

Newman Catholic Collegiate Music Skills and Knowledge Progression Map EYFS /KS1 / KS2 / KS3 year 7



National Curriculum Content		EYFS: The Early Years skills for music are taken from the Early Learning Goals in the EYFS statutory framework and the Development Matters age ranges for Three and Four-Year-Olds and Reception and encompass the following areas of learning: Communication and Language Physical Development Expressive Arts and Design		KEY STAGE 1 Pupils should be taught to: Use their voices expressively and creatively by singing songs and speaking chants and rhymes. • Play tuned and un-tuned 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. • Use technology to support learning where appropriate.		KEY STAGE 2 Pupils should be taught to: • Sing and play musically with increasing confidence and control. • Develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory. • 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. • Use technology to support learning where appropriate.		KEY STAGE 3 Pupils should be taught to: • play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression • improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions • use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions • identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices • listen with increasing discrimination to a wide range of music from great composers and musicians • Develop a deepening understanding of the music that they perform and to which they listen, and its history.		
		Nursery	Reception	Year 1:	Year 2:	Year 3:	Year 4:	Year 5:	Year 6:	Year 7
Technical	Singing	Sing a large repertoire of songs from memory Sing the pitch of a tone sung by another person ('single pitch match'). Sing the melodic shape (moving melody, such as up and down, down and up) of familiar songs.	Sing a large repertoire of songs from memory Match, by singing, the pitches of two tones (minor third) sung by another person. Sing the melodic shape of songs that are more complex.	Follow gestures to start and stop 3-5 pitches Unison singing Echo singing in 2 large groups Confident singers invited to solo. Sing quietly and loudly.	5-8 pitches Unison singing Solos continue Call and response singing in 2 large groups Sing using changes of tempo. Introduce a second, ostinato, part	Songs in parts within an octave using ostinato, hocket and simple rounds. Pay attention to breathing technique and enunciation	Expand pitch range to 10th-begin to include chromatic notes. Continue to develop rounds with greater rhythmic independence.	Singing partner songs and upper part in two part texture of range up to a 12th. Sing in a minor key. Tonal control developing.	Sing lower part in 2 part texture, show greater mastery and control of tone, diction, posture and breathing consistently	Sing a variety of repertoire to support progressive learning in the music curriculum
	Instrumental	Use large-muscle movements to move when singing and combine different movements in response to music. Use claves and egg shakers to play along with a familiar song.	Perform action songs on the beat. Use egg shakers, claves and castanets to follow a beat. Use claves to play along to the rhythm of a familiar song.	Use pitched and unpitched percussion Class sets of claves, castanets, egg shakers for beat keeping and rhythm work. (1 between 2) diatonic glockenspiel / chime bar octave sets for pitch work. Use a range of other instruments at least 6 of each, e.g. Tambourines, side drums, guiros, triangles, sleigh bells, woodblocks (various) for group work, ensemble performance, creative composition.	Weekly class lessons on the recorder/ glockenspiel/ Keyboard workshops in addition to curriculum activities. Use Recorders / Boomwhackers / Glockenspiels for melody construction plus all instruments from KS 1 for creative responses.	Curriculum tasks use unpitched percussion and recorders/ glockenspiels.	Curriculum tasks include all percussion, recorders / chromatic glockenspiels / keyboards to introduce chords and harmony.	Classroom ensemble piece once per term using recorders, glockenspiels, keyboards, ukuleles, own instruments, pitched and unpitched percussion.	Core skills- Keyboard skills introduced / re-capped Core skills- Ukulele skills introduced / re-capped Optional study- Use of other instruments encouraged in composition tasks and development is supported in extra-curricular activities	
	Notation (Cumulative)		Follow graphic symbols for beat-keeping, (crotchet) note and rest.	Read Graphic symbols, Begin to introduce standard notation (cumulative) - Crotchet, quaver pairs, crotchet rest	Know Minim and minim rest, semibreve	Dotted minim, whole bar rest, time signatures (2/4, ¾, 4/4), bars, repeat marks, ties. Knowledge of pitch notation letter names on stave lines and spaces and fluency in reading 3-5 notes appropriate to the instrument learned.	4 semiquaver group and quaver + 2 semiquavers and reverse; pitch notation using up to 2 leger lines below the stave, use of sharps and flats, fermata (pause sign). Fluency in 5 – 8 notes appropriate to the instrument learned	"syncopa" = quaver-crotchet-quaver and dotted crotchet – quaver . Pitch notation using up to 2 leger lines above the stave. Chord boxes and chord symbols. Key signatures for C major, G major and F major	Dotted quaver- semiquaver; swung quavers ; quaver rests. Introduction to Bass clef. Key signature for D major	Use of staff notation and graphic scores, including Italian terms for performance and composition tasks
Constructive	Improvising	Create their own songs or improvise a song around one they know	Create their own songs or improvise a song around one they know, suggesting lyrics and actions to extend a familiar song.	Improvise simple rhythms. Develop lyrics that scan metrically to extend a known song. Improvise 2 note melodies	Improvise a balanced rhythmic response. Improvise a melodic response on 3 notes Improvise music containing a change of dynamic or tempo	Improvise recorder / glockenspiel melodies over an ostinato (2-5 notes) Improvise a melody on the pentatonic scale.	Improvise a melody through an octave	Improvise an accompaniment rhythm	Improvise during an instrumental break in a rock 'n' roll song / blues song, using notes from a pentatonic or blues scale.	Use improvisation techniques to develop compositions in a variety of tasks linked to topics studied
	Composing			Create rhythms for 3 or 4 beats. Reorder rhythms from a known song. Create rhythms to describe a moving thing (e.g. vehicle, animal, story character). Create pitch patterns to illustrate events in a story / nursery rhyme.	Create rhythms for 2 or 4 bars. Create 2 phrases which contrast in rhythm or/and pitch. Create effects for a musical story with beginning, middle and end.	Create metered music with varied textures to describe a weather event. Create music using layered ostinati Create a pentatonic melody	Write a 2-phrase melody for recorder / glockenspiel / boomwhackers through an octave	Whole class song writing in response to a set text – lyrics and melody	Choose a logical chord progression from given chords for a short, known melody. Apply metered rhythms to own song verse lyrics, then add pitch. Create an effective song hook and develop into a chorus. Create components of a song introduction using music technology.	Compose using a variety of forms and structures and in response to a variety of styles
	Form features		Join in with echo songs Understand that some songs have a chorus and verse	Introduction, verse, chorus, solo, echo	Call and response, echo, phrase, Ostinato, 2-part	Coda, repeat, canon, round, ostinato, 2-part.	Ternary, contrasting tonality (Major- minor)	Melody and accompaniment, duet.	Bridge, middle 8, instrumental, 12 bar blues, AABA lyric structure, walking bass line, backing vocals	Binary Form, Ternary Form, Rondo Form, Theme and Variations Phrase, Melody, Harmony, Ostinato, Drone

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											Inversion, retrograde, augmentation Cyclic rhythm, polyrhythm
Expressive	Effects	Listen with increased attention to sounds. Respond to what they have heard, expressing their thoughts and feelings.		Awareness of timbre, tempo and dynamics. Gross motor expressive movement to music.	Phrasing. Sudden or gradual changes in tempo and dynamics. Choosing appropriate timbres, tempi and dynamics.	Emphasis on beat 1 in a bar. Aware of the effect of rhythm and metre on a mood or atmosphere.	Introducing more subtlety: Staccato and slurred notes; Crescendo and diminuendo terms; Use of ritenuto and pause.	Tremolando, spread chords, accents, tenuto, accelerando.	IPAD orchestra	Textures - polyphonic, homophonic, monophonic, counterpoint. Tonality – consonance and dissonance Range - tessitura	
	Influences		Awareness that there are different musical sounds from different cultures and places around the world.	Imitation of everyday sounds. Appreciation of song message and background. Awareness that different styles of music are heard around the world.	Awareness that live music is heard in different locations (e.g. theatre, street, church) and is used on special occasions. Aware that music can tell a story (with multiple events) without words.	Aware that through control of the dimensions of music, an instrumental piece can portray events and feelings which naturally occur without sound (e.g. snow, wind, fear, joy)	Limitations of timbre in early orchestra and general development of orchestral forces through Baroque and Classical musical styles. Societal circumstances around commissioning of music – patronage of aristocracy and church.	Varied social backgrounds for various song styles: Folk songs, carols, romantic art songs, musical theatre songs.	Trans-Atlantic influences which developed into contemporary commercial music. Musical economics over time, role of record labels, independent artists and online only artists. Influence of developing technology on music making and recording.	Polyrhythmic music from the African continent and Gumbo dancing Classical Indian music - Rag and tal Western Classical Tradition through time- Medieval to Minimalism	