



Music Progression at St Minver School

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| Pupils will: | Reception | Year 1 | Year 2 | Year 3 | Year 4 | Year 5 | Year 6 |
| Perform, | Children sing songs | The children will begin | The children will begin to | The children will begin | The children will continue to | The children will continue to | Children will continue to show |
| listen to, | and make music, | to recognise very basic | recognise very basic style | to recognise very basic | recognise basic style | recognise features of key musical | their increasing depth of |
| review and | experimenting with | style indicators and | indicators and start to | style indicators and start | indicators and continue to | styles and continue to recognise | knowledge and understanding, |
| evaluate | ways of changing | start to recognise | recognise different | to recognise different | recognise different | different instruments. They will | recognising style indicators and |
| music | them. In relation to | different instruments. | instruments. | instruments. | instruments. | deepen knowledge | different instruments with |
| across a | song and music | Have fun finding the | Styles include: South | Styles include: RnB, Rock, | They will deepen knowledge | and understanding of specific | increasing knowledge and |
| range of | children will know | pulse together and start | African, Rock, Reggae, Early | Reggae, Pop, Film/ | and understanding of specific | musical styles (Pop, Motown, | confidence, deepening |
| historical | about similarities and | to understand what | Classical, 20th Century | Classical, Musicals, | musical styles (ABBA, Grime, | Country, A Capella Music, 80s | knowledge and understanding of |
| periods, | differences between | pulse is/does/means | Contemporary Classic. | Motown, Soul, Disco, | Beatles, Gospel, Classical | Rock, Funk, The Beatles, Latin, | specific musical styles (21st |
| genres, | themselves and | etc. | Find the pulse and start to | Funk, Hip Hop, Big | Romantic, Tango, Hip Hop, | Early Classical Music, 20th | Century Classical Music, |
| styles and | others, and among | Start to use correct | understand what pulse | Band Jazz. | Early Classical Music, 20th | Century Classical Music, | Electronic Music, Turntables, |
| traditions. | families, communities | musical language | is/does/means etc. | Find the pulse and | Century Contemporary | Contemporary Classical Music) | Jazz, the music of Benjamin |
| | and traditions; listen | during discussion and | Start to use correct musical | deepen their | Classical Music) through | through listening to more | Britten, Rock music, the music of |
| | attentively in a range | when | language during discussion | understanding of what | listening to more examples | examples of the same styles | Carole King, Early Classical |
| | of situations; respond | describing feelings. | and when describing | pulse is/does/means. | of the same styles and | and understanding its musical | Music, 20th Century |
| | to what they hear | They will begin to | feelings. | Continue to recognise: | understanding its musical | structure and style indicators. | Contemporary Classical Music) |
| | with relevant | recognise the sound of | Begin to recognise: | *the sound of the | structure and style | When listening to the music: | through listening to more |
| | comments; talk about | the musical instruments | *the sound of the musical | musical instruments | indicators. | *find and internalise the pulse | examples of the same styles and |
| | their ideas | used, basic musical | instruments used and basic | used and basic musical | Find the pulse together and | using movement. | understanding its musical |
| | | structure, the purpose | musical structure. | structure | deepen their understanding | *listen with security and | structure and style indicators |
| | | of the song and | *the purpose of the song and | *correct musical | of what pulse | confidently recognise/identify | When listening to the music: |
| | | context within history. | context within history. | language and how it can be | is/does/means. | different style indicators | *find and internalise the |
| | | How music makes them | *how music makes them | used to describe | Continue to recognise | and different instruments and | pulse using movement |
| | | feel. About the | feel. | how music makes us | *the sound of the musical | their sounds. | confidently and independently. |
| | | dimensions of music | *about the dimensions of | feel. | instruments used and basic | *use correct musical language | *understand the pulse and its |
| | | and how they fit into | music and how they fit into | *the purpose of the | musical structure. | consistently to describe the | role as the foundation of music. |
| | | music: pulse - a | music: pulse - a steady beat, | song and context within | *basic style indicators | music you are listening to and | *listen with security/confidently |
| | | steady beat, simple | simple rhythm patterns, | history. | *recognise different | your feelings towards it. | recognise/identify different style |
| | | rhythm patterns, | pitch, texture, tempo, | Continue to deepen | instruments. | *comment on and discuss with | indicators and different |
| | | pitch, texture, tempo, | dynamics. | their understanding of | *the purpose of a song and | confidence, ideas together as a | instruments and their sounds. |
| | | dynamics. | Pupils will start to use | the dimensions of music | context within history. | group. | *use correct musical language to |
| | | They will start to use | correct musical language and | and how they fit into | Continue to deepen their | *discuss other dimensions of | confidently describe the music |
| | | correct musical | describe how the music | music: pulse - a steady | understanding of the | music and how they fit into the | you are listening to and your |
| | | language and describe | makes them feel through | beat, simple | dimensions of music and | music you are listening to. | feelings towards it. |
| | | how the music makes | safe and respectful | rhythm patterns, pitch, | how they fit into music, | | *listen, comment on and discuss |
| | | them feel through safe | discussion. | texture, tempo, dynamics, | giving specific reference to | | with confidence, ideas together |
| | | and respectful | | structure. | musical dimensions: pulse, | | as a group. |
| | | discussion. | | | rhythm patterns, pitch, | | *appropriately and confidently |
| | | | | | texture, tempo, dynamics, | | discuss other dimensions |
| | | | | | timbre, structure. | | of music and how they fit into |
| | | | | | | | the music you are listening to. |
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| Pupils will: | Reception | Year 1 | Year 2 | Year 3 | Year 4 | Year 5 | Year 6 |
| Learn to | Children sing songs | Begin to understand | Continue to understand how | Continue to understand | Continue to build on | The children will have an | The children will have a deeper |
| sing, use | and make music, | how pulse, rhythm and | pulse, rhythm and pitch work | how pulse, rhythm and | previous learning about how | understanding of how pulse, | understanding of how pulse, |
| voices and | experimenting with | pitch work together to | together to create music | pitch work together to | pulse, rhythm and pitch work | rhythm and pitch work together | rhythm and pitch work together |
| compose | ways of changing | create music | Continue to sing songs/raps | create | together to create music | to create | to create music |
| music on | them. | Start to sing songs/ | together in a group/ | Continue to sing | Learn and understand more | Understand more about | Understand with greater depth |
| their on | | raps together in a | ensemble. | songs/raps together in a | about preparing to sing. | preparing to sing songs/raps | about preparing to sing |
| and as part | | group/ensemble. | Use glocks, recorders or | group/ensemble. | Explore a range of vocal | together in a | songs/raps together in |
| of an | | Use glocks recorders or | band instruments if approp- | Use glocks, recorders or | activities: eg | group/ensemble, sometimes in | a group/ensemble, sometimes in |
| ensemble; | | band instruments | riate. | band instruments if | rapping, beatboxing. | parts and confidently. | parts and confidently. |
| understand | | if appropriate. | Learn to play together in a | appropriate. | Sing as a soloist and as part | Use glocks, recorders or band | Use glocks, recorders or band |
| the terms: | | Start to learn to | band or ensemble. | Learn to play together in a | of a larger group and/or in | instruments to play together | instruments to play together with |
| pitch, | | play together in a band | Continue to learn that | band or ensemble. | parts. | with confidence and | more confidence and deeper |
| duration, | | or ensemble. | improvisation is when you | Continue to learn that | Perform as a soloist and as | understanding in a band | understanding in a band or |
| dynamics, | | Begin to learn that | make up your own tune or | improvisation is when | part of a band or ensemble, | or ensemble | ensemble. |
| tempo, | | improvisation is when | rhythm and that it is not | you make up your own | by ear and/or from different | Know and understand that when | Understand with greater depth |
| timbre, | | you make up your own | written down or notated. | tune or rhythm. | notations. | you make up your own tune or | that when you make up your own |
| texture, | | tune or rhythm and | Continue to learn that | Continue to learn | Play pieces in unison and in | rhythm it's called improvisation. | tune or rhythm it's called |
| structure | | that it is not written | composition is creating | that composition is | two parts. | Have the knowledge and | improvisation. |
| and musical | | down or notated. Start | simple rhythms and melodies | creating simple rhythms | Continue inventing musical | understanding that an | Have the knowledge and |
| notation. | | to learn that | that are notated or recorded | and melodies that are | ideas within improvisation. | improvisation is not written | understanding that |
| | | composition is creating | in some way. | notated or recorded in | Continue inventing musical | down or notated. If written down | an improvisation is not written |
| | | very simple rhythms | , | some way. | ideas within composition, | in any way or recorded, it | down or notated. If written |
| | | and melodies that are | | | either recorded in sound | becomes composition. | down in any way or recorded, |
| | | notated or recorded in | | | or written using any | Know and understand that | it becomes composition. |
| | | some way. | | | appropriate notation. | composition is creating your own | Understand with greater |
| | | , | | | | melody within given boundaries. | depth that composition is |
| | | | | | | It can be notated or recorded in | creating your own melody within |
| | | | | | | some way. | given boundaries. |
| | | | | | | 36 | It can be notated or recorded in |
| | | | | | | | some way. |
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| Pupils will: | Reception | Year 1 | Year 2 | Year 3 | Year 4 | Year 5 | Year 6 |
|--------------|------------------------|--------------------------|-------------------------------|-----------------------------|-------------------------------|-----------------------------------|-----------------------------------|
| Perform | Represent their own | Work together as part | Continue to work together as | Perform what you have | Present a musical | Present a musical performance of | In greater depth, present a |
| and | ideas, thoughts and | of an ensemble/band. | part of an ensemble/band. | learnt to other people. | performance of a song or | a song or piece of music to an | musical performance of a song or |
| understand | feelings trough music. | Remember the import- | Remember the | Play your instrument, | piece of music to an | audience, demonstrating the | piece of music to an audience, |
| how music | | ance of starting and | importance of starting and | improvise and play | audience, demonstrating the | historic, stylistic knowledge | demonstrating the historic, |
| is created, | | ending together. | ending together. | your compositions as | historic, stylistic knowledge | and understanding of the | stylistic knowledge and |
| produced | | Try to follow the | Try to follow the conductor/ | part of this performance | and understanding of the | song/piece, through | understanding of the song/piece, |
| and | | conductor/ band | band leader. | and with as much | song/piece through the | the performance. | through the performance. |
| communica | | leader. | Perform what you have | confidence and accuracy | performance. | Perform what you have learnt to | Perform what you have learnt to |
| ted | | Perform what you have | learnt to other people. Play | as possible. | Perform what you have | your audience. | your audience. |
| | | learnt to other people. | your instrument, improvise | Perform with an | learnt to other people. | Play your instrument, | Play your instrument, |
| | | Play your instrument, | and play your compositions | understanding that | Play your instrument, | improvise and play your | improvise and play your |
| | | improvise and play your | as part of this performance | the performance can | improvise and play your | compositions as part of this | compositions as part of this |
| | | compositions as part of | and with as much confidence | include everything that | compositions as part of | performance and with as much | performance and with as much |
| | | this performance and | as possible. | has been undertaken | this performance and with as | confidence and accuracy as | confidence and accuracy as |
| | | with as much | Perform with some | during the learning | much confidence and | possible. | possible. |
| | | confidence as possible. | understanding that the | process of the unit. | accuracy as possible. | Perform with a deeper | Perform with a deeper |
| | | Perform with some | performance can include | Everything you have | Perform with a deeper | understanding that the | understanding that the |
| | | understanding that the | everything that has been | learnt fits together. | understanding. A | performance can include | performance can include |
| | | performance can | undertaken during the | Practise, rehearse and | performance can include | everything that has been | everything that has been |
| | | include everything that | learning process of the unit. | present performances | everything that has been | undertaken during the learning | undertaken during the |
| | | has been undertaken | Everything you have learnt | with awareness of an | undertaken during the | process of the unit. Everything | learning process of the unit. |
| | | during the learning | fits together. | audience. Begin to | learning process of the unit. | you have learnt fits together. | Everything you have learnt fits |
| | | process of the unit. | Practise, rehearse and | realise that performance | Everything you have learnt | Practise, rehearse and present | together. |
| | | Everything you have | present performances with | can influence how music | fits together. | performances with awareness of | Practise, rehearse and present |
| | | learnt fits together. | some awareness of an | is presented. | Practise, rehearse and | an audience. | performances with awareness of |
| | | Practise, rehearse and | audience. Begin to realise | Try to communicate | present performances with | Begin to realise that performance | an audience. |
| | | present performances | that performance can | your ideas, thoughts and | awareness of an audience. | can influence how music is | Begin to realise that performance |
| | | with some awareness | influence how music is | feelings through simple | Begin to realise that | presented. Communicate your | can influence how music is |
| | | of an audience. Begin | presented. | musical demonstration. | performance can influence | ideas, thoughts and feelings | presented. |
| | | to realise that perform- | Try to communicate your | Watch a recording | how music is presented. Try | through simple musical | Communicate your ideas, |
| | | ance can influence how | ideas, thoughts and feelings | and/or discuss | to communicate your ideas, | demonstration. | thoughts and feelings through |
| | | music is presented. | through simple musical | the performance. | thoughts and feelings | Watch a recording and/or discuss | simple musical demonstration. |
| | | Try to communicate | demonstration. | Offer helpful and | through simple musical | the performance. | Watch a recording and/or discuss |
| | | your ideas, thoughts | Watch a recording and/or | thoughtful comments and | demonstration. | Offer helpful and thoughtful | the performance. |
| | | and feelings through | discuss the performance. | feedback about others | Watch a recording and/or | comments and feedback about | Offer helpful and thoughtful |
| | | simple musical | Offer helpful and | | discuss the performance. | others. | comments and feedback about |
| | | demonstration. | thoughtful comments and | Children will be taught to: | Offer helpful and | | others. |
| | | Watch a recording | feedback about others | Use their voices | thoughtful comments and | Improvise and compose music | |
| | | and/or discuss the | 0.11 | expressively and creatively | feedback about others. | for a range of purposes using the | Improvise and compose music for |
| | | performance. Offer | Children will be taught to: | by singing songs and | al III. | interrelated dimensions | a range of purposes using the |
| | | helpful and | • use their voices | speaking chants and | Children will be taught to: | of music. | interrelated dimensions |
| | | thoughtful comments | expressively and creatively | rhymes. | Use their voices | Listen with attention to | of music. |
| | | and feedback about | by singing songs and | Play tuned and un-tuned | expressively and creatively | detail and recall sounds | Listen with attention to |
| | | others. | speaking chants and rhymes. | instruments musically. | by singing songs and | with increasing aural memory. | detail and recall sounds |
| | | | | Listen with concentration | speaking chants and rhymes. | Use and understand staff and | with increasing aural memory. |

| Children will be taught | play tuned and un-tuned | and understanding to a | Play tuned and un- | other musical notations. | Use and understand staff |
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| to: | instruments musically. | range of high-quality live | tuned instruments | Play and perform in solo | and other musical notations. |
| Use their voices | | and recorded music. | musically. | and ensemble contexts, using | Play and perform in solo |
| expressively and | | Experiment with, create, | Listen with concentration | their voices and playing musical | and ensemble contexts, |
| creatively by singing | | select and combine sounds | and understanding to a range | instruments with increasing | using their voices and |
| songs and speaking | | using the interrelated | of high-quality live and | accuracy, fluency, control and | playing musical instruments |
| chants and rhymes. | | dimensions of music. | recorded music. | expression. | with increasing accuracy, |
| Play tuned and un- | | | Experiment with, create, | | fluency, control and expression. |
| tuned | | | select and combine sounds | | |
| instruments musically. | | | using the interrelated | | |
| | | | dimensions of music. | | |