

St Nicholas of Tolentine RC Primary School

Music Progression Overview 2023-2024

A Curriculum that celebrates the Global Diversity of our school community



Intent

Music should be an enjoyable experience for pupils and teachers. Children participate in a range of musical experiences, building up their confidence at the same time. They develop their understanding of rhythm and pitch and learn how music is structured, as well as learning technical vocabulary for these elements. As children's confidence builds, they enjoy the performance aspect of music. Children experience listening to music from different cultures and eras.

Implementation

Music is taught as a discrete subject but also across the curriculum, we utilise Preludes to teach our Music Curriculum, providing quality experiences for the children. Areas of learning, such as times tables in maths, vocabulary in languages and movement in dance can all incorporate different elements of music. A weekly singing assembly allows the children opportunities to develop their singing skills and gain an understanding of how ensembles work. Performances, such as Christmas plays and nativities and end of year shows, demonstrate that music is important to the life of the school. Extracurricular activities, such as choir and peripatetic music lessons, also provide children with experience of making music.

Impact

The impact of teaching music will be seen across the school with an increase in the profile of music. Whole-school and parental engagement will be improved through performances, extracurricular activities and opportunities suggested in lessons/overviews for wider learning. Participation in music develops wellbeing, promotes listening and develops concentration. We want to ensure that music is loved by teachers and pupils across school, encouraging them to want to continue building on this wealth of musical ability, now and in the future.

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Music National Curriculum Purpose of Study

Music is a universal language that embodies one of the highest forms of creativity. A high quality music education should engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. As pupils progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon.

Music National Curriculum Aims

The national curriculum for music aims to ensure that all pupils:

- ✚ 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
- ✚ 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.

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By the end of each key stage, pupils are expected to know, apply and understand the matters, skills and processes specified in the relevant programme of study.

By the end of Key Stage 1	By the end of Key Stage 2
<p>✚ Pupils should be taught to:</p> <ul style="list-style-type: none"> ✚ use their voices expressively and creatively by singing songs and speaking chants and rhymes; ✚ play tuned and untuned instruments musically; ✚ listen with concentration and understanding to a range of high-quality live and recorded music; experiment with, create, select and combine sounds using the inter-related dimensions of music. 	<p>✚ Pupils should be taught to:</p> <ul style="list-style-type: none"> ✚ play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression; ✚ improvise and compose music for a range of purposes using the inter-related dimensions of music; ✚ listen with attention to detail and recall sounds with increasing aural memory; ✚ use and understand staff and other musical notations; ✚ 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.

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Progression of Skills in Music – Key Stage 1

	Year 1	Year 2
Singing	<p>Pupils should be taught to:</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 and counting in. ✚ Begin with simple songs with a very small range, mi-so and then slightly wider. ✚ Sing a wide range of call and response songs, control vocal pitch and match pitch with accuracy. 	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> ✚ 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	<p>Teachers should 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. Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school.</p>	<p>Teachers should 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. Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school.</p>
Composing	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> ✚ Improvise simple vocal chants, using question and answer phrases. ✚ Create musical sound effects and short sequences of sounds in response to stimuli. Combine sounds to make a story, choosing and playing 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. Explore and invent own symbols. 	<p>Pupils should be taught to:</p> <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.

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<p>Musicianship – Pulse/Beat</p>	<p>Pupils should be taught to:</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. ✚ 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 (e.g. glockenspiels or chime bars) to maintain a steady beat ✚ Respond to the pulse in recorded/live music through movement and dance. 	<p>Pupils should be taught to:</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 tempos 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>Musicianship – Rhythm</p>	<p>Pupils should be taught to:</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>Pupils should be taught to:</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. ✚ 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>Musicianship – Pitch</p>	<p>Pupils should be taught to:</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>Pupils should be taught to:</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. ✚ 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.

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Progression of Skills in Music – Key Stage 2

	Year 3	Year 4	Year 5	Year 6
Singing	<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, 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 choir in school assemblies. 	<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 forgetting 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 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 and in school performance opportunities. 	<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 – 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 as a choir in school assemblies, school performance opportunities

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				and to a wider audience.
Listening	Teachers should 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. Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school.	Teachers should 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. Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school.	Teachers should 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. Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school.	Teachers should 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. Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school.
Composing - Improvise	<p>Pupils should be taught to:</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 	<p>Pupils should be taught to:</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. 	<p>Pupils should be taught to:</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 (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano). 	<p>Pupils should extend their 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.

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	<p>response to different stimuli, <ul style="list-style-type: none"> ✚ e.g. stories, verse, images (paintings and photographs) and musical sources. </p>			
Composing – Compose	<p>Pupils should be taught to:</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 accompaniment on untuned percussion using known rhythms and note values. 	<p>Pupils should be taught to:</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 	<p>Pupils should be taught to:</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 	<p>Pupils should be taught to:</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.

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		<p>knowledge of musical components by composing music to create a specific mood, for 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 graphic symbols, rhythm notation and time signatures, staff notation or technology. 	<p>to set a scene in a play or book.</p> <ul style="list-style-type: none"> ✚ Capture and record creative ideas using graphic symbols, rhythm notation and time signatures, staff notation or technology. 	<ul style="list-style-type: none"> ✚ 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.
<p>Performing – Reading Notation</p>	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> ✚ Understand the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch. ✚ Understand the differences between crotchets and paired quavers. ✚ Apply word chants to rhythms, understanding how 	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> ✚ 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 	<p>Pupils should be taught to:</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 	<p>Pupils should be taught to:</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

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	<p>to link each syllable to one musical note.</p>	<p>beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.</p>	<p>signatures.</p> <ul style="list-style-type: none"> ✚ 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>octave (e.g. C–C/ do–do).</p> <ul style="list-style-type: none"> ✚ Read and play confidently from rhythm notation cards and rhythmic scores in up to four 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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