

Brompton and Sawdon Music Skills progression using the new 2021 model Music curriculum

Class 1

| | EYFS | Year 1 |
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| Singing | <ul style="list-style-type: none"> Sing a wide range of well known nursery rhymes and songs Imitate different sounds Create different sounds Develop an awareness of pitch | <ul style="list-style-type: none"> Sing simple songs, chants and rhymes from memory, singing collectively at the same pitch, responding to visual directions (i.e. stop, start, loud, soft) Develop vocal range gradually from mi-so using simple songs Sing range of call and response songs to control and match vocal pitch |
| Listening | Listen to a wide range of music from Western Classical Music, Popular Music and Traditional Music from around the world. Develop pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. | |
| Musicianship | <ul style="list-style-type: none"> Interpret music through movement, i.e. jump to staccato music <p>Pulse/Beat</p> <ul style="list-style-type: none"> Try to move in time to the music through clapping, tapping, marching etc. <p>Rhythm</p> <ul style="list-style-type: none"> Develop technique for holding and playing percussion instruments <p>Pitch</p> <ul style="list-style-type: none"> Explore sounds of different instruments | <p>Pulse/Beat</p> <ul style="list-style-type: none"> Walk, move or clap to a steady beat with others, changing speed as the tempo of the music changes Use body percussion and classroom percussion to play repeated rhythm patterns (ostinati) and short pitched patterns on glockenspiels to keep a steady beat Respond to pulse in live/recorded music through movement and dance – i.e. Stepping/jumping <p>Rhythm</p> <ul style="list-style-type: none"> Perform short copycat rhythm patterns accurately Perform short, repeating rhythm patterns (ostinato) while keeping in time with a steady beat Perform word-pattern chants Create, retain and perform their own rhythm patterns <p>Pitch</p> <ul style="list-style-type: none"> Listen to sounds in the environment and compare high/low sounds Sing familiar songs in high/low pitch and talk about the difference Explore percussion sounds to enhance story telling Follow pictures/symbols to guide singing and playing |
| Composing | <ul style="list-style-type: none"> Engage with music making using voice and a variety of percussion instruments Explore how to change sounds Tap simple repeated patterns | <ul style="list-style-type: none"> Improvise simple vocal chants, using question and answer phrases Create musical sound effects and short sequences in response to stimuli e.g. rainstorm or train journey. Combine to make a story, choosing and playing instruments Understand the difference between creating a rhythm pattern and a pitch pattern Invent, retain, recall rhythm and pitch patterns and perform to others Recognize how graphic notation can represent created sounds. Explore and invent own symbols |

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Class 2

| | Year 2 | Year 3 |
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| Singing | <ul style="list-style-type: none"> Sing songs regularly with a pitch range of do-so with increasing vocal control Sing songs with a smaller pitch range (e.g. Rain rain go away) pitching accurately Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and demonstrate these when singing by following leader's directions or visual symbols | <ul style="list-style-type: none"> Sing a widening range of unison songs of varying styles and structures with pitch range of do-so, tunefully and with expression Perform <i>Forte</i> and <i>Piano</i> Perform actions confidently and in time to a range of action songs |
| Listening | Listen to a wide range of music from Western Classical Music, Popular Music and Traditional Music from around the world. Develop pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. | |

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| <p>Performing</p> | <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 (e.g. Bolero by Ravel) 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 (e.g. La Mourisque by Susato). 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 (e.g. Hel-lo Si-mon or Can you come and play?). • 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. <p>Pitch</p> <ul style="list-style-type: none"> • Play a range of singing games based on the cuckoo interval (so-mi, e.g. Little Sally Saucer) matching voices accurately, supported by a leader playing the melody. • 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. | <ul style="list-style-type: none"> • Develop facility in playing tuned percussion or a melodic instrument such as 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. • 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>Reading 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. |
| <p>Composing</p> | <ul style="list-style-type: none"> • Create music in response to a non-musical stimulus (e.g. a storm, a car race). • 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>Improvise</p> <ul style="list-style-type: none"> • 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 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. |

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Class 3

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| | <p>Year 4</p> | <p>Year 5</p> | <p>Year 6</p> |
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| <p>Singing</p> | <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) (e.g. Our Dustbin) 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 assemblies | <ul style="list-style-type: none"> • 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 in school assemblies/performance opportunities. | <ul style="list-style-type: none"> • Sing a broad range of songs, including those that involve syncopated rhythms, 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 together in school assemblies/performance opportunities. |
| <p>Listening</p> | <p>Listen to a wide range of music from Western Classical Music, Popular Music and Traditional Music from around the world. Develop pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p> | | |
| <p>Performing</p> | <p>Instrumental Performance</p> <ul style="list-style-type: none"> • 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>Reading Notation</p> <ul style="list-style-type: none"> • Introduce and understand the differences between minims, crotchets, paired quaver 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. | <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 • Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies. <p>Reading 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. | <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 (ff), very quiet (pp), moderately loud (mf) and moderately quiet (mp). • 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. <p>Reading Notation</p> <ul style="list-style-type: none"> • Further understand the differences between semibreves, minims, crotchets, quaver 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. |
| <p>Composing</p> | <p>Improvise</p> <ul style="list-style-type: none"> • Improvise on a limited range of pitches on a pitched instrument making use of musical features including smooth (legato) and detached (staccato). | <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 | <p>Improvise</p> <p>Extend improvisation skills through working in small groups to:</p> <ul style="list-style-type: none"> • Create music to include repetition and contrast. • Use chord changes as part of |

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| | <ul style="list-style-type: none"> • 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. 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. • Capture and record creative ideas using any of: <ul style="list-style-type: none"> o graphic symbols o rhythm notation and time signatures o staff notation o technology. | <p>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.</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. 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: <ul style="list-style-type: none"> o graphic symbols o rhythm notation and time signatures o staff notation o technology. | <p>an improvised sequence.</p> <ul style="list-style-type: none"> • 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 a key suitable for the instrument chosen. • Either of these melodies can be enhanced with rhythmic or chordal accompaniment. • Compose a ternary piece; use music software/apps if available to create and record it, discussing how musical contrasts are achieved. |
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[Yearly curriculum overview: 2021-22](#)

| 2021-2022 | Term 1 | Term 2 | Term 3 |
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| Class 1 | Introductions Handel Royal Fireworks | Holst Mars from the Planets Musical sound effects | Rimsky Korsakov Flight of the Bumble Bee Following Directions |
| Class 2 | Mussorgsky Night on a Bare Mountain Recorders | Anna Clyne Night Ferry Water Compositions | Villa Lobos The Little train Train Journeys |
| Class 3 | Benjamin Britten Young Persons Guide to the Orchestra Classroom Jazz | World Music Pentatonic Scale | The Beatles Yellow Submarine Summertime! |

