<u>M</u>	<u>lusic</u>	Reception	Year 1	Year 2	Year 3	Year 4	<u>Year 5</u>	<u>Year 6</u>
		Musical	Use body percussion,	Use body percussion,	Use body percussion,	Use body percussion,	Use body percussion,	Use body percussion, instruments
	Musicianship:  Understanding Music	Activities that	instruments and voices.	instruments and voices.	instruments and voices.	instruments and voices.	instruments and voices.	and voices.
		embed pulse,	In the key centres of: C	In the key centres of: C	In the key centres of: C major, F	In the key centres of: C major,	In the key centres of: C	In the key centres of: C major, G
		rhythm and	major, F major, G major	major, G major and A	major, G major and A minor.	F major, G major and A minor.	major, G major, D major, F	major, D major, A minor and D
		pitch, explore	and A minor.	minor.	In the time signatures of: 2/4,	In the time signatures of: 2/4,	major and A minor.	minor.
		voices and	Find and keep a steady	Find and keep a steady	3/4 and 4/4.	3/4 and 4/4.	In the time signatures of:	In the time signatures of: 2/4, 3/4,
		classroom	beat together.	beat.	Find and keep a steady beat.	Find and keep a steady beat.	2/4, 3/4, 4/4, 5/4 and 6/8.	4/4, 5/4 and 6/8.
		instruments.	Understand the	Copy back simple rhythmic	Copy back and improvise simple	Listen and copy rhythmic	Find and keep a steady beat.	Find and keep a steady beat.
	. <u>.</u>		difference between	patterns using long and	rhythmic patterns using minims,	patterns made of semibreves,	Listen and copy rhythmic	Listen and copy rhythmic patterns
	Jus		creating a rhythm pattern	short.	crotchets, quavers and their	minims, dotted crotchets,	patterns made of dotted	made of minims, dotted crotchets,
OI	inship: ding Mu		and a pitch pattern.	Copy back simple melodic	rests.	crotchets,	minims, minims, dotted	crotchets, dotted quavers,
Si	ans din		Copy back simple	patterns using high and	Copy back and improvise simple	quavers, semiquavers and their	crotchets, crotchets,	triplet quavers, quavers,
Music	sicis		rhythmic patterns using	low.	melodic patterns using the	rests, by ear or from notation.	dotted quavers, triplet	semiquavers and their rests, by ear
<b>-</b> 1	/Jus		long and short.	Complete vocal warm-ups	notes:	Copy back melodic patterns	quavers, quavers,	or from notation.
	ndi		Copy back simple melodic	with a copy back option to	C, D, E	using the notes:	semiquavers and their rests,	Copy back melodic patterns using
			patterns using high and	use Solfa.	G, A, B	C, D, E	by ear or from notation.	the notes:
			low.	Sing short phrases	F, G, A	C, D, E, G, A	Copy back melodic patterns	D, E, F, G, A
			Complete vocal warm-ups	independently	A, B, C	G, A, B	using the notes:	C, D, E, F, G, A, B
			with a copy back option			G, A, B, D, E	C, D, E	G, A, B, C, D, E, F♯
			to use Solfa			F, G, A	C, D, E, F, G, A, B	D, E, F♯, G, A, B, C♯
						A, B, C, D, E, F, G	D, E, F♯, G, A	A, B, C, D, E, F, G
							A, B, C, D, E, F♯, G	
							F, G, A, B♭, C, D, E	
							G, A, B, C, D, E, F♯	

				Carrican	um Progression wap – wu	31C dila Ai C		
		Invent a	Rehearse and learn to	Rehearse and learn to play	Rehearse and learn to play a	Rehearse and learn to play a	Rehearse and learn to play a	Rehearse and learn to play one of
		pattern to	play a simple melodic	a simple melodic	simple melodic instrumental part	simple melodic instrumental	simple melodic instrumental	four differentiated instrumental
		go with a	instrumental part by ear	instrumental part by ear or	by ear or from notation, in C	part by ear or from notation, in	part by ear or from notation,	parts by ear or from notation, in
		song	or from simple notation,	from notation, in C major,	major,	C major,	in C major, F	the tonal centres of C major, F
		using one	in C	F major and G major.	F major, G major and E major.	F major, G major and D major.	major, G major, E b major, C	major, G major, D major, E major, A
		note.	major, F major, D major		Develop facility in playing tuned		minor and D minor.	major, E♭ major, D minor and F
		Use the	and D minor		percussion or a melodic		Play melodies on tuned	minor.
		starting			instrument, such as a violin or		percussion, melodic	Play a melody following staff
		note to			recorder		instruments or keyboards,	notation written on one stave and
		explore					following staff notation	using notes within an octave range
		melodic					written on one stave and	(do-do); make decisions about
	a.,	patterns					using notes within the	dynamic range, including very loud
	l e	using one or					middle C–C'/do–do range.	(fortissimo), very quiet
	па	two					This should initially be	(pianissimo), moderately loud
	Performing – instrumental performance	notes.					done as a whole class, with	(mezzo forte) and moderately quiet
	ert	Use the					greater independence	(mezzo piano).
	a e	starting					gained each lesson through	
.2	Į,	note to					smaller group	
Music	Ξ	explore					performance.	
Ξ	Ę	melodic						
	ins	patterns						
	l br	using one or						
	iĘ	two						
	L L	notes.						
	l l							
	<u>~</u>							

		To learn that	Move and dance with the	Mark the beat of a listening	Share your thoughts and feelings	Talk about the words of a song.	Talk about feelings created	Talk about feelings created by the
		music can	music.	piece (eg Boléro by Ravel)	about the music together.	Think about why the song or	by the music.	music.
		touch your	Find the steady beat.	by tapping or clapping and	Find the beat or groove of the	piece of music was written.	Justify a personal opinion	Justify a personal opinion with
		feelings.	Talk about feelings	recognising	music.	Find and demonstrate the	with reference to Musical	reference to Musical Elements.
		To enjoy	created by the music.	tempo, as well as changes	Walk, move or clap a steady beat	steady beat.	Elements.	Identify 2/4, 4/4, 3/4, 6/8 and 5/4.
		moving to	Recognise some band and	in tempo.	with others, changing the speed	Identify 2/4, 3/4, and 4/4	Find and demonstrate the	Identify the musical style of a song
		music by	orchestral instruments.	Walk in time to the beat of	of the beat as the tempo of the	metre.	steady beat.	using some musical vocabulary to
		dancing,	Describe tempo as fast or	a piece of music.	music changes.	Identify the tempo as fast, slow	Identify 2/4, 3/4, 6/8 and 5/4	discuss its Musical Elements.
		marching,	slow.	Identify the beat groupings	Invent different actions to move	or steady.	metre.	Identify the following instruments
		being animals	Describe dynamics as	in the music you sing and	in time with the music.	Recognise the style of music	Identify the musical style of a	by ear and through a range of
		or	loud and quiet.	listen, eg 2-time, 3-time	Talk about what the song or	you are listening to.	song or piece of music.	media: bass guitar, electric guitar,
		Pop stars.	Join in sections of the	etc.	piece of music means.	Discuss the structures of songs.	Identify instruments by ear	percussion, sections of the
			song, eg chorus.	Move and dance with the	Identify some instruments you	Identify:	and through a range of	orchestra such as brass, woodwind
			Begin to understand	music confidently.	can hear playing.	Call and response	media.	and strings, electric organ, congas,
			where the music fits in	Talk about how the music	Identify if it's a male or female	A solo vocal or instrumental	Discuss the structure of the	pianos and synthesizers, and vocal
			the world.	makes you feel.	voice singing the song.	line and the rest of the	music with reference to	techniques such as scat singing.
			Begin to understand	Find different steady beats.	Talk about the style of the music	ensemble	verse, chorus, bridge, repeat	Discuss the structure of the music
			about different styles of	Describe tempo as fast or	•	A change in texture	signs, chorus and	with reference to verse, chorus,
			music.	slow.		Articulation on certain words	final chorus, improvisation,	bridge and an instrumental
				Describe dynamics as loud		Programme music	call and response, and AB	break.
				or quiet.		Explain what a main theme is	form.	Explain a bridge passage and its
	/se			Join in sections of the song,		and identify when it is	Explain a bridge passage and	position in a song.
OI	g: naly			eg call and response.		repeated.	its position in a song.	Recall by ear memorable phrases
isi	ri i			Start to talk about the style		Know and understand what a	Recall by ear memorable	heard in the music.
Music	Listening: Respond/Analyse			of a piece of music.		musical introduction is and its	phrases heard in the music.	Identify major and minor tonality,
	Li			Recognise some band and		purpose.	Identify major and minor	chord triads I, IV and V, and
	a a			orchestral instruments.		Recall by ear memorable	tonality.	intervals within a major scale.
				Start to talk about where		phrases heard in the music.	Recognise the sound and	Explain the role of a main theme in
				music might fit into the		Identify major and minor	notes of the pentatonic and	musical structure.
				world.		tonality.	Blues scales, by ear and from	Know and understand what a
						Recognise the sound and notes	notation.	musical introduction and outro is,
						of the pentatonic scale by ear	Explain the role of a main	and its purpose.
						and from notation.	theme in musical structure.	Identify the sound of a Gospel choir
						Describe legato and staccato.	Know and understand what	and soloist, Rock band, symphony
						Recognise the following styles and any important musical	a musical introduction is and its purpose.	orchestra and A Cappella groups.
						features that distinguish the	Explain rapping.	Recognise the following styles and
						style: 20th	Recognise the following	any key musical features that
						and 21st Century Orchestral,	styles and any key musical	distinguish the style: 20th and
						Reggae, Soul, R&B, Pop, Folk,	features that distinguish the	21st Century Orchestral, Soul, Pop,
						Jazz, Disco, Musicals, Classical,	style: 20th and 21st	Hip Hop, Jazz: Swing, Rock, Disco,
						Rock,	Century Orchestral, Gospel,	Romantic, Zimbabwean
						Gospel, Romantic, Choral, Funk	Pop, Minimalism, Rock n'	Pop, R&B, Folk, Gospel, Salsa,
						and Electronic Dance Music.	Roll, South African,	Reggae, Musicals and Film Music.
						and Electronic Burice Widsic.	Contemporary Jazz,	Repare, Musicula and Fill Music.
							Reggae, Film Music, Hip Hop,	
							Funk, Romantic and	
							Musicals.	
			<u> </u>	<u> </u>	<u> </u>	<u> </u>		<u> </u>

			l et		le:		I s	
		To sing along	Sing, rap, rhyme, chant	Sing as part of a choir.	Sing as part of a choir.	Rehearse and learn songs from	Rehearse and learn songs	Rehearse and learn songs from
		with a pre-	and use spoken word.	Demonstrate good singing	Sing a widening range of unison	memory and/or with notation.	from memory and/or with	memory and/or with notation.
		recorded	Demonstrate good singing	posture.	songs, of varying styles and	Sing in different time	notation.	Sing a broad range of songs as part
		song and add	posture.	Sing songs from memory	structures.	signatures: 2/4, 3/4 and 4/4.	Sing in 2/4, 3/4, 4/4 and 6/8	of a choir, including those that
		actions.	Sing songs from memory.	and/or from notation.	Demonstrate good singing	Sing as part of a choir with	time.	involve syncopated rhythms,
			Copy back intervals of an	Sing to communicate the	posture.	awareness of size: the larger,	Sing in unison and parts, and	with a good sense of ensemble and
		To sing along	octave and fifth (high,	meaning of the words.	Perform actions confidently and	the thicker and richer the	as part of a smaller group.	performance. This should include
		with the	low).	Sing in unison and	in time to a range of action	musical texture.	Sing 'on pitch' and 'in time'.	observing rhythm, phrasing,
		backing track.	Sing in unison	sometimes in parts, and	songs.	Demonstrate good singing	Sing a second part in a song.	accurate pitching and appropriate
				with more pitching	Sing songs from memory and/or	posture.	Self-correct if lost or out of	style.
				accuracy.	from notation.	Demonstrate vowel sounds,	time.	Continue to sing in parts where
				Understand and follow the	Sing with awareness of following	blended sounds and	Sing expressively, with	appropriate.
				leader or conductor.	the beat.	consonants.	attention to breathing and	Sing in 2/4, 4/4, 3/4, 5/4 and 6/8.
				Add actions to a song.	Sing with attention to clear	Sing 'on pitch' and 'in time'.	phrasing.	Sing with and without an
				Move confidently to a	diction.	Sing expressively, with	Sing expressively, with	accompaniment.
				steady beat.	Sing expressively, with attention	attention to breathing and	attention to dynamics and	Sing syncopated melodic patterns.
				Talk about feelings created	to the meaning of the words.	phrasing.	articulation.	Demonstrate and maintain good
				by the music/song.	Sing in unison.	Sing expressively, with	Develop confidence as a	posture and breath control whilst
<u>.၁</u>	කි			Recognise some band and	Understand and follow the	attention to staccato and	soloist.	singing.
Music	Singing			orchestral instruments.	leader or conductor.	legato.	Talk about the different	Sing expressively, with attention to
Σ	Sir			Describe tempo as fast or	Copy back simple melodic	Talk about the different styles	styles of singing used for	breathing and phrasing.
_				slow.	phrases using the voice.	of singing used for different	different styles of song.	Sing expressively, with attention to
				Join in sections of the song,		styles of song.	Talk confidently about how	dynamics and articulation.
				eg chorus.		Talk about how the songs and	connected you feel to the	Lead a singing rehearsal.
				Begin to understand where		their styles connect to the	music and how it connects in	Talk about the different styles of
				the music fits in the world.		world.	the world.	singing used for the different styles
				Begin to talk about and			Respond to a leader or	of songs sung in this year.
				understand the style of the			conductor.	Discuss with others how connected
				music.				you are to the music and songs,
				Know the meaning of				and how the songs and
				dynamics (loud/quiet) and				styles are connected to the world.
				tempo (fast/slow), and be				,
				able to demonstrate				
				these when singing by				
				responding to (a) the				
				leader's directions and (b)				
				visual symbols (eg				
				crescendo, decrescendo,				
				pause).				
				pause).				

		High and Low	Cyplere ways of		Fundamental Control of the Control o	1	Explore ways of representing	Explore ways of representing high
			Explore ways of	Explore ways of	Explore ways of representing	Explore ways of representing		, , ,
		Explore high	representing high and low	representing high and low	high and low sounds, and long	high and low sounds, and long	high and low sounds, and	and low sounds, and long and short
		and low using	sounds, and long and	sounds, and long and short	and short sounds, using symbols	and short sounds, using	long and short sounds, using	sounds, using symbols and
		voices and	short sounds, using	sounds, using symbols and	and	symbols and	symbols and	any appropriate means of notation.
		sounds of	symbols and	any appropriate means of	any appropriate means of	any appropriate means of	any appropriate means of	Explore standard notation, using
		characters in	any appropriate means of	notation.	notation.	notation.	notation.	dotted semibreves, dotted minims,
		the songs.	notation.	Explore standard notation,	Explore standard notation, using	Explore standard notation,	Explore standard notation,	minims, triplet crotchets,
		Listen to	If appropriate: explore	using crotchets, quavers,	minims, semibreves, dotted	using semibreves, minims,	using minims, dotted	dotted crotchets, crotchets, dotted
		high-pitched	standard notation, using	minims and semibreves,	crotchets, crotchets, quavers	dotted crotchets, crotchets,	crotchets, crotchets, quavers	quavers, quavers and semiquavers,
		and low-	crotchets, quavers and	and simple	and	quavers and	and semiquavers, and	and simple combinations
		pitched	minims, and simple	combinations of:	semiquavers, and simple	semiquavers, and simple	simple combinations of:	of:
		sounds on a	combinations of:	C, D, E, F, G, A, B	combinations of:	combinations of:	C, D, E, F, G, A, B	C, D, E, F, G, A, B
		glockenspiel.	C, D, E, F, G	G, A, B, C, D, E, F♯	C, D, E, F, G, A, B	C, D, E, F, G, A, B	F, G, A, B b , C, D, E	F, G, A, B ♭ , C, D, E
			F, G, A	F, G, A, B b , C, D, E	F, G, A, B b , C	F, G, A, B b , C	G, A, B, C, D, E, F♯	F, G, A b , B b , C, D, E b
			G, B, D	A, B, C, D, E	G, A, B, C, D, E	G, A, B, C, D, E, F♯	C, G, A b , B b	G, A, B ♭ , C, D, E, F
			D, E, F#, G, A		E, F#, G#, A, B	D, E, F#, G, A, B, C	G, G♯, A, B♭, C	G, A, B, C, D, E, F#
			D, A, C	Identify hand signals as	Read and respond to	Read and respond to	D, E, F, G, A, B, C	D, E, F, G, A
				notation, and recognise	semibreves, minims, crotchets	semibreves, minims, dotted	E b , F, G, A b , B b , C, D b	D, E, F♯, A, B, C♯
				music notation on a stave	and paired quavers.	crotchets, crotchets, quavers	Identify:	E, F#, G, G#, A, B, C, C#
				of five lines.	Identify:	and semiquavers.	• Stave	E b , F, G, A b , B b , C, D
C)I	u				Stave     Treble clef	Identify: • Stave	• Treble clef	Identify:
Si	ıtio				Time signature	Treble clef	Time signature	• Stave
Music	Notation				Lines and spaces on the stave	Time signature	Read and respond to minims,	• Treble clef
<b>~</b> I	Z				Identify and understand the	Identify and understand the	crotchets, quavers, dotted	Time signature
					differences between crotchets	differences between minims,	quavers and semiquavers. Recognise how notes are	Read and respond to minims, crotchets, quavers, dotted quavers
					and paired quavers.	crotchets, paired quavers and	grouped when notated.	and semiguavers.
					Apply spoken word to rhythms,	rests.	Identify the stave and	Recognise how notes are grouped
					understanding how to link each	Read and perform pitch	symbols on the stave (such	when notated.
					syllable to one musical note.	notation within a range.	as the treble clef), the name	Identify the stave and symbols on
					symbole to one musical mote.	Follow and perform simple	of the notes on lines	the stave (such as the treble clef),
						rhythmic scores to a steady	and in spaces, barlines, a flat	the name of the notes on
						beat: maintain individual parts	sign and a sharp sign.	lines and in spaces, barlines, a flat
						accurately	Further understand the	sign and a sharp sign.
						within the rhythmic texture,	differences between	Sign and a snarp sign.
						achieving a sense of ensemble	semibreves, minims,	
						demesting a sense or ensemble	crotchets and crotchet rests,	
							paired quavers and	
							semiguavers.	
							Understand the differences	
							between 2/4, 3/4 and 4/4	
							time signatures.	
							Read and perform pitch	
							notation within an octave	
							(eg C–C'/do–do)	
						l	(08 0 0/40 40)	

	Curredian Flogression Map Masic and Arc									
		Invent a	Explore improvisation	Explore improvisation	Explore improvisation within a	Explore improvisation within a	Explore improvisation within	Explore improvisation within a		
		pattern to	within a major and minor	within a major scale using	major scale using the notes:	major scale using the notes:	a major scale, using the	major scale, using the notes:		
		go with a	scale using the notes:	the notes:	C, D, E	C, D, E	notes:	C, D, E, F, G		
		song	C, D, E	C, D, E	C, D, E, F, G	C, D, E, G, A	C, D, E b , F, G	G, A, B ♭ , C, D		
		using one	D, E, A	C, G, A	C, D, E, G, A	C, D, E, F, G	C, D, E, F, G	G, A, B, C, D		
		note.	F, G, A	G, A, B	G, A, B	D, E, F♯, A, B	C, D, E, G, A	F, G, A, C, D		
		Use the	D, F, G	F, G, A	G, A, B, D, E	D, E, F, G, A	F, G, A, B ♭ , C	Improvise over a groove,		
		starting	Improvise simple vocal	Work with a partner and in	G, A, B, C, D	Improvise on a limited range of	D, E, F, G, A	responding to the beat, creating a		
		note to	patterns using 'Question	the class to improvise	F, G, A	pitches on the instrument you	Improvise over a simple	satisfying melodic shape with		
		explore	and Answer' phrases.	simple 'Question and	F, G, A, C, D	are now learning, making use	groove, responding to the	varied		
		melodic	Understand the	Answer' phrases, to be	Become more skilled in	of	beat and creating a satisfying	dynamics and articulation.		
		patterns	difference between	sung and played on	improvising (using voices, tuned	musical features, including	melodic shape.			
	<b>50</b>	using one or	creating a rhythm pattern	untuned percussion,	and untuned percussion, and	smooth (legato) and detached	Experiment with using a			
	sin	two	and a pitch pattern.	creating a musical	instruments	(staccato) articulation.	wider range of dynamics,			
(3)	eating: Improvising	notes.		conversation.	played in whole-	Improvise over a simple chord	including very loud			
Music		Use the			class/group/individual/instrume	progression.	(fortissimo), very quiet			
ฮ		starting			ntal teaching), inventing short	Improvise over a groove.	(pianissimo), moderately			
2		note to			'on-the-spot'		loud (mezzo forte) and			
	eat	explore			responses using a limited note-		moderately quiet (mezzo			
	ပ်	melodic			range.		piano).			
		patterns			Compose over a simple groove.		. ,			
		using one or			Compose over a drone.					
		two			Structure musical ideas (eg using					
		notes.			echo or 'Question and Answer'					
					phrases) to create music that has					
					a beginning, middle and end					
				l			l			

	Curriculum Progression Map – Music and Art								
		Find the pulse	Explore and create	Explore and create graphic	Create music and/or sound	Combine known rhythmic	Create music in response to	Plan and compose an 8 or 16-beat	
		by copying a	graphic scores:	scores:	effects in response to music and	notation with letter names, to	music and video stimulus.	melodic phrase, using the	
		character in a	Create musical sound	Create musical sound	video stimulus.	create short, pentatonic	Use music technology, if	pentatonic scale (eg C, D, E, G, A),	
		nursery	effects and short	effects and short	Use music technology, if	phrases using a	available, to capture, change	and incorporate rhythmic variety	
		rhyme,	sequences of sounds in	sequences of sounds in	available, to capture, change and	limited range of five pitches,	and combine sounds.	and interest. Play this melody on	
		imagining a	response to music and	response to music and	combine sounds.	suitable for the instruments	Start to use structures within	available tuned percussion	
		similar	video	video	Compose over a simple chord	being learnt.	compositions, eg	and/or orchestral instruments.	
		character or	stimulus.	stimulus.	progression.	Compose over a simple chord	introduction, multiple verse	Notate this melody.	
		object and	Create a story, choosing	Use graphic symbols, dot	Compose over a simple groove.	progression.	and chorus sections, AB	Either of these melodies can be	
		finding	and playing classroom	notation and stick	Compose over a drone.	Compose over a groove.	form or ABA form (ternary	enhanced with rhythmic or simple	
		different	instruments and/or	notation, as appropriate, to	Start to use simple structures	Create music in response to	form).	chordal accompaniment.	
		ways to keep	soundmakers.	keep a record of	within compositions, eg	music and video stimulus.	Use chords to compose	Create a simple chord progression.	
		the	Recognise how graphic	composed pieces.	introduction, verse, chorus or AB	Use music technology, if	music to evoke a specific	Compose a ternary (ABA form)	
		pulse.	notation can represent	Create a story, choosing	form.	available, to capture, change	atmosphere, mood or	piece; use available music	
		Copycat	created sounds. Explore	and playing classroom	Use simple dynamics.	and combine sounds.	environment.	software/apps to create and record	
		Rhythm	and invent your	instruments.	Compose song accompaniments	Start to use simple structures	Use simple dynamics.	it,	
		Copy basic	own symbols.	Create and perform your	on tuned and untuned	within compositions, eg	Use rhythmic variety.	discussing how musical contrasts	
		rhythm	Use music technology, if	own rhythm patterns with	percussion, using known	introduction, verse, chorus or	Compose song	are achieved.	
		patterns of	available, to capture,	stick notation, including	rhythms and	AB form.	accompaniments, perhaps	Create music in response to music	
		single words,	change and combine	crotchets, quavers and	note values.	Use simple dynamics.	using basic chords.	and video stimulus.	
		building to	sounds	minims.	Create a simple melody using	Compose song	Use a wider range of	Use music technology, if available,	
	ng	short phrases		Use music technology, if	crotchets, minims and perhaps	accompaniments on tuned and	dynamics, including	to capture, change and combine	
	isoc	from the		available, to capture,	paired quavers:	untuned percussion, using	fortissimo (very loud),	sounds.	
<u>.:</u>	Ē	song/s. Create Your		change and combine sounds.	C, D C, D, E	known rhythms and note values.	pianissimo (very quiet), mezzo forte	Start to use structures within compositions, eg introduction,	
Music	8	Own Sounds		Sourius.	C, D, E, G	Create a melody using	(moderately loud) and mezzo	multiple verse and chorus sections,	
≥	ing	Invent a			C, D, E, G, A	crotchets, minims, quavers and	piano (moderately quiet).	AB form or ABA form (ternary	
	Creating: Composing	pattern using			Start and end on the note C	their rests. Use a pentatonic	Use full scales in different	form).	
		one pitched			(Pentatonic on C)	scale:	keys.	Use simple dynamics.	
		note, keep			C, D	C, D	Understand how chord triads	Use rhythmic variety.	
		the pulse			C, D, E	C, D, E	are formed and play them on	Compose song accompaniments,	
		throughout			C, D, E, F	C, D, E, G	tuned percussion, melodic	perhaps using basic chords.	
		with a single			C, D, E, F, G	C, D, E, G, A	instruments	Use a wider range of dynamics,	
		note and			Start and end on the note C (C	Start and end on the note C	or keyboards. Perform	including fortissimo (very loud),	
		begin to			major)	(Pentatonic on C)	simple, chordal	pianissimo (very quiet), mezzo	
		create simple			F, G	C, D	accompaniments.	forte (moderately loud) and mezzo	
		2-note			F, G, A	C, D, E	Create a melody using	piano (moderately quiet).	
		patterns to			F, G, A, B b	C, D, E, F	crotchets, quavers and	Use full scales in different keys.	
		accompany			F, G, A, B b , C	C, D, E, F, G	minims, and perhaps	Create a melody using crotchets,	
		the song.			Start and end on the note F (F	Start and end on the note C (C	semibreves and	quavers and minims, and perhaps	
		Adding a 2-			major)	major)	semiquavers,	semibreves and semiquavers,	
		note melody			G, A	А, В	plus all equivalent rests. Use	and all equivalent rests. Use a	
		to the rhythm			G, A, B	A, B, C	a pentatonic and a full scale.	pentatonic and a full scale. Use	
		of the words.			G, A, B, D	A, B, C, D	Use major and minor	major and minor tonality:	
		Playing with			G, A, B, D, E	A, B, C, D, E	tonality:	C, D	
		two pitched			Start and end on the note G	Start and end on the note A (A	F, G	C, D, E	
		notes to			(Pentatonic on G)	minor)	F, G, A	C, D, E, F	
		invent			,	D, E	F, G, A, B ♭	C, D, E, F, G	
		musical				D, E, F	F, G, A, B ♭ , C	Start and end on the note C (C	
		patterns.				D, E, F, G		major)	

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			D, E, F, G, A	Start and end on the note F	G, A
			Start and end on the note D (D	(F major)	G, A, B
			minor)	G, A	G, A, B, D
			G, A	G, A, B	G, A, B, D, E
			G, A, B	G, A, B, C	Start and end on the note G
			G, A, B, D	G, A, B, C, D	(Pentatonic on G)
			G, A, B, D, E	Start and end on the note G	D, E
			Start and end on the note G	(G major)	D, E, F
			(Pentatonic on G)	G, A	D, E, F, G
				G, A, B	D, E, F, G, A
				G, A, B, D	Start and end on the note D (D
				G, A, B, D, E	minor)
				Start and end on the note G	F, G
				(Pentatonic on G)	F, G, A
				D, E	F, G, A, C
				D, E, F	F, G, A, C, D
				D, E, F, G	Start and end on the note F
				D, E, F, G, A	(Pentatonic on F)
				Start and end on the note D	F, G
				(D minor)	F, G, A b
				Eb,F	F, G, A b , B b
				E♭, F, G	F, G, A b , B b , C
				E b , F, G, B b	Start and end on the note F (F
				E b , F, G, B b , C	minor)
				Start and end on the note E	
				b (E b major)	
				V (L V major)	

		D - (	Fit		Destination of the second state of the second			6
		Perform any	Enjoy and have fun	Practise, rehearse and	Practise, rehearse and share a	Rehearse and enjoy the	Create, rehearse and present	Create, rehearse and present a
		of the nursery	performing.	share a song that has been	song that has been learned in	opportunity to share what has	a holistic performance for a	holistic performance for a specific
		rhymes by	Choose a song/songs to	learned in the lesson, from	the lesson, from memory or with	been learned in the lessons.	specific purpose, for a	event, for an unknown
		singing and	perform to a well-known	memory or with	notation, and with confidence.	Perform, with confidence, a	friendly but	audience.
		adding	audience.	notation, and with	Play and perform melodies	song from memory or using	unknown audience.	Perform a range of songs as a choir
		actions or	Prepare a song to	confidence.	following staff notation, using a	notation.	Perhaps perform in smaller	in school assemblies, school
		dance.	perform.	Decide on any actions,	small range, as a whole class or	Play and perform melodies	groups, as well as the whole	performance opportunities and
		Perform any	Communicate the	instrumental	in	following staff notation, using a	class.	to a wider audience.
		nursery	meaning of the song.	parts/improvisatory	small groups.	small range, as a whole class or	Perform a range of	Create, rehearse and present a
		rhymes or	Add actions to the song.	ideas/composed passages	Include any actions, instrumental	in	repertoire pieces and	holistic performance, with a
		songs adding	Play some simple	to be practised	parts/improvisatory	small groups.	arrangements combining	detailed understanding of the
		a simple	instrumental parts.	and included in the	ideas/composed passages within	Include instrumental	acoustic instruments, to	musical,
		instrumental		performance.	the	parts/improvisatory	form	cultural and historical contexts.
		part.		Talk about what the song	rehearsal and in the	sections/composed passages	mixed ensembles, including a	Perform from memory or with
		Record the		means and why it was	performance.	within the rehearsal and	school orchestra.	notation.
		performance		chosen to share.	Talk about what the song means	performance.	Perform from memory or	Understand the value of
		to talk about.		Talk about the difference	and why it was chosen to share.	Explain why the song was	with notation, with	choreographing any aspect of a
				between rehearsing a song	Reflect on feelings about sharing	chosen, including its composer	confidence and accuracy.	performance.
				and performing it	and performing, eg excitement,	and the historical and cultural	Include instrumental	A student or a group of students
					nerves, enjoyment.	context of	parts/improvisatory	rehearse and lead parts of the
						the song.	sections/composed passages	performance.
.01	ing					Communicate the meaning of	within the rehearsal and	Understand the importance of the
<u>is</u>	Ē					the words and articulate them	performance.	performing space and how to use
Music	Performing					clearly.	Explain why the song was	it.
	Pe					Use the structure of the song	chosen, including its	Record the performance and
						to communicate its mood and	composer and the historical	compare it to a previous
						meaning in the performance.	and cultural context of	performance.
						Talk about what the rehearsal	the song.	Collect feedback from the audience
						and performance has taught	A student leads part of the	and reflect how the audience
						the student.	rehearsal and part of the	believed in the performance.
						Understand how the individual	performance.	Discuss how the performance
						fits within the larger group	Record the performance and	might change if it was repeated in a
						ensemble.	compare it to a previous	larger/smaller performance
						Reflect on the performance	performance; explain how	
						and how well it suited the	well the	space.
						occasion.	performance communicated	
						Discuss and respond to any	the mood of each piece.	
						feedback; consider how future	Discuss and talk musically	
						performances might be	about the strengths and	
						different	weaknesses of a	
							performance.	
							Collect feedback from the	
							audience and reflect how	
							future performances might	
							be different.	
		·	·					

		Musical	Use body percussion,	Use body percussion,	Use body percussion,	Use body percussion,	Use body percussion,	Use body percussion, instruments
		Activities that	instruments and voices.	instruments and voices.	instruments and voices.	instruments and voices.	instruments and voices.	and voices.
		embed pulse,	In the key centres of: C	In the key centres of: C	In the key centres of: C major, F	In the key centres of: C major,	In the key centres of: C	In the key centres of: C major, G
		rhythm and	major, F major, G major	major, G major and A	major, G major and A minor.	F major, G major and A minor.	major, G major, D major, F	major, D major, A minor and D
		pitch, explore	and A minor.	minor.	In the time signatures of: 2/4,	In the time signatures of: 2/4,	major and A minor.	minor.
		voices and	Find and keep a steady	Find and keep a steady	3/4 and 4/4.	3/4 and 4/4.	In the time signatures of:	In the time signatures of: 2/4, 3/4,
		classroom	beat together.	beat.	Find and keep a steady beat.	Find and keep a steady beat.	2/4, 3/4, 4/4, 5/4 and 6/8.	4/4, 5/4 and 6/8.
		instruments.	Understand the	Copy back simple rhythmic	Copy back and improvise simple	Listen and copy rhythmic	Find and keep a steady beat.	Find and keep a steady beat.
	<u>.</u> 2		difference between	patterns using long and	rhythmic patterns using minims,	patterns made of semibreves,	Listen and copy rhythmic	Listen and copy rhythmic patterns
	Musicianship: Understanding Music		creating a rhythm pattern	short.	crotchets, quavers and their	minims, dotted crotchets,	patterns made of dotted	made of minims, dotted crotchets,
ပျ	di dia		and a pitch pattern.	Copy back simple melodic	rests.	crotchets,	minims, minims, dotted	crotchets, dotted quavers,
Music	ans		Copy back simple	patterns using high and	Copy back and improvise simple	quavers, semiquavers and their	crotchets, crotchets,	triplet quavers, quavers,
₹ S	sici tan		rhythmic patterns using	low.	melodic patterns using the	rests, by ear or from notation.	dotted quavers, triplet	semiquavers and their rests, by ear
	Mus		long and short.	Complete vocal warm-ups	notes:	Copy back melodic patterns	quavers, quavers,	or from notation.
	_ pu		Copy back simple melodic	with a copy back option to	C, D, E	using the notes:	semiquavers and their rests,	Copy back melodic patterns using
			patterns using high and	use Solfa.	G, A, B	C, D, E	by ear or from notation.	the notes:
			low.	Sing short phrases	F, G, A	C, D, E, G, A	Copy back melodic patterns	D, E, F, G, A
			Complete vocal warm-ups	independently	A, B, C	G, A, B	using the notes:	C, D, E, F, G, A, B
			with a copy back option			G, A, B, D, E	C, D, E	G, A, B, C, D, E, F♯
			to use Solfa			F, G, A	C, D, E, F, G, A, B	D, E, F♯, G, A, B, C♯
						A, B, C, D, E, F, G	D, E, F♯, G, A	A, B, C, D, E, F, G
							A, B, C, D, E, F♯, G	
							F, G, A, B ♭ , C, D, E	
							G, A, B, C, D, E, F♯	

Art & Design		Recep tion	<u>Year 1</u>	Year 2	Year 3	<u>Year 4</u>	<u>Year 5</u>	<u>Year 6</u>
Art & Design	<u>Artist/illustrator/craftsperson/Architect Study</u>	Know the names of famous artists. Begin to identify features of their work.  Ask questions about a piece of art.	Know the names of famous artists and identify key features of their work.  Ask questions about a piece of art.	Recognise the styles of artists, craft makers or designers and use this to inform their own work.  Talk about the similarities and differences between different artists, craft makers or designers.	Discuss the styles of artists, craft makers or designers and use this to inform their own work.  Begin to understand the historical and/or cultural significance of a chosen artist /art form.  Compare ideas, methods and approaches in their own and others' work, e.g. talk about the features they like in a piece of art work.	Discuss and analyse the styles of artists, craft makers or designers and use this to inform their own work.  Understand the historical and / or cultural significance of the work of a chosen artist / art form.  Compare ideas, methods and approaches in their own and others' work, e.g. talk about the features they like and the changes they would make to a piece of art work.	Critically analyse the styles of artists, craft makers or designers and use this to inform their own work.  Understand how a chosen artist or art form has contributed to the culture and / or history of a specific nation.  Use appropriate language when comparing ideas, methods and approaches in their own and others' work.  Describe what they think and feel about their own and others' work and how this might influence their designs.	Critically analyse the styles of a range of artists, craft makers or designers and use this to inform their own work.  Explain how a chosen artist or art form has contributed to the culture and /or history of a specific nation.  Use language specific to a range of techniques to identify effective and ineffective features and use this to inform and evaluate their own work.

			1		ulli Progression iviap – iviu		T	I
		ELG:	Explore and record	Develop and record	Choose their own starting	Investigate different	Investigate a range of	Independently investigate a
		Creating	their own ideas	their ideas through	point from a range of ideas	starting points for their	starting points for their	range of starting points for
		with	through painting,	painting, drawing,	e.g. a visit to an art gallery,	work, and choose which	work, and choose which	their work, and confidently
		Materials	drawing, sculpture, in	sculpture in response	an artefact, digital images,	idea to develop further.	idea to develop further.	develop their ideas further.
		ELG: Fine	response to first hand	to first hand	experiences.			
		Motor	observations, e.g.	observations, e.g. real			Use creative thinking to	Are confident to work
		Skills:	real objects, pictures,	objects, photographs,	Show confidence and	Use creative thinking to	adapt an initial idea,	creatively, adapting ideas,
	υl	Draw and	artefacts, and	artefacts, and	independence when	begin to adapt an initial	e.g. experiment with	and taking risks when
	בַּ	paint using	experiences.	experiences.	working creatively e.g. with	idea, e.g. experiment with	alternative colour	choosing tools, materials and
	ם	a range of			a range of media on	alternative colour palette.	palette.	media.
	5	materials,	Talk about their ideas	Talk about and answer	different scales.			
	Š	tools and	and the choices they	questions about the		Use learnt techniques in	Use their knowledge of	Use their knowledge of
	3D Sculpture		have made, e.g.	starting point, and	Beginning to use learnt	drawing, painting,	drawing, painting,	drawing, painting, sculpture
		techniques	chosen tools, media,	choices they have	techniques in drawing,	sculpture and other art,	sculpture and other art,	and other art, craft and
	au		materials.	made, e.g. chosen	painting, sculpture and	craft and design in	craft and design	design techniques,
	20	Experimen		tools, media,	other art, craft and design	different contexts and	techniques to work	imaginatively to create their
	遺	t with	Beginning to work	materials.	in different contexts, e.g.	with a variety of	creatively e.g. adapting	own style, e.g. use spray
	Printing and	colour,	creatively e.g. with a		work on different scales	materials, e.g. use	the style of an artist to	paint on canvas.
		design,	range of media on	Show confidence in	both independently and	knowledge of weaving to	create their own	5 1 11 1
gu	<u>ia</u>	texture,	different scales.	working creatively e.g.	collaboratively.	create a willow sculpture.	effect.	Develop their own style when
.iS	e de	form and	B	with a range of media	,			working with a wide range of
Art & Design	Digital Media,	function.	Begin to use drawing,	on different scales.	Demonstrate control of	Demonstrate control of a	Are confident when	tools and materials, e.g.
્ૐ	tal		painting, sculpture	6 6 1 11	chosen tools and materials	range of tools and	working with a wide	working into prints using their
せ	<u>ig</u>		and other art, craft	Confidently use	to create a desired effect,	materials to create	range of tools and	own choice of media such as
⋖I	م		and design techniques to explore the use of	drawing, painting,	e.g. carve a design into a	desired effects, e.g. when	materials to create	pens, ballpoint pens, paints.
	Collage,		line, texture, colour,	sculpture and other	printing block.	drawing use different grades of pencil to create	different effects, e.g.	
	<u> </u>		shape to create	art, craft and design techniques to explore		variations in tone.	use a graphics package	
	ပ္ပါ		different effects, e.g.	the use of line,		variations in tone.	to manipulate an image	
			to apply acrylic paint	texture, colour, shape			by applying a filter	
	ΞÏ		thickly to add	to create different				
			texture.	effects, e.g. cross				
	aj		texture.					
			Begin to demonstrate	hatching with felt tip				
	Drawing, Painting,		control of given tools	pens.				
	× ×		and materials to	Begin to demonstrate				
	Original		create a desired	control of tools and				
			effect, e.g. change	materials of their				
			the size of brushes in	choice to create a				
			a simple graphics	desired effect, e.g.				
			package.	select, cut and shape				
			pacitage.	faux fur fabric for a				
				tiger hand puppet.				
				lige. Halla pappet.				
							<u> </u>	

#### **Curriculum Progression Map - Music and Art**

			Carrica	ann rogicssion map ima	isic and Arc		
<u>Art &amp; Design</u>	<u>Using Sketchbooks</u>	Recognise that ideas can be expressed in art work.  Experiment with an open mind.  Begin to experiment with ideas using a sketchbook.	Begin to experiment with ideas using a sketchbook.  Recognise the styles of artists, craft makers or designers and use this to inform their own work.  Talk about the similarities and differences between different artists, craft makers or designers.  Confidently use drawing, painting, sculpture and other art, craft and design techniques to explore the use of line, texture, colour, shape to create different effects, e.g. cross hatching with felt tip pens.  Begin to experiment with ideas using a sketchbook.	Begin to record their thoughts and experiences in a sketch book  Explain the reasons for their ideas, and discuss and answer questions about how their ideas have developed.  Develop and record their ideas through painting, drawing, sculpture in response to first hand observations, e.g. real objects, photographs, artefacts, and experiences.  Talk about and answer questions about the starting point, and choices they have made, e.g. chosen tools, media, materials.  Discuss the styles of artists, craft makers or designers and use this to inform their own work.  Begin to understand the historical and/or cultural significance of a chosen artist /art form  Compare ideas, methods and approaches in their own and others' work, e.g. talk about the features they like in a piece of art work.  Use sketch book to adapt their work as their ideas develop, and discuss this with others.	Investigate different starting points for their work, and choose which idea to develop further.  Record their thoughts and experiences in a sketch book, and begin to annotate these.  Explain how they are developing their ideas as they work, and are beginning to use language appropriate to the chosen style of art.  Discuss and analyse the styles of artists, craft makers or designers and use this to inform their own work.  Understand the historical and / or cultural significance of the work of a chosen artist / art form.  Compare ideas, methods and approaches in their own and others' work, e.g. talk about the features they like and the changes they would make to a piece of art work.  Use sketch book to adapt their work as their ideas develop; make annotations in their books to describe how they might develop their work further.	Investigate a range of starting points for their work, and choose which idea to develop further.  Record their thoughts and experiences in a sketch book and annotate these in order to aid the development of their ideas.  Explain how they are developing their ideas as they work, and use language appropriate to the chosen art form.  Critically analyse the styles of artists, craft makers or designers and use this to inform their own work.  Understand how a chosen artist or art form has contributed to the culture and / or history of a specific nation.  Use appropriate language when comparing ideas, methods and approaches in their own and others' work.  Describe what they think and feel about their own and others' work and how this might influence their designs.  Use sketch book to evaluate and adapt their work as their ideas.	Independently range of startitheir work, and develop their texperiences in and review an ideas as their Explain how the developing the work, and use appropriate to form.  Critically analyartists, craft in designers and inform their or Work creative ideas, and tak choosing tools media.  Confidently us appropriate to form, to help their ideas. Us specific to a ratechniques to effective and features and usinform and eviework.  Use sketch book critically evaluates and usinform and eviework.
				with others.	further.		

Independently investigate a arting points for and confidently eir ideas further.

books to show their

thoughts and s in a sketch book and revisit these eir work develops.

they are their ideas as they ise language to the chosen art

nalyse the styles of makers or nd use this to own work. ively, adapting taking risks when ols, materials and

use language to the chosen art lp them to explain Use language range of to identify nd ineffective l use this to evaluate their own

book to adapt and aluate their work as develop. reflect their luations and nt of ideas.

Curriculum	<b>Progression</b>	Map -	Music and Art

			ongoing evaluations and how they might develop their work further.	