/ body parts to a steady beat or rhythm.

Key Stage 1 – Year 1 and Year 2

	Year 1	Year 2
Singing	Pupils use their voices expressively and creatively by singing songs and speaking chants and rhymes.	
	S1. Sing simple chants and rhymes from memory, singing collectively and at the same pitch, responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in. S2. Sing songs with a very small range, mi-so, then slightly wider. Include pentatonic songs. S3. Sing a wide range of call-and-response songs to control vocal pitch and to match the pitch they hear with accuracy. S4. Perform songs with a small pitch range to an audience, using the voice to sing with increasing accuracy, developing a sense of confidence and ownership (stagecraft).	S5. Sing songs regularly with a pitch range of do-so (e.g. C-G) with increasing vocal control. S6. Sing songs with a small pitch range, pitching accurately. S7. Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. crescendo, decrescendo, pause). S8. Perform songs with a small pitch range to an audience, using the voice to sing and pitching accurately, developing an increasing sense of confidence and ownership (stagecraft).
Listening	Pupils listen with concentration and understanding to a range of high-quality live and recorded music.	
	L1. Develop knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing. L2. Listen to recorded performances, identifying a steady beat and picking out dynamics (loud and quiet), pitch (high, low) and tempo (fast, slow).	L1. Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing. L2. Listen to recorded performances, identifying a steady beat and picking out dynamics (loud and quiet), pitch (high, low) and tempo (fast, slow).
Composing (incl. Playing tuned and untuned instruments)	Pupils play tuned and untuned instruments musically. Pupils experiment with, create, select, and combine sounds using the inter-related dimensions of music.	
	C1. Create musical sound effects and short sequences of sounds in response to a stimulus e.g. a rainstorm or a train journey. Combine to make a story using classroom instruments or sound-makers. C2. Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns. C3. Use music technology to select, change and combine sounds. C4. Recognise how graphic notation can represent created sounds. Explore and invent own symbols.	C5. Work with a partner to improvise simple question-and-answer phrases, to be sung and played on untuned percussion, creating a musical conversation. C6. Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces. C7. Use music technology to capture, change and combine sounds.

Musicianship (Beat, Rhythm, Pitch)	M1. Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. M2. Use body percussion and classroom percussion, playing repeated patterns (ostinati) and short pitched patterns on tuned instruments to maintain a steady beat. M3. Respond to the pulse in recorded/live music through movement and dance. M4. Perform short copycat rhythm patterns accurately, led by the teacher. M5. Sing familiar songs in low and high voices and talk about the difference in sound. M6. Explore percussion sounds to explore storytelling.	M7. Understand that the speed of the beat can change, creating a faster or slower pace (tempo). M8. Mark the beat of a listening piece by tapping or clapping and recognising tempo as well as changes in tempo. M9. 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. M10. Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats. M11. Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion. M12. Create rhythms using word phrases as a starting point. M13. Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests. M14. Create and perform their own chanted rhythm patterns with the same stick notation. M15. Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low).

Key Stage 2

	Year 3	Year 4	Year 5	Year 6
Singing	Sing and perform in solo and ensemble contexts, using their voices with increasing accuracy, fluency, control and expression.			
	S9. Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so, tunefully and with expression. Perform forte and piano, loud and soft. S10. Perform actions confidently and in time to a range of action songs.	S11. 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). S12. Sing rounds and partner songs and begin to sing repertoire with small and large leaps as well as a simple second	S13. 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. S14. Sing three-part rounds, partner songs, and songs with a verse and a chorus.	S15. 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.

		part to introduce vocal harmony.		
Listening	Listen with attention to detail and recall sounds with increasing aural memory. Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians. Develop an understanding of the history of music.			
	L1. Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing. L3. Listen to recorded performances, recognising changes in tempo, melody and instruments. L4. Listen to recorded performances, identifying the dynamics as forte (loud) or piano (quiet / soft).	L1. Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing. L5. Listen to recorded performances, recognising the timbre, changes in tempo, dynamics, melody and instruments as well as recognising the sound of a variety of instruments.	L1. Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing. L6. Listen to recorded performances, identifying the dynamics as forte (loud), piano (quiet / soft), fortissimo (very loud) or pianissimo (very quiet). L7. Listen to recorded performances, recognising changes in tempo, melody and instruments, recognising the sound of a variety of instruments. L8. Listen to recorded performances, recognising different genres of music.	L1. Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing. L8. Listen to recorded performances, recognising different genres of music. L9. Listen to recorded performances, recognising more subtle changes in pitch, rhythm, dynamics tempo and tone, and recognising the sound of a variety of instruments. L10. Listen to recorded performances, identifying monophonic, polyphonic and homophonic textures.
Improvise	Improvise music using the inter-related dimensions of music.			
	I1. Become more skilled in improvising (using voices, tuned and untuned percussion and other instruments), inventing short 'on-the-spot' responses using a limited note- range. I2. 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.	I3. 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). I4. Begin to make compositional decisions about the overall structure of improvisations and continue this process in composition tasks.	I5. Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape.	I5. Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano). Continue this process in composition tasks.
Compose	Compose music for a range of purposes using the inter-related dimensions of music.			

	C8. Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi). C9. Compose song accompaniments on untuned percussion using known rhythms and note values.	C10. 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. C11. Introduce major and minor chords. C12. Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work. C13. Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, staff notation, technology. C14. Create a grime track using an online music studio. Their compositions should feature an original drumbeat, a bassline, a rap audio sample as well as sound effects.	C15. 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. C16. Use chords to compose music to evoke a specific atmosphere, mood or environment. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book. C17. Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, staff notation, technology.	C18. 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. C19. Enhance improvised/composed melodies with rhythmic or chordal accompaniment. C20. Create a hip hop track using an online music studio. Their compositions should feature an original drumbeat, a bassline, a chord progression, a rap audio sample as well as sound effects.
	Play and perform in solo and ensemble contexts, playing musical instruments with increasing accuracy, fluency, control and expression.			

Instrumental Performance	IP1. Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. IP2. Play and perform melodies following staff notation using a small range (e.g. do-mi or C-E) as a whole class or in small groups. IP3. Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi. IP4. Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases.	IP5. Develop facility in the basic skills of a selected musical instrument over a sustained learning period. IP6. 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. IP7. 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. IP8. Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A).	IP9. Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one stave and using notes within the Middle C–C′/do–do range. This should initially be done as a whole class with greater independence gained each lesson through smaller group performance. IP10. Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs. IP11. Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra. IP12. Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies.	IP13. Play a melody following staff notation written on one stave and using notes within an octave range (do–do); make decisions about dynamic range. IP14. 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. IP15. Engage with others through ensemble playing with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line.
Reading notation	Use and understand staff and other musical notations.			
	RN1. Introduce the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch. RN2. Introduce and understand the differences between crotchets and paired quavers. RN3. Apply word chants to rhythms, understanding how to link each syllable to one musical note.	RN4. Introduce and understand the differences between minims, crotchets, paired quavers and rests. RN5. Introduce and understand the 4/4 time signature.	RN6. Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. RN7. Understand the differences between 2/4, 3/4 and 4/4 time signatures. RN8. Read and perform pitch notation within an octave (e.g. C–C′/do–do).	RN9. Further understand the differences between semibreves, minims, crotchets, quavers, semiquavers, dotted minims, dotted crotchets and their equivalent rests. RN10. Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do). RN11. Read and play from notation a four-bar phrase, confidently identifying note names and durations.