



Progression Overview

	Reception	Year 1	Year 2	Year 3
Singing 	<p>Explore the range and capabilities of voices through vocal play.</p> <p>Sing and play a rising and falling melody.</p> <p>Sing in call and response.</p> <p>Sing a song while performing a sequence of dance steps.</p>	<p>Sing simple chants and rhymes from memory, singing collectively and at the same pitch, responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in.</p> <p>Sing songs with a very small range (mi-so), then slightly wider. Include pentatonic songs.</p> <p>Sing a wide range of call-and-response songs to control vocal pitch and to match the pitch they hear with accuracy.</p>	<p>Sing songs regularly with a pitch range of do-so (e.g. C-G) with increasing vocal control.</p> <p>Sing songs with a small pitch range, pitching accurately.</p> <p>Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. crescendo, decrescendo, pause)</p>	<p>Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so, tunefully and with expression. Perform forte and piano, loud and soft.</p> <p>Perform actions confidently and in time to a range of action songs.</p> <p>Walk, move, or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.</p>
Listening 	<p>Develop a sense of beat by performing actions to music.</p> <p>Develop active listening skills.</p> <p>Find the beat and perform a clapping game with a partner.</p>	<p>Develop knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing.</p> <p>Listen to recorded performances.</p>	<p>Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing.</p> <p>Listen to recorded performances.</p>	<p>Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing.</p> <p>Listen to recorded performances</p>
Composing 	<p>Improvise a vocal soundscape.</p> <p>Compose a three-beat body percussion pattern and perform it to a steady beat.</p>	<p>Improvise simple vocal chants using question-and-answer phrases.</p> <p>Create musical sound effects and short sequences of sounds in response to a stimulus (e.g. a rainstorm or a train journey). Combine to make a story using classroom instruments or sound-makers.</p> <p>Understand the difference between creating a rhythm pattern and a pitch pattern.</p> <p>Invent, retain, and recall rhythm and pitch patterns and perform these for others, taking turns.</p>	<p>Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch).</p> <p>Work with a partner to improvise simple question-and-answer phrases, to be sung and played on untuned percussion, creating a musical conversation.</p> <p>Use graphic symbols, dot notation, and stick notation, as appropriate, to keep a record of composed pieces.</p> <p>Use music technology to capture, change, and combine sounds.</p>	<p>Become more skilled in improvising (using voices, tuned and untuned percussion, and other instruments), inventing short 'on-the-spot' responses using a limited note range.</p> <p>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.</p> <p>Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re, and mi).</p>

		<p>Use music technology to capture, change, and combine sounds.</p> <p>Recognise how graphic notation can represent created sounds. Explore and invent own symbols.</p>		<p>Compose song accompaniments on untuned percussion using known rhythms and note values.</p>
<p>Musicianship</p> 	<p>Enjoy moving freely and expressively to music.</p> <p>Listen to a piece of classical music and respond through dance.</p> <p>Play an accompaniment using tuned and untuned percussion and recognise a change in tempo.</p>	<p>Walk, move, or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.</p> <p>Use body percussion and classroom percussion, playing repeated patterns (ostinati) and short pitched patterns on tuned instruments to maintain a steady beat.</p> <p>Respond to the pulse in recorded/live music through movement and dance.</p> <p>Perform short copycat rhythm patterns accurately, led by the teacher.</p> <p>Perform short repeating rhythm patterns while keeping in time with a steady beat.</p> <p>Perform word-pattern chants; create, retain and perform their own rhythm patterns.</p> <p>Listen to sounds in the local school environment comparing high and low sounds.</p> <p>Sing familiar songs in both low and high voices and talk about the difference in sound.</p> <p>Explore percussion sounds to explore storytelling.</p> <p>Follow pictures and symbols to guide singing and playing e.g. 4 dots = 4 taps on the drum</p>	<p>Understand that the speed of the beat can change, creating a faster or slower pace (tempo).</p> <p>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.</p> <p>Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats.</p> <p>Identify the beat groupings in familiar music that they sing regularly and listen to.</p> <p>Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion. Create rhythms using word phrases as a starting point.</p> <p>Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers, and crotchets rests.</p> <p>Create and perform their own chanted rhythm patterns with the same stick notation.</p> <p>Play a range of singing games based on the cuckoo interval (so-mi) matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument, or backing track.</p> <p>Sing short phrases independently within a singing game or short song.</p> <p>Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low). m</p> <p>Recognise dot notation and match it to 3-note tunes</p>	<p>Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder.</p> <p>Play and perform melodies following staff notation using a small range (e.g. do-mi or C-E) as a whole class or in small groups.</p> <p>Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi.</p> <p>Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question and answer phrases.</p> <p>Introduce the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch.</p> <p>Introduce and understand the differences between crotchets and paired quavers.</p> <p>Apply word chants to rhythms, understanding how to link each syllable to one musical note.</p>

	Year 4	Year 5	Year 6
<p>Singing</p> 	<p>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)</p> <p>Sing rounds and partner songs in different time signatures (2, 3 and 4 time) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony.</p>	<p>Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching, and appropriate style.</p> <p>Sing three-part rounds, partner songs, and songs with a verse and a chorus.</p>	<p>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.</p> <p>Continue to sing three- and four-part rounds or partner songs, and experiment with positioning singers randomly within the group - i.e. no longer in discrete parts - in order to develop greater listening skills, balance between parts, and vocal independence.</p>
<p>Listening</p> 	<p>Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing.</p> <p>Listen to recorded performances</p>	<p>Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing.</p> <p>Listen to recorded performances</p>	<p>Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing</p> <p>Listen to recorded performances</p>
<p>Composing</p> 	<p>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).</p> <p>Begin to make compositional decisions about the overall structure of improvisations and continue this process in composition tasks.</p> <p>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.</p> <p>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.</p> <p>Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip.</p> <p>Introduce major and minor chords. g Include instruments played in whole-class/group/individual teaching to</p>	<p>Improvise freely over a drone, developing a sense of shape and character, using tuned percussion and melodic instruments.</p> <p>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 composition tasks.</p> <p>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.</p> <p>Working in pairs, compose a short ternary piece.</p> <p>Use chords to compose music to evoke a specific atmosphere, mood, or environment. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book.</p> <p>Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, staff notation,</p>	<p>Create music with multiple sections that include repetition and contrast.</p> <p>Use chord changes as part of an improvised sequence.</p> <p>Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.</p> <p>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.</p> <p>Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen.</p> <p>Enhance improvised/composed melodies with rhythmic or chordal accompaniment.</p> <p>Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.</p>

	<p>expand the scope and range of the sound palette available for composition work.</p> <p>Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, staff notation, technology.</p>	<p>technology.</p>	
<p>Musicianship</p> 	<p>Develop facility in the basic skills of a selected musical instrument over a sustained learning period.</p> <p>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.</p> <p>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.</p> <p>Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A).</p> <p>Introduce and understand the differences between minims, crotchets, paired quavers, and rests.</p> <p>Read and perform pitch notation within a defined range (e.g. C–G/do–so).</p> <p>Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.</p>	<p>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.</p> <p>Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs.</p> <p>Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra.</p> <p>Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies.</p> <p>Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers, and semiquavers.</p> <p>Understand the differences between 2/4, 3/4, and 4/4 time signatures.</p> <p>Read and perform pitch notation within an octave (e.g. C–C'/do–do).</p> <p>Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.</p>	<p>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 (ff), very quiet (pp), moderately loud (mf), and moderately quiet (mp).</p> <p>Accompany this same melody, and others, using block chords or a bass line.</p> <p>Engage with others through ensemble playing with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line.</p> <p>Further understand the differences between semibreves, minims, crotchets, quavers, and semiquavers, and their equivalent rests.</p> <p>Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do).</p> <p>Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations.</p> <p>Read and play from notation a four-bar phrase, confidently identifying note names and durations.</p>

Examples of Progression in Music at Our Lady of the Angels

Singing

In Reception, children begin by exploring the expressive potential of their voices through vocal play, singing simple rising and falling melodies, engaging in call-and-response, and coordinating singing with movement. In Year 1, they build on this foundation by singing chants and rhymes collectively at the same pitch, responding to basic musical directions, and beginning to sing songs with small pitch ranges, including pentatonic melodies. By Year 2, pupils regularly sing within a wider pitch range (do–so), developing control and accuracy while beginning to understand and apply musical terms such as dynamics and tempo through both visual cues and leadership. In Year 3, these skills are reinforced and refined, with greater attention to vocal control and expressive elements. In Year 4, pupils expand their vocal range to a full octave, sing in rounds and partner songs in various time signatures, and begin to explore harmony. By Year 5, children perform a broad repertoire with attention to style, phrasing, and ensemble awareness, singing more complex song forms like three-part rounds. In Year 6, pupils perform confidently in choirs, tackle syncopated rhythms, and further develop independence and listening by singing in mixed-positioned groups, refining their ensemble skills and vocal balance.

Composing

In Reception, children explore creative expression by improvising vocal soundscapes and composing simple body percussion patterns to a steady beat. In Year 1, pupils build on this by improvising question-and-answer vocal phrases, creating sound effects and short sequences in response to stimuli, and beginning to use music technology and graphic symbols to capture their ideas. By Year 2, they deepen their understanding of musical conversation through paired improvisations and start recording their compositions using a variety of notations, including dot and stick notation. In Year 3, children become more confident improvisers and composers, using limited note ranges and known rhythms to build structured pieces inspired by stories, images, or musical ideas. They begin to combine rhythm and pitch notation to create musical phrases and accompaniments. In Year 4, pupils further develop musical expression through improvisation on classroom instruments, explore compositional structure, and use chords and dynamics to create mood and atmosphere. They learn to notate their music using a range of systems including staff notation and digital tools. In Year 5, children improvise with greater freedom and musical sensitivity, developing melodic ideas over drones or grooves and composing in different keys to express moods or accompany narratives. By Year 6, pupils confidently create multi-section compositions with contrast and repetition, extend improvised ideas over longer sequences, and compose structured pieces in major and minor keys with notated accompaniments.

