



Stepping Stone Primary School



Music Progression Map

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Listening and Appraising	<ul style="list-style-type: none"> • Can they form an opinion to express how they feel about a piece of music? • Can they recognise repeated patterns? • Can they tell the difference between a fast and slow tempo, loud and quiet, and high and low sounds? • Can they hear the pulse in a piece music? • Can they tell the difference between loud and quiet sounds? • Can they describe how sounds are made and changed? • Can they respond to different moods in music and say how a piece of music makes them feel? 	<ul style="list-style-type: none"> • Can they identify particular features when listening to music? • Can they begin to associate sounds they hear with instruments? • Can they independently identify the pulse in a piece of music and tap along? • Can they listen carefully to recall short rhythmic patterns? • Can they begin to recognise changes in timbre, dynamics and pitch? • Are they able to recognise and name different instruments by sight? • Can they evaluate and improve their own work and give reasons? 	<ul style="list-style-type: none"> • Can they use musical words (pitch, duration, dynamics, tempo) to describe and give their opinion on a piece of music? • Can they evaluate and improve their work, explaining how it has improved using a success criterion? • Do they know that music can be played or listened to for a variety of purposes (including different cultures and periods in history)? • Are they able to recognise a range of instruments by ear? • Can they internalise the pulse in a piece of music? • Can they identify the features within a piece of music? 	<ul style="list-style-type: none"> • Can they explain why silence is used in a piece of music and say what effect it has? • Can they start to identify the character of a piece of music? • Can they describe and identify the different purposes of music? • Can they use musical words (pitch, duration, timbre, dynamics, tempo) to describe a piece of music and composition? 	<ul style="list-style-type: none"> • Can they describe, compare and evaluate music using musical vocabulary? • Can they suggest improvements to their own or others' work? • Can they choose the most appropriate tempo for a piece of music? • Can they identify and begin to evaluate the features within different pieces of music? • Can they contrast the work of established composers and show preferences? 	<ul style="list-style-type: none"> • Can they refine and improve their work? • Can they evaluate how the venue, occasion and purpose affects the way a piece of music is created? • Can they compare and contrast the impact that different composers from different times will have had on the people of the time? • Can they analyse features within different pieces of music?

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Singing	<ul style="list-style-type: none"> • Sing simple songs, chants, and rhymes from memory. • Sing collectively and at the same pitch. • Start with a very small range > mi so (3rd) > slightly wider range. Include pentatonic songs. • Pupils sing a wide range of call and response songs to control vocal pitch and to match the pitch they hear with accuracy. • Respond to simple visual directions and counting in. 	<ul style="list-style-type: none"> • Sing songs regularly with a pitch range of do-so (5th) with increasing vocal control. • Sing songs with a small pitch range, pitching accurately. • Know the meaning of dynamics and tempo. • be able to demonstrate these when singing by responding to the music leader's directions and visual symbols (e.g., crescendo, decrescendo, pause). 	<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. • 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 for getting louder (crescendo) and quieter (decrescendo). • Sing rounds and partner songs in different time signatures (2, 3 and 4 time) • 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. • 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 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 and to a wider audience.
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Composing

- Improvise simple vocal chants, using question and answer phrases.
- Create musical sound effects and short sequences of sounds in response to stimuli. Combine to make a story, choosing and playing classroom 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. Pupils explore and invent own symbols.

- 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.

Improvise

- Become more skilled in improvising (in a range of contexts) inventing short 'on-the spot' responses using a limited note-range.
- Structure musical ideas (e.g., using echo or question and answer phrases) to create music that has a beginning, middle and end. Pupils should compose in response to different stimuli, e.g., stories, verse, images (paintings and photographs) and musical sources.

Compose

- Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi).
- Compose song accompaniments on untuned percussion using known rhythms and note values

Improvise

- Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato).
- Begin to make compositional decisions about the overall structure of improvisations. Continue this process in the composition tasks below.

Compose

- Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions.
- Arrange individual notation cards of known note values (i.e., minim, crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars.

Improvise

- Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments.
- Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano). Continue this process in the composition tasks below.

Compose

- Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment.
- Working in pairs, compose a short ternary piece.

Improvise

- Extend improvisation skills through working in small groups to:
- Create music with multiple sections that include repetition and contrast.
 - Use chord changes as part of an improvised sequence.
 - Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.

Compose

- Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g., C, D, E, G, A) and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody.

				<ul style="list-style-type: none"> • Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip. • Introduce major and minor chords. • Include instruments played in whole class/group/individual teaching to expand the scope and range of the sound palette available for composition work. • Capture and record creative ideas using any of: <ul style="list-style-type: none"> o graphic symbols o rhythm notation and time signatures o staff notation o technology 	<ul style="list-style-type: none"> • Use chords to compose music to evoke a specific atmosphere, mood or environment. For example, La Mer by Debussy and The River Flows In You by Yiruma • Both evoke images of water. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book. • Capture and record creative ideas using any of: <ul style="list-style-type: none"> o graphic symbols o rhythm notation and time signatures o staff notation o technology. 	<ul style="list-style-type: none"> • Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. • Either of these melodies can be enhanced with rhythmic or chordal accompaniment. • Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.
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Musicianship/
Performing

<p>Pulse/Beat</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 and classroom percussion playing repeated rhythm patterns (ostinati) and short, pitched patterns on tuned instruments to maintain a steady beat. • Respond to the pulse in recorded/live music through movement and dance. <p>Rhythm</p> <ul style="list-style-type: none"> • Perform short copycat rhythm patterns accurately, led by the teacher. • Perform short repeating rhythm patterns (ostinati) while 	<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 by tapping or clapping and recognising tempo as well as changes in tempo. • Walk in time to the beat of a piece of music or song. Know the difference between left and right to support coordination and shared movement with others. • Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats. • Identify the beat groupings in familiar music that they sing regularly and listen to. <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. 	<p>Instrumental Performance</p> <ul style="list-style-type: none"> • Develop facility in playing tuned percussion or a melodic instrument such as violin or 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 (e.g., trios and quartets). • 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>Instrumental Performance</p> <ul style="list-style-type: none"> • Develop facility in the basic skills of a selected musical instrument over a sustained learning period. This can be achieved through working closely with your local Music Education Hub who can provide whole-class instrumental teaching programmes. • 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 quavers, and rests. 	<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. • Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra. • Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies. 	<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, very quiet, moderately loud and moderately quiet. • Accompany this same melody, and others, using block chords or a bass line. This could be done using keyboards, tuned percussion or tablets, or demonstrated at the board using an online keyboard. • Engage with others through ensemble playing (e.g., school orchestra, band, mixed ensemble) with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line.
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	<p>keeping in time with a steady beat.</p> <ul style="list-style-type: none"> • 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 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 	<ul style="list-style-type: none"> • 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>Pitch</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. The melody could be played on a piano, acoustic instrument or backing track. • Sing short phrases independently within a singing game or short song. • Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g., stand up/sit 	<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. • Crotchets, Paired quavers, Minims, Fast (allegro), slow (adagio), Stave, lines and spaces, clef, reading dot notation - do-me Range of a 3rd, Loud (forte), Quiet (piano) 	<ul style="list-style-type: none"> • 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. • Crotchets, Paired quavers, Minims, Rests, getting faster (accelerando), getting slower (rallentando), Fast (allegro), slow (adagio), Stave, lines and spaces, clef, reading dot notation - do-me Range of a 3rd, Loud (forte), Quiet (piano), Getting louder (crescendo), Getting softer (decrescendo) 	<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. • Crotchets, Paired quavers, Minims, Rests, Semibreves, Semiquavers, Time signatures 2/4, 3/4 and 4/4, getting faster (accelerando), getting slower (rallentando), Fast (allegro), slow (adagio), Stave, lines and spaces, clef, reading dot notation - do-me Range of a 3rd, Loud (forte), Quiet (piano), Getting louder 	<p>Reading Notation</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 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
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		<p>down, hands high/hands low).</p> <ul style="list-style-type: none">• Recognise dot notation and match it to 3-note tunes played on tuned percussion.			<p>(crescendo), Getting softer (decrescendo).</p>	
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