



School: Harlington Lower School

Curriculum Progression for: Music

Intent	We want all children to develop the self-confidence, skills, knowledge, and understanding to enjoy a lifelong love of music, whilst also providing a secure foundation that enables them to take music further should they wish to. We also want teachers to enjoy teaching music and to feel empowered, armed with good subject knowledge and practical music making activities, and confident that the scheme they are teaching will work brilliantly with the children in front of them.
EYFS	Children should come to Year 1 with the following skills and knowledge. Communication and Language - Listen carefully to rhymes and songs, paying attention to how they sound. - Learn rhymes, poems and songs. Physical Development - Combine different movements with ease and fluency. Expressive Arts and Design - Explore, use and refine a variety of artistic effects to express their ideas and feelings. - Return to and build on their previous learning, refining ideas and developing their ability to represent them. - Create collaboratively sharing ideas, resources and skills. - Listen attentively, move to and talk about music, expressing their feelings and responses. - Sing in a group or on their own, increasingly matching the pitch and following the melody. - Explore and engage in music making and dance, performing solo or in groups. Being Imaginative and Expressive - Sing a range of well-known nursery rhymes and songs. - Perform songs, rhymes, poems and stories with others, and (when appropriate) try to move in time with music.

Harlington and Sundon Academy Trust



	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
YEAR 1	Menu					
Vocabulary	- Duration: rhythm, rest, march on the beat - Structure: echo, call-and-response, cumulative - Tempo: beat - Timbre/texture: walking bass	- Duration: march rhythm. - Pitch: low and high – low voices (adult elephants), high voice (the young elephant), low instruments, and high instruments (see timbre). - Tempo: beat (pulse). - Timbre: low instruments (tuba), high instruments (glockenspiel, flute/piccolo), drum, military band. - Dynamics: soft, loud - Tempo: fast, slow - Structure: ternary form (ABA) - Timbre: untuned/tuned percussion instruments - Other: compose, graphic symbol	- Duration: beat, rhythm, rest. - Pitch: mi-re-do (notes E-D-C), untuned/tuned instruments, unpitched/pitched patterns. - Structure: ostinato (repeating pattern), echo, call-and-response. - Tempo: steady beat.	- Duration: 'dotted' rhythm, 'skippy' rhythm, rests, repeating pattern - Pitch: lower, higher - Tempo: steady beat - Timbre: deep, bright, squeaky, booming etc. - Other: music technology	- Pitch: the highness or lowness of a note. - Tempo: beat – a continuous steady pulse that occurs in music. This could be compared to a ticking clock or a pumping heart. - Duration: the length of a sound, often counted in beats. For instance, a four-beat note should be counted '1,2,3,4'. - Timbre: the quality of a vocal or instrument sound - Dynamics: loud and quiet, gradual and sudden changes - Pitch: high and low sounds and the notes in a tune - Duration: rhythm, beat - Improvising: experimenting within a structure	- Duration: beat, rhythm - Pitch: stepping notes, interval, tuned and untuned percussion - Structure: call-and-response, verse, chorus - Texture: solo - Other: internalise
Skills	Create a dramatic group performance using kitchen-themed props.	Compose music to march to using percussion.	Compose word patterns in groups. Improvise four-note call-and-response vocal	Make up new lyrics and create short body percussion patterns to accompany the song.	- Perform actions to music, reinforcing a sense of beat. - Respond to musical signals and musical themes using movement, matching	- Create musical phrases from new word rhythms that children invent. - Sing either part of a call-and-response song.

Harlington and Sundon Academy Trust



	• Sing a cumulative song from memory, remembering the order of the verses. • Play classroom instruments on the beat. • Copy a leader in a call-and-response song, show the shape of the pitch moving with actions and sing using mire-do. • Listen and move in time to the song.	• Respond to musical characteristics through movement. • Describe the features of a march using music vocabulary. • Experiment with sounds (timbre) to create aquarium-inspired music and draw the sounds using graphic symbols. • Sing a unison song rhythmically and in tune. • Play percussion instruments expressively representing the character of their composition. • Listen to Aquarium, reflecting the character of the music through movement.	phrases using 'so' and mi-re-do. • Chant together rhythmically, marking rests accurately. • Play a simple ostinato on untuned percussion. • Recognise the difference between a pattern with notes (pitched) and without (unpitched).	• Sing familiar songs in low and high voices, recognising higher and lower. • Play a partner clapping game while singing a song. • Copy short rhythm patterns by ear.	movements to musical gestures in the piece. • Develop awareness of duration and the ability to move slowly to music. • Create art work, drawing freely and imaginatively in response to a piece of music. • Create rhythm patterns, sequencing them and 'fixing' them as compositions using simple notation. • Attempt to record compositions with stick and other notations. • Sing and chant songs and rhymes expressively. • Listen and copy rhythm patterns. • Notice how a change of pitch is used to create an effect.	• Play the response sections on tuned percussion using the correct mallet hold. • Listen and copy call-and-response patterns on voices and instruments.
Knowledge	• Active listening (movement) • Beat • Progression Snapshot 1	• Beat • March • Timbre • Music from a film • Timbre • Pitch • Structure • Graphic symbols • Classical music	• Beat • Ostinato • Pitched/unpitched patterns • Mi-ri-do • Progression snapshot 2	• Beat • Rests • Rhythm patterns • Higher/lower	• Active listening (musical signals, internalising beat, draw to music, movement/ actions) • Electronic music • Mood • Tempo • Dynamics • Rhythm • Dot notation	• Call-and-response • Tuned percussion skills • Rhythm and syllables • Pitch • Progression snapshot 3
Visit/Special Occasions						

Harlington and Sundon Academy Trust



Year 2						
Vocabulary	- Pitch: 'cuckoo call' interval (minor 3rd), melody. - Structure: echo, call-and-response. - Tempo: beat, steady beat. - Timbre: tuned (has notes) and untuned percussion instruments (doesn't have notes). - Other: diction, improvise.	VII. 'Aquarium' - Timbre: strings, piano, glockenspiel. - Pitch: high. - Rhythm: long/short notes. - Articulation: sliding (glissando), smooth (legato). - Character: flowing, wavy, smooth. XII. 'Fossils' - Timbre: xylophone, strings, piano, clarinet. - Pitch: high. - Rhythm: long/short notes. - Tempo: fast. - Articulation: short/detached notes (staccato). - Character: brittle, jerky. XII. 'The swan' - Timbre: cello, strings, glockenspiel. - Pitch: low and high. - Rhythm: long/short notes. - Tempo: slow. - Articulation: smooth (legato). - Character: elegant, graceful, relaxing.	- Duration: beat, duration actions 'walk' (crotchet), 'jogging' (quavers), and 'shh' (crotchet rest), rhythm. - Pitch: pitch shape. - Structure: 4-beat rhythm. - Tempo: steady beat. - Texture: round	- Tempo: beat – a continuous steady pulse that occurs in music. This could be compared to a ticking clock or a pumping heart. - Metre: beats are commonly grouped into regular patterns (usually in 2s, 3s, or 4s). The first beat of each pattern is often accented and is known as the 'strong beat'. For example, a 3-time waltz will have a swinging '1,2,3, 1,2,3' feel, while a march in 4-time will have you counting '1,2,3,4, 1,2,3,4' as you walk along. - Rhythm: is made up of patterns of different length notes. - In learning to play the recorder, children will play pieces in patterns of 4's	- Pitch: melody, notes (C, D, F, G). - Structure: phrase, 12-bar blues, introduction, verse, chorus. - Timbre: electric guitar, double bass, piano, accordion, lap steel, voices, saxophone. - Other: scat syllables, rock 'n' roll, spoken part, two parts.	- Duration: pulse, 4 beats per bar, crotchet, pairs of quavers, minim ('walk', 'jogging', and 'stride' action words). - Pitch: chord, notes F, C, G, and A - Timbre: tuned percussion – chime bars, glockenspiel, xylophone, untuned percussion – claves, woodblocks, drums - Texture: accompaniment

Harlington and Sundon Academy Trust



		• V. 'The elephant' • Timbre: piano, double bass. • Pitch: low. • Rhythm: long/short notes. • Tempo: slow. • Articulation: short notes (staccato), smooth (legato). • Character: heavy, plodding, resonant. • X. 'Aviary' • Timbre: flute, piano. • Pitch: high. • Rhythm: long/short notes. • Tempo: fast. • Articulation: short notes (staccato), smooth (legato). • Character: twitchy, fluttering, swooping.				
Skills	• Improvise rhythms along to a backing track using the note C or G. • Play the song's melody on a tuned percussion instrument.	• Select instruments and compose music to reflect an animal's character. • Listen with increased concentration to sounds/music and respond by: talking about them using music vocabulary, or	• Clap, play on the recorder 4-beat patterns. • Play the note b on the recorder. • Play rhythms (using the durations of 'walk' (crotchet), 'jogging' (quavers) and 'shh' (crotchet rests) from	• To play the note b on the recorder. • To play crotchets and quavers. • Listen to each other play the recorder and comment. • Listen to new pieces of music and learn the tune and rhythms.	• Learn an interlocking spoken part and perform a song in two parts. • Sing a rock 'n' roll-style song confidently. • Play an introduction on tuned percussion. • Listen actively and learn about rock 'n' roll music.	• Compose rhythm patterns to accompany the song. • Sing confidently in another language and play a cumulative game with spoken call-and-response sections. • Play an accompaniment on tuned percussion.

Harlington and Sundon Academy Trust



	• Sing with good diction to emphasise word play. • Listen to, recognise, and play echoing phrases by ear.	physically with movement and dance. • Identify different qualities of sound (timbre) i.e. smooth, scratchy, clicking, ringing, and how they are made. • Recognise and respond to changes of speed (tempo), volume (dynamics), and pitch (high/low) using music vocabulary, or movement. • Compose musical sound effects and short sequences of sounds in response to a stimulus. • Improvise question-and-answer conversations using percussion instruments. • Create, interpret and perform simple graphic scores. • Recognise how graphic symbols can represent sound.	stick notation, using note b. • Listen to a variety of music and show the following durations with actions 'walk' (crotchet) and 'jogging' (quavers)			• Listen and copy vocal and rhythm patterns accurately, in tune, and in time with a steady beat.
Knowledge	• Beat • Rhythm • Pitch • Echo • Progression snapshot 1	• Timbre • Tempo • Dynamics • Pitch • Classical music • Questionand-answer • Timbre • Graphic score	• Duration (crotchet, quavers, crotchet rest) • Unison • Note • Rest	• 2- and 3-time • Beat • Beat groupings • 20th century classical music	• 2-part singing • Rock 'n' roll • Structure • Timbre	• Duration (crotchet, quavers, crotchet rest) • Chords • Progression snapshot 3
Visit/Special Occasions						

Harlington and Sundon Academy Trust



--	--	--	--	--	--	--

Harlington and Sundon Academy Trust



Year 3						
Vocabulary	- Pitch: pentatonic scale, note clusters, chords. - Structure: ostinato, echo, phrase, call-and-response. - Tempo: beat. - Texture: unison, round, accompaniment. - Other: improvise, compose, ensemble.	- Duration: beat, rhythm, offbeat, crotchet, quavers, crotchet rest. - Dynamics: <i>piano</i> (p), <i>forte</i> (f), <i>fortissimo</i> (f) <i>subito</i>. - Structure: verse, chorus, ostinato. - Other: 'walk' – word and action for crotchet, 'jogging' – word and action for a pair of quavers, 'shh' – sound for a crotchet rest, rhythm grid.	- Duration: beat, syncopation, 4 beats in a bar, rhythm pattern. - Pitch: melody, chords. - Structure: song (verse, chorus, instrumental), call-and-response. - Texture: accompaniment. - Timbre: piano, drums, bass, guitar, claves, timbale, trumpet, conga, bongos. - Style: Latin, salsa. - Other: Latin America.	- Duration: beat. - Pitch: higher, lower. - Structure: rondo form (a recurring theme that returns every other section e.g. A-B-A-C-A-D-A etc.), call-and-response, question-and-answer (an opening phrase that offers a musical question, which is followed by a different second phrase forming an answer), phrase. - Timbre: <i>staccato</i> (short, detached notes to create a 'spiky' sound/articulation). - Other: orchestral suite, ballet. - Duration: steady beat, repetition, rhythm - Structure: pattern, fugue, round - Texture: unison, layers, combining sounds - Timbre: exploring sounds for intended effect, using words and voices musically - Other: collaboration, rap, music NOT sound effects	- Duration: the length of a note. - Rhythm: an arrangement of notes of different durations. - Pitch: how high or low a note sounds. - Structure: ostinato – a repeating pattern. - Other: score – a visual representation of music, minimalism – a genre of music made up from simple ostinatos that repeat a lot with little change over time. - Duration: beat, rhythm. - Structure: call-and-response. - Timbre: repinique (high-pitched Brazilian drum), drums, percussion. - Other: samba, carnival, 'fanfarra' (fanfare), Escolas de samba (Samba schools).	- Duration: beat/pulse, crotchet (action word = walk), quavers (action words = jogging), minim (action word = stride), semibreve (action word = wade), crotchet rest (action word = shh), 4/4 - Pitch: notes (a, e, c), chords (A minor/Am, C major/C) - Structure: intro, verse, chorus, call-and-response, phrase, part - Timbre: strum (down strum, up strum), pick - Other: improvise ('doodle'), pitch words: mi-re-do (m-r-d)

Harlington and Sundon Academy Trust



Skills	• Compose a pentatonic ostinato. • Sing a call-and-response song in groups, holding long notes confidently. • Play melodic and rhythmic accompaniments to a song. • Listen and identify where notes in the melody of the song go down and up.	• Create clapping patterns using the durations crotchet, crotchet rest, pair of quavers. • Transfer clapping patterns to tuned instruments and, as a group, create a layered piece of music. • Rap accurately & rhythmically with dynamic contrast. • Perform crotchet and quaver actions (walk and jogging) on the beat and adapt these actions when the speed of the music changes.	• Compose a 4-beat rhythm pattern to play during the instrumental sections. • Sing syncopated rhythms and recognise a verse, chorus structure. • Play a one-note part contributing to chords accompanying the song. • Listen to a range of Cuban pieces and describe features using music vocabulary. • Invent a drone accompaniment for a song. • Accompany themselves singing a call-and-response song with a drone.	• Develop active listening skills by responding to musical themes through movement. • Understand the structure of rondo form (A-B-A-C-A). • Develop a sense of beat and rhythmic pattern through movement. • Experience call-and-response patterns through moving with a partner. • Improvise and explore a variety of ways in which words can be used to create music. • Create word rhythm patterns and longer sequences and explore ways to communicate atmosphere and effect. • Listen to pieces of music that have cleverly combined words and music and compare how different composers have approached it.	• Invent simple patterns using rhythms and notes C-D-E. • Compose music, structuring short ideas into a bigger piece. • Notate, read, and follow a 'score'. • Recognise and copy rhythms and pitches C-D-E. • Perform call-and-response rhythms by ear using word rhythms and transfer rhythms to instruments. • Perform vocal percussion as part of a group. • Move in time with the beat of music. • Talk about what has been learnt about Brazil and Carnival i.e. Samba batucada instruments; playing in call-and-response; samba schools; in Brazil music helps communities thrive; that word rhythms are an important way to learn rhythm patterns; that you can freely express yourself at Carnival.	• Improvise ('doodle') on-the-spot phrases using A minor and C major triads. • Compose rising and falling question-and-answer phrases using mi-re-do (m-r-d). • Sing the syncopated melody confidently and with a sense of style. • Listen and copy back stepwise phrases using mi-re-do (m-r-d) and correctly recognise phrases from dot notation, showing different arrangements of m-r-d. • Create rhythmic accompaniments based around arpeggios and crotchet/quaver durations
Knowledge	• Pitch shape • Ostinato • Round • Pentatonic • Call-and-response • Progression snapshot 1	• Beat • Rhythm • Tempo • Dynamics	• Salsa • Beat • Clave rhythm • Timbre • Chords • Rhythm pattern	• Rondo structure • Beat • Higher/lower • Staccato • Call-and-response • Ballet music from the Romantic period.	• Pitch (C-D-E) • Rhythm patterns • Structure • Minimalism • • Dot notation • Call-and-response • Samba batucada • Beat • Rhythm	• Rhythm • Crotchet, quavers, semiquavers • Pitch (C-D-E/ do-re-mi) • Dot notation • Progression snapshot 3

Harlington and Sundon Academy Trust



				• Structure (repetition, round, pattern) • Texture (layers, unison) • Timbre • Beat • Classical music	• Music and community • Rhythm notation	
Visit/Special Occasions						

Harlington and Sundon Academy Trust



Year 4									
Vocabulary	- Pitch: pentatonic, ‘blue’ note. - Structure: verse, chorus, call-and-response, echo, phrase. - Tempo: off-beat. - Timbre: articulation, legato (smooth), staccato (spiky, detached). - Texture: melody and accompaniment, unison, solo, ensemble. - Other: improvise.	- Duration: rhythm patterns, crotchet (‘walk’), quaver (‘jogging’), minim (‘stride’), dotted quaver/semiquaver (‘skipty’), and crotchet rest (‘shh’). - Pitch: melody, notes moving in step. - Structure: verse, rondo, rhythm sequence. - Other: articulation (clarity in the production of successive notes), diction (sounding out words clearly), body percussion.	- Duration: beat/pulse, 4-beats, 8-beats. - Pitch: chords (Am, F, C), melody, part. - Structure: intro, verse, chorus, middle 8, 2-bar phrases. - Timbre: tuned percussion, dampen the sound, acoustic guitar, piano, drums, bass guitar. - Style: acoustic pop, country, folk, pop. - Other: improvise (‘doodle’), patsch (body percussion such as slapping the knees or thighs).	- Duration: long and short sounds, repeated rhythm patterns. - Dynamics: contrasts, sound and silence, the dramatic effect of silence. - Pitch: melody, fanfare, phrase, harmony, chord. - Texture: unison (one part), homophonic (several parts moving together). - Timbre: brass instruments, percussion. - Other: musical commission – writing a piece of music for a specific purpose or event. +New Unit (Jan 2023)	- Pitch: pentatonic, scale, melody, phrase, shape, harmony, ascending, descending, drone, raag, pitch matching - Timbre: electric and traditional instruments from a range of countries including: dholak, tabla, sitar, tanpura, santoor, guzheng, electric guitar and mandolin, bass guitar, krar, masinko, percussion - Texture: solo, accompaniment, harmony +New Unit (Jan 2023)	- Duration: beat/pulse, action words for duration: walk, jogging, running faster, stride and wade, 3/4 and 4/4 time signatures, beats in the bar. - Pitch: notes (C, A, G, E, and F), chords (Am, F, C, and G), melody, part - Structure: intro/outro, verse, chorus, instrumental - Timbre: ukulele, strum (up strum, down strum), pick, acoustic guitar, banjo, harmonica, keyboard, drums, bass guitar, double bass - Other: ukulele tab, folk, folk-rock			
Skills	Improvise using the voice and instruments on the notes of the pentatonic scale.	- Compose and perform a whole-class ‘rondo’ with pupil composed melodic patterns. - Identify, play from, and compose with	- Improvise (‘doodle’) with voices and instruments over a chord pattern. - Sing swung rhythms lightly and accurately.	- Explore how timbre, dynamics and texture can be used for impact in a fanfare. - Compose a fanfare using a small set of notes and short, repeated rhythms.	- Improvise using a pentatonic scale. - Create accompaniment patterns to a pentatonic song. - Use graphic and staff notation to represent musical ideas.	- Sing with expression and a sense of the style of the song. - Play a part on an instrument as part of a whole-class performance. - Identity similarities and			

Harlington and Sundon Academy Trust



	• Sing in a gospel style with expression and dynamics. • Play a bass part and rhythm ostinato along with the song. • Listen and move in time to songs in a gospel style. • Sing part 1 of a partner song rhythmically.	rhythm patterns comprising crotchets, quavers, crotchet rests and minims. • Sing with clear articulation, expression, and actions. • Move to music marking the pulse with action durations: walk (crotchets), jogging (quavers) and stride (minims).	• Learn a part on an instrument and play as part of a whole class performance. • Sing part 2 of a partner song rhythmically. Adopt a rhythmic accompaniment while singing. • Listen and identify similarities and differences between acoustic guitar styles.	• Recognise and talk about the musical characteristics of a fanfare using music vocabulary. +New Unit (Jan 2023)	• Compare and understand that the pentatonic scale features in lots of musical traditions and cultures. +New Unit (Jan 2023)	differences between folk and folk-rock styles. • Sing one of the parts in a partner song, rhythmically and from memory
Knowledge	• Pentatonic scale • Gospel music • Off-beat • Rhythm • Call-and-response • Progression snapshot 1	• Beat • Rhythm • Rondo • Rhythm notation	• Chords • Structure • Ensemble playing and singing • Acoustic guitar music • Progression snapshot 2	• Fanfare • Timbre • Dynamics • Texture • Silence +New Unit (Jan 2023)	• Pentatonic scale • Different musical traditions and cultures • Graphic/dot notation +New Unit (Jan 2023)	• Chords • Structure • Ensemble singing and playing • Folk-rock styles • Progression snapshot 3
Visit/Special Occasions						