



PROGRESSION IN MUSIC: KNOWLEDGE MILESTONES - SKILLS MILESTONES (YEAR BY YEAR)

	EYFS	YEAR 1	YEAR 2
SINGING	* Begins to build a repertoire of songs and dances. * Sing some songs by heart. * Learn to sing rhymes/seasonal songs. * Share and perform to a group. Early Learning Goals Expressive Arts & Design Being Imaginative & Expressive * Sing a range of familiar songs and nursery rhymes. * Perform songs, rhymes, poems and stories with others.	* Sing simple songs, chants and rhymes from memory, singing collectively and at the same pitch, responding to simple visual directions and counting in. * Begin with simple songs with a very small range, mi-so and then slightly wider. Include pentatonic songs. * Sing a wide range of call and response songs, to control vocal pitch and to match the pitch they hear with accuracy.	* Sing songs regularly with a pitch range of do-so with increasing vocal control. * Sing songs with a small pitch range, pitching accurately. * 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)
LISTENING & REVIEWING	* Listen and respond to different styles of music. Early Learning Goals Expressive Arts & Design Being Imaginative & Expressive * Try to move in time to different styles of music.	* Understand how sounds can be made in different ways and described using given and invented signs and symbols. * Listen to contrasting songs (such as lullabies and dance/up-tempo) with concentration, remembering specific instrumental names and sounds.	* Listen with concentration to music of a longer duration and recognise simple structures (e.g. a beginning, middle and end). * Understand the music can be used for particular purposes and occasions.
COMPOSING	* Explore and use pace and tempo. * Explore different sounds. * Know about beats, rhythm and tempo. * Know how to make up their own song - including changing words.	* Improvise simple vocal chants, using question and answer phrases. * Create musical sound effects and short sequences of sounds in response to stimuli, e.g. a rainstorm or a train journey. Combine to make a story, choosing and playing classroom instruments (e.g. rainmaker) or sound-makers (e.g. rustling leaves). * 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. * Explore and invent own symbols.	* Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch). * 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.

PERFORMING /MUSICIANSHIP	* Explore the different sounds of instruments * Know that instruments make different sounds. * Experiment with ways of changing them. * Play a range of percussion instruments	Pulse/Beat * Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. * Use body percussion, (e.g. clapping, tapping, walking) and classroom percussion (shakers, sticks and blocks, etc.), playing repeated rhythm patterns (ostinati) and short, pitched patterns on tuned instruments (Glockenspiels) to maintain a steady beat. * Respond to the pulse in recorded/live music through movement and dance, e.g. Stepping, Jumping, Walking on Tiptoes. Rhythm * 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 (e.g. ca-ter-pil-lar crawl, fish and chips); create, retain and perform their own rhythm patterns. Pitch * 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, e.g. ascending xylophone notes to suggest Jack climbing the beanstalk, quiet sounds created on a rainstick/shakers to depict a shower, regular strong beats played on a drum to replicate menacing footsteps. * Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum.	Pulse/Beat * 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. Rhythm * 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. * Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchet rests. * Create and perform their own chanted rhythm patterns with the same stick notation. Pitch * 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. * Recognise dot notation and match it to 3-note tunes played on tuned percussion (Glockenspiels).
VOCABULARY	<i>nursery rhymes, song, dance, move, beat, rhythm, tempo, pace, compose, instruments, percussion, change, perform</i>	<i>chants, pitch, call and response, question and answer phrases, sequences, rhythm, beat, pace, compose, pulse/beat, tempo, body percussion, ostinati, tuned instruments, Glockenspiel</i>	<i>pitch, dynamics, tempo, crescendo, decrescendo, pause, improvise, question and answer phrases, untuned percussion, dot notation, stick notation, pulse/beat, groupings, rhythm, crotchets, quavers, crotchet rests, tuned percussion, Glockenspiel</i>

PROGRESSION IN MUSIC: KNOWLEDGE MILESTONES - SKILLS MILESTONES (YEAR BY YEAR)

	YEAR 3	YEAR 4
SINGING	* Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so, tunelessly and with expression. Perform forte and piano, loud and soft. * 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 class in performance opportunities.	* 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) and 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/clear/year performances.
LISTENING & REVIEWING	* Listen with extended concentration and begin to express their opinion on a range of live and recorded music. * Explain their ideas and feelings about music using movement, dance and expressive language where possible. * Begin to understand how music can be organised to communicate different moods and effects (e.g. listening to loud and fast music will create a different feeling to slow and quiet). * Determine upwards and downwards direction in pitch when listening and reviewing music.	* Review their own ideas and feelings about music using art, movement, dance, expressive language and musical vocabulary. * Understand that time and place can influence how and why music is created, performed and heard. Listen to, and review, music from a culture different to their own.
COMPOSING	Improvise • Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played in whole-class/group/individual/instrumental teaching), 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. Compose * 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.	Improvise * 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. Compose * 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 example creating music to accompany a short film clip. * 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: • graphic symbols • rhythm notation and time signatures • staff notation • technology.

PERFORMING / MUSICIANSHIP	* Develop facility in playing tuned percussion (<i>Glockenspiels</i>). * Play and perform melodies following <i>staff notation</i> using a small range (e.g. <i>Middle C</i>–E/do–mi) as a whole class or in small groups (e.g. <i>trios</i> and <i>quartets</i>). * Use listening skills to correctly order phrases using <i>dot notation</i>, showing different arrangements of notes C-D-E/do-re-mi (see illustration): * Individually (<i>solo</i>) copy stepwise melodic phrases with accuracy at different speeds; <i>allegro</i> and <i>adagio</i>, fast and slow. Extend to question-and-answer phrases. Reading Notation * Introduce the <i>stave</i>, lines and spaces, and <i>clef</i>. Use <i>dot notation</i> to show higher or lower pitch. * Introduce and understand the differences between <i>crotchets</i> and <i>paired quavers</i>. * Apply word chants to rhythms, understanding how to link each syllable to one musical note.	Instrumental Performance * Develop facility in the basic skills of a selected musical instrument over a sustained learning period. (Potential Wider Opportunities via LA.) * 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. <i>melody and accompaniment</i> or a <i>duet</i>) from simple notation using instruments played in whole class teaching. Identify <i>static</i> and <i>moving parts</i>. * Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A). (<i>Glockenspiels</i> as tuned percussion.) Reading Notation * Introduce and understand the differences between <i>minims</i>, <i>crotchets</i>, <i>paired quavers</i> and <i>rests</i>. * Read and perform pitch notation within a defined range (e.g. C–G/do–so). * Follow and perform simple <i>rhythmic scores</i> to a steady beat: maintain individual parts accurately within the <i>rhythmic texture</i>, achieving a sense of ensemble.
VOCABULARY	<i>unison, pitch, forte, piano, pulse/beat, tempo, rhythm, improvising, tuned and untuned percussion, echo, question and answer phrases, composes, do, re and mi, note values, Glockenspiel, Middle C, trios, quartets, dot notation, adagio, allegro, stave, clef, crotchets, paired quavers, quavers, crotchet rests, tuned percussion, melody</i>	<i>octave, crescendo, decrescendo, rounds, partner songs, time signatures, pitch, pulse/beat, tempo, rhythm, improvise, legato, staccato, compose, pentatonic, minim, crotchet, crotchet rest, quaver, paired quavers, rests, major, minor, musical notation, melody, accompaniment, duet, static and moving parts, Glockenspiel, Middle C</i>

PROGRESSION IN MUSIC: KNOWLEDGE MILESTONES - SKILLS MILESTONES (YEAR BY YEAR)

	YEAR 5	YEAR 6
SINGING	* 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 three-part rounds, partner songs, and songs with a verse and a chorus. * Perform a range of songs within school/year/class performance opportunities and to wider audiences.	* 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 – i.e. no longer in discrete parts – in order to develop greater listening skills, balance between parts and vocal independence. * Perform a range of songs within school/year/class performance opportunities and to wider audiences.
LISTENING & REVIEWING	* Begin to make suggestions of how the inter-related dimensions can be enhanced within musical structures to communicate different moods and effects (e.g. How can the tempo be changed to create excitement?). * Demonstrate a better understanding of the history of music. Begin to make appropriate suggestions of suitable pieces for music for various occasions.	* Know that time and place can influence the way music is created, performed and heard. * Can make informed suggestions of suitable pieces of music for various occasions. * Develop a better understanding of the history of music. Begin to investigate the different eras of music.
COMPOSING	Improvise * 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 (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano). Continue this process in the composition tasks below. Compose * 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, <i>La Mer</i> by Debussy and <i>The River Flows In You</i> 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: • graphic symbols • rhythm notation and time signatures • staff notation • technology.	Improvise * Extend improvisation skills through working in small groups to: * 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. Compose * 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 create and record it, discussing how musical contrasts are achieved.

PERFORMING / MUSICIANSHIP	Instrumental Performance * Play melodies on tuned percussion (Glockenspiels), 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. * 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 – where possible. * Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies. Reading Notation * 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. * Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.	Instrumental Performance * Play a melody following staff notation written on one stave 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 (Glockenspiels) or tablets, or demonstrated at the board using an online keyboard. * 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 * 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. * 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.
VOCABULARY	three-part rounds, partner songs, verse, chorus, pitch, pulse/beat, tempo, octave, crescendo, decrescendo, rhythm, improvise, drone, tuned percussion, groove, pulse/beat, dynamics, fortissimo, pianissimo, mezzo forte, mezzo piano, compose, ternary, minim, crotchet, crotchet rest, quaver, paired quavers, rests, semiquavers, semibreves, notation, pentatonic, melody, accompaniment, duet, static and moving parts, triads, arrangements, playing by ear, Glockenspiel, Middle C	syncopated rhythms, three- and four-part rounds, crescendo, decrescendo, pitch, pulse/beat, tempo, rhythm, improvise, groove, compose, pentatonic, ternary, notation, melody, accompaniment, duet, static and moving parts, tuned percussion, Glockenspiel, Middle C, octave range, octave, minim, crotchet, crotchet rest, quaver, paired quavers, rests, semiquavers, semibreves