

Music Development Plan 2025 - 26

Inspiring musicians of the future by creating a passion for music in all our children that will stay with them for a lifetime.



This is a summary of how our school delivers music education to all our pupils across three areas – curriculum music, co-curricular provision and musical experiences – and what changes we are planning in future years. This information is to help pupils and parents or carers understand what our school offers and who we work with to support our pupils' music education.

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Name of the school music lead: Emma Booth

Name of local music hub: Norfolk Music Hub

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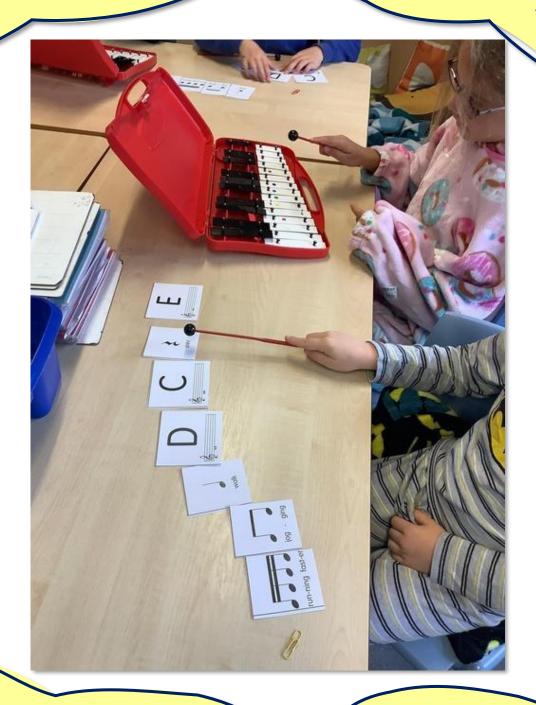
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Our music teachers are nice and good at teaching. They make it fun, but they are helping you get better at the same time.

Rachel Y5

At Drake its good because you can learn all sorts of music depending on what you enjoy.

Isabella Y5



At the moment I do ukulele club, and drumming club and I'm learning the recorder in class. I really enjoy it, and I feel lucky that I can do so much music at school.

Emily Y4

At Drake it's good that absolutely everyone gets to learn to play an instrument, not just if you go to clubs.

Alfie Y6

Part A: Curriculum Music

We have an ambitious and engaging music curriculum that is taught through weekly music lessons and singing assemblies.

The expectations for children leaving primary school are high. We expect our Y6s to be able to read and notate music, play instruments with some fluency and musicality, critically analyse music, improvise and compose music, and have an understanding of Music History. To ensure this happens, we have a clear progression of knowledge, skills and understanding mapped out from Reception through to Year 6 adapted from the guidance in the Model Music Curriculum. Our curriculum has been designed to support all the requirements of the national curriculum with the interrelated dimensions of music woven through every unit giving the opportunity to embed knowledge, understanding and skills.

All pupils receive a 50 minute music lesson each week. In KS2, these are delivered by our Musicians in Residence from the Norfolk Music Hub, providing high quality and authentic learning opportunities for all our pupils.

We have weekly Key Stage singing assemblies which are an opportunity to appreciate the value and joy of collective singing as well as developing singing skills and part singing. Songs are selected for their musical value as well as linking in with our school values and assembly themes.

inspiring and help me to feel focussed. Spencer Y6

Foundation Stage

Key focus of our Curriculum:

- * Songs, chants and singing games being at the heart of their learning
- * Developing a strong sense of pulse and rhythm in all pupils.
- * Providing opportunities to explore sounds through quality resources and experiences.

How we achieve this:

- * Daily singing and regular pulse and rhythm activities throughout the week.
- * Weekly music session.
- * Weekly 25 minute singing assembly for FS and KS1.
- * Additional music experiences such as drumming workshops with our resident drummer.

Areas to develop this year:

- * Look at how musical skills are being developed through Continuous Provision.
- * Access to quality instruments.
- * Ensure quality song choices suitable for developing vocal skills in EYFS.







KS1

Key focus of our Curriculum:

- * Strong foundation in rhythm, pitch and basic notation so that pupils are ready to learn instruments in LKS2.
- * Singing continuing to be at the heart of children's learning.
- * Pitched instruments introduced in Y2, first with glockenspiels, then a taster term of violins.

How we achieve this:

- * Weekly, 50 minute music lessons.
- * Weekly, 25 minute singing assembly for FS and KS1.
- * Units from Sing Up used alongside regular rhythm and pitch activities to ensure progression in line with the Model Music Curriculum.
- * Glockenspiels and violin lessons taught in Year 2 by Musicians in Residence.
- * Smaller group or individual lessons for pupils unable to access their whole class lessons.

Areas to develop this year:

- * Look at how musical skills are being effectively developed through CP in Year 1.
- * Ensure singing is being embedded beyond singing assemblies and lessons.

Trust

LKS2

Key focus of our Curriculum:

- * Pupils continue to make progress in listening, singing, composing and performing in line with the Model Music Curriculum.
- * Opportunities for pupils to try woodwind and strings each year so pupils can find where their musical interests lie.

How we achieve this:

- * Weekly, 50 music lessons with our Musicians in Residence
- * Weekly, 25 minute KS2 singing assembly
- * All pupils have 2 terms of strings and of woodwind whole class lessons. Following that they can continue to play in small groups if they wish.
- * Smaller group or individual lessons for pupils unable to access their whole class lessons.

Areas to develop this year:

* Ensure that high quality teaching of composition continues through the year so that pupils make progress in line with our progression map.





UKS2

Key focus of our Curriculum:

- * Fun engaging units to keep up engagement with music including Samba, Ukulele, Music tech and steel pans.
- * Pupils continue to make progress in listening, singing, composing and performing in line with the Model Music Curriculum.
- * Opportunities for pupils who wish to continue learning strings or woodwind to do so in small groups.

How we achieve this:

- * Weekly, lessons with a Musicians in Residence
- * Weekly, 25 minute KS2 singing assembly
- * Weekly string and woodwind ensembles.
- * Smaller group or individual lessons for pupils unable to access their whole class lessons.

Areas to develop this year:

* Ensure that high quality teaching of composition and notation continues through the year so that pupils make progress in line with our progression map.

Part B: Co-curricular Music

At Drake, children with a flair or an interest in music have the opportunity to progress to the next level of learning through instrumental tuition or joining one of our ensembles or clubs. We are able to provide lessons in a range of instruments taught by musicians from the Norfolk Music Hub. The expertise amongst our music team means we can also offer a good range of music clubs and ensembles. Pupil voice is collected to make sure the clubs we offer matches their interests.

It's really fun being in the string ensemble because I wasn't that good at the playing violin, but now I've had a chance to get better and that has made me feel more confident.

Everlyn Y5





Our choir teacher is really funny but also really good at what he does. It makes me feel happy to be part of something that's so wonderful.

Rachel Y5

Instrumental lessons

This year, we have 4 teachers from the Norfolk Music Hub teaching individual or small group lessons in keyboard, guitar, woodwind and strings. Parents pay privately for these lessons. Currently individual lessons are £13 a week and group lessons are £7 a week. Subsidised lessons are available for Pupil Premium children.

All pupils taking a lesson are loaned an instrument for free.

KS2 String and Woodwind ensembles

Once pupils have had an introduction term to strings and woodwind, they can continue to learn by joining our ensembles. This weekly half hour lesson is free and takes place in addition to their other music learning at school.

All pupils in an ensemble are loaned an instrument.

Clubs

This year we are offering the following free clubs for pupils:

A Come and Sing Club - This relaxed afterschool choral group has an emphasis on fun and singing popular songs chosen by pupils. It is open to all pupils.

KS2 Choir - This choir will focus on making progress in singing. It takes place at the start of the day so that it is accessible to all pupils.

Steel pans - A fun lunchtime club for UKS2.

Ukulele - An afterschool club for KS2.

KS1 Come and Drum - This popular lunchtime club is open to KS1 **KS2 Drumming** - An afterschool drumming club for KS2.

Rocksteady

Rocksteady deliver band lessons, with pupils either learning to play drums, keyboard, guitar or vocals in their band.

These lessons are paid for in termly blocks.

Rocksteady is really fun and you got to learn rock instruments. When I do the concerts I felt nervous at first, but now I feel like a rock star! Charlie Y4

Part C: Musical Experiences

To inspire our future musicians, we strive to expose all our pupils to aspirational and inspirational opportunities. We invite local musicians and bands into school to perform. We also participate in musical projects that provide opportunities for our children to perform with children from other schools and musicians, at local, regional and national events. All pupils have termly opportunities to showcase their skills to an audience. These are planned into our progression with audiences getting wider as children progress through the school. Pupils have an opportunity to help shape our concerts and the Pupil Arts Council are involved in planning and delivering our school musical events.

Pupils tell us they would like to see more live music, so this is something we will continue to work on this

year.



Forgiveness L

Love

Courage

Trus

Performance Opportunities

Singing for special occasions

Singing is valued at Drake and part of our daily lives. Throughout the year, pupils prepare high quality songs for special occasions and assemblies including; Harvest, BHM, Remembrance, Christmas, World Book Day, Day of Welcome, Easter and End of Year celebrations.

Termly performances

Every term pupils hold a year group concert for parents to showcase what they have been learning in their music lessons.

Christmas

At Christmas there are lots of opportunities to perform. We hold Carol services at a local church, sing at the Garden Centre, sing for the Town Switching of the lights, hold a lantern parade where we drum and sing in the woods.

Other performances

Choir – perform at the Norfolk and Norwich Music Festival

Year 2 – Perform a musical nativity

Year 3 – Stage a performance of the opera Hansel and Gretel (RBO Come and Sing)

Year 4 – join in with the Music Hubs event the Royal Norfolk Show KS2 choir and ensemble groups – perform on the Schools Stage at the Royal Norfolk Show

Year 6 – perform a musical Leaver's Play

Whole School – perform as whole school choir and ensemble for our Summer Arts Festival

RockSteady – the RockSteady bands put on a termly performance for

the school and for parents.

I like that we sign some of our songs as well as singing them as that means more people can enjoy our performances.

Reuben Y6

Rocksteady is really fun and you got to learn rock instruments. When I do the concerts I felt nervous at first, but now I feel like a rock star! Charlie Y4

Forgiveness Love Courage Trust

Live Music

All pupils attend the Norwich Theatre Royal each year to watch a pantomime.

Throughout the year we arrange for children to experience live performances including from the local High School, the Thetford Music Project, their Music Teachers and from instrumental pupils.

We also take advantage of free live music concerts streamed through the Music hub at various points through the year such as their annual pantomime and a performance for Black History Month.

Listening to music

As well as listening to a diverse range of music in assemblies and in class, we have a pupil led radio station that plays music throughout the day. Their playlists include calm music to support a constructive learning environment as well as the music that features in the Model Music Curriculum.



Part D: Looking forward

The development of our music offer is always shaped by the voice of our young people and our other stakeholders, so we'll be constantly reviewing and hearing what they have to say when looking ahead to what we do next year.

We are currently in our second cycle of Artsmark.

One of those targets, that was developed in conjunction with teachers and our Pupils Arts

Council, was to continue to build our culture of music at Drake.

Our steps towards that target include:

- * improve teacher confidence especially for ECTs through a programme of CPD
- * make sure pupils can have opportunities to create music beyond their lessons such as through quality outdoor instruments, and access to the music room at lunchtimes
- * plan opportunities for pupils to experience more live music

It's good that we do challenging and tricky things in music lessons because that will help us get better for High School and when we grow up.

Virujan Y5

I play lots of instruments at school. The teachers help me get better and make time to have performances.

Petra Y5



At Drake we are lucky because we have good music teachers who give us the opportunity to learn different musical instruments.

Pippa Y4

I love being in a choir because I get to practice my voice and get better at singing.

Amelia Y5

Appendix 1: Curriculum Overview

	Overview	Key focus	Autumn	Spring	Summer
EY FS	* Daily singing sessions * Weekly music lessons taught by class teachers * Daily opportunities to explore sounds and music in CP.	Daily singing, with songs, chants and singing games being at the heart of their learning. Weekly music sessions including activities to develop a strong sense of pulse and rhythm. Daily opportunities to explore sounds through quality resources and experiences in CP.	A1: No Place Like (BBC Ten pieces unit) A2: Christmas alongside singing and ongoing pulse and rhythm work	Sing up units alongside singing and ongoing pulse and rhythm work	Music around the world (Oxfam resources) Alongside rehearsing for Summer Festival
Y1	* Weekly, 50 minute music lessons taught by class teacher * Daily singing and rhythm / pitch games	Weekly lessons to develop a strong foundation in rhythm and pitch so that pupils are ready to beginning learning instruments in Year 2. Singing continuing to be at the heart of their learning with daily singing opportunities as well as games to develop rhythm.	A1: Menu Song A2: Christmas performance alongside singing and ongoing pitch and rhythm work	Sp1: Football Sp1: Musical Conversations alongside singing and ongoing pitch and rhythm work	Su1: Come Dance With Me Sp2: Dawn Alongside rehearsing for Summer Festival
Y2	* weekly, 50 minute lesson –taught by a Musician in Spring and Summer terms	Continue to build a strong foundation in rhythm, pitch and basic notation in music lessons. An introduction to pitched instruments from the Spring term. Singing continuing to be at the heart of their learning.	A1: <u>Creepy</u> <u>castle</u> A2: Nativity Songs	Glockenspiels Ongoing rhythm, pitch and notation work	Rhythm, pitch and notation work (20 mins ish) Alongside rehearsing for Summer Festival Strings
Y3	* weekly, 50 minute lesson with musicians (or 2 half hour lessons)	Opportunities to try woodwind and strings each year so pupils can find where their interest lies. Pupils who wish to pursue an instrument after trying it for a term can continue to do so in	Curriculum lesson Strings	Curriculum lesson and recorders	Hansel and Gretel
Y4	* weekly, 50 minute lesson with musicians (or 2 half hour lessons)	small groups. Curriculum lessons ensure composition work continues.	Curriculum lesson and clarinets	Curriculum lesson Strings	Curriculum lesson and preparing for RNS performance
Y5	* weekly, 50 minute lesson with musicians	Fun music units to keep up engagement. Opportunities to continue learning strings/woodwind for	Curriculum lesson and ukulele	Curriculum lesson and steel pans	Curriculum lesson and Samba
Y6	* weekly, 50 minute lesson with musicians	those who would like to. Curriculum lessons ensure composition work continues.	Curriculum lesson and Samba	Curriculum lesson and steel pans	Ensembles and Music tech

Frances Levy Nick Williams Alistair Bell

Appendix 2: Progression maps

Progression in Singing

Through good vocal production, careful listening and well-developed sense of pitch, pupils should be able to sing in harmony and with musical delivery by the end of Year 6.

Many aspects of good singing and good singing teaching are processes that will develop slowly over time. The following principles should be kept in mind as pupils develop their vocal potential through the Key Stages:

- * Warm ups will help pupils use their voices safely. There are many places to find good examples of vocal warm ups, and they will typically include vocalising, sirening and simple scales, as well as games to energise pupils.
- * Breathing. Increasing control of airflow will help pupils to sing longer phrases, adjust dynamics, improve tuning and phrase melodies expressively.
- * **Posture.** A relaxed but stable stance (soft knees) sets the body up to produce an unforced but well-focused sound. Pupils, especially younger pupils, will often want to move to the music and this helps to facilitate that.
- * **Dynamics.** When appropriate, class singing should include a dynamic range as a key expressive tool. Confident singing will often be loud but need not tip over into shouting.
- * Phrasing gives shape to melodic lines. Through small dynamic changes, it helps emphasise important syllables and create musical interest in the melody.
- * Context. Music can often be brought to life by considering the context in which it was written, or by discussing the meaning of any words.
- * Vocal health. Warming up before singing, staying hydrated, resting voices, particularly when there is lots of singing to do, keeping vocal muscles relaxed.

muscles	s relaxed.
	Progression
N R	* Enjoy listening to and Joining in with a range of well-known nursery rhymes and songs; * Join in with simple songs, chants and rhymes beginning with simple songs with a very small range, mi-so. * Merges elements of familiar songs with improvised singing. * Creates sounds in vocal sound games. * Has strong preferences for songs they like to sing and/or listen to. * Sing simple songs, chants and rhymes beginning with simple songs with a very small range, mi-so. * Sing a wide range of call and response songs, beginning to control vocal pitch and to match the pitch they hear with accuracy. * Sing a range of well-known nursery rhymes and songs.
Y1	* Perform songs with others. * Sing simple songs, 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. * Begin with simple songs with a very small range, mi-so and then slightly wider. Include pentatonic songs. * Sing a wide range of call and response songs, to control vocal pitch and to match the pitch they hear with accuracy.
Y2	* Sing songs regularly with a <i>pitch</i> range of <i>do-so</i> with increasing vocal control. * Sing songs with a small pitch range, pitching accurately. * Know the meaning of <i>dynamics</i> (loud/quiet) and <i>tempo</i> (fast/slow) and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. <i>crescendo, decrescendo, pause</i>)
Y3	* Sing a widening range of <i>unison</i> songs of varying styles and structures with a <i>pitch</i> range of <i>do—so</i> , tunefully and with expression. Perform <i>forte</i> and <i>piano</i> , loud and soft. * Perform actions confidently and in time to a range of action songs. * Walk, move or clap a steady <i>beat</i> with others, changing the speed of the beat as the <i>tempo</i> of the music changes. * Perform as a choir in school assemblies.
Y4	* Continue to sing a broad range of unison songs with the range of an <i>octave</i> (<i>do-do</i>), pitching the voice accurately and following directions for getting louder (<i>crescendo</i>) and quieter (<i>decrescendo</i>). * Sing <i>rounds</i> and <i>partner songs</i> in different <i>time signatures</i> (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. * Perform a range of songs in school assemblies.
Y 5	* 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. * 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.
Y6	* Sing a broad range of songs, including those that involve <i>syncopated</i> 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 <i>three- and four-part rounds</i> 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. * Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.

Progression in Listening

Listening to music is fundamental to musical understanding. By learning to listen critically, pupils will not only expand their musical horizons but also gain a deeper understanding of how music is constructed and the impact it can have on the listener. Listening to a broad range of music also helps develop other areas of musical activity, including composing and performing. Music is one of the central building blocks of any culture and the shared knowledge of music is crucial cultural capital in understanding where we came from and our place in the world. An inclusive approach to this cultural capital is represented in this document to encourage pupils to be open minded in their listening as well as knowledgeable about the breadth of musical genres in the world today.

Teachers are encouraged to use pieces from a wide range of cultures and traditions that truly reflect the community in which they are teaching and ensure that pupils gain a broad aural knowledge of Western Classical Music, Popular Music (defined broadly) and Traditional Music from around the world.

All year groups: The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.

	Progression
N	* Describes music simply, eg "scary music, angry music, happy music". * Physically interprets the sound of instruments, eg tiptoes to the sound of a xylophone. * Can identify specific sounds in the environment eg sounds of cars, running water. * Can identify and match an instrumental sound, eg hear a shaker and indicate that they understand it is a shaker. * Describes the sound of instruments eg scratchy sound, soft sound. * Physically imitates the actions of musicians, eg pretends to play the trumpet, piano, guitar.
R	* Thinks abstractly about music and expresses this physically or verbally eg "This music sounds like floating on a boat." "This music sounds like dinosaurs." * Physically respond to changes in the music, eg jump in response to loud/sudden changes in the music * Distinguishes and describes changes in music and compares pieces of music, eg "this music started fast and then became slow." "This music had lots of instruments but this music only had voices." "This music was spiky and this music was smooth." * Accurately anticipates changes in familiar music, eg when music is going to get faster, louder, slower. * Creates visual representation of sounds, instruments and pieces of music, eg mark making to specific sounds or pieces of music.
Y1	* respond to different moods in music and explain thinking about changes in sound. * listen to pieces of music and discuss where and when they may be heard explaining why using simple musical vocabulary. E.g. It's quiet and smooth so it would be good for a lullaby. * explain how a piece of music makes them feel and start to explain why.
Y2	* listens with increasing concentration to a variety of music from different styles, traditions and times * can use some musical language to describe the music they are listening to and their feelings towards it. * can simply describe how a composer has achieved a mood, or effect (eg. they made it scary by making it loud and fast) * can comment on their likes and dislikes.
Y3	* listens with concentration to a variety of music from different styles, traditions and times * notices and talks about the way sounds can be combined and used expressively to create a mood or an effect. * is beginning to notice how musical elements have been used together to compose music. * can talk about some of the different instruments they can hear. * understands that styles of music have changed and developed over time and notice some of the changes.
Y4	* uses some musical language when talking about music they listen to. * can compare music and expresses growing tastes in music. * recognise how some of the dimensions of music fit into the music they are listening to. * can discuss the emotional impact of a piece and can comment on musicians/composers use of technique to create mood and effect. * can recognise how musical elements have been used together to compose music. * can recognise some instruments being played. * can describe the different purposes of music throughout history and in other cultures. * can describe features of some types of music from different time periods, styles and cultures.
Y5	* can listen with increasing concentration to a variety of music from different styles, traditions and times, and begin to place the music in its historical context. * can describe, compare and evaluate different types of music using a range of musical vocabulary. * can describe compare musical features choosing appropriate musical vocabulary. * can explain how musical elements have been used together to compose music. * can recognise some instruments and numbers of instruments and voices being played and is beginning to think about their role in the ensemble. * is beginning to understand the different cultural meanings and purposes of music, including contemporary culture. * can describe features of some types of music from different time periods, styles and cultures. * knows of some famous composers and musicians and can talk about their work.
Y6	* can listen to, internalise and recall sounds and patterns of sounds with accuracy and confidence. * can listen with concentration to a variety of music from different styles, traditions and times and place the music in its historical context. * can describe and give opinions of the music heard with confident use of an extended range of musical terminology including the inter-related dimensions of music. * can analyse and compare musical features choosing appropriate musical vocabulary. * can identify different ensemble combinations and instruments heard and their role within the ensemble (eg ostinato; melody). * understands the different cultural meanings and purposes of music, including contemporary culture and notices and explores how music reflects time, place and culture. * knows of some famous composers and musicians from different time periods, styles and cultures and can talk about their work, influences and legacy.

Progression in Composing

The creative process, with its wide horizons of possibility, gives pupils an opportunity to contribute to musical culture in unique and valuable ways. As pupils travel through the Key Stages, they will develop the craft of creating melodies and fashioning these into short pieces. Familiarity with music in a range of styles and genres is crucial for developing the aural understanding needed to compose music. It is also worth planning the year so that music listened to and performed is linked and that both of these activities inform pupils' composition. The development of a reliable musical memory is a valuable skill for performers and composers. As an integral part of composition work, pupils should practise recalling, e.g., melodic shapes, harmonic sequences, rhythmic patterns and sections of their compositions.

Progression

- N
- * Creates sounds in vocal sound games.
- * Merges elements of familiar songs with improvised singing.
- * Listens and responds to others in pair/group music making.
- * Experiments with ways of playing instruments, eg volume (dynamics), speed (tempo), character of sounds such as tapping a tambourine/shaking a tambourine (timbre).
- * Adds sound effects to stories using instruments.
- R
- * Explore ways of making and changing sounds with voices and instruments.
- * Create musical sound effects in response to their own ideas and to a stimuli, e.g. a rainstorm or a train journey.
- * Explore ways to represent sounds with mark making and symbols.
- * Improvise simple vocal chants, or body percussion patterns using question and answer phrases.
- **V1**
- * Improvise simple vocal chants, using *question and answer* phrases.
- * Create musical sound effects and short **sequences** of sounds in response to stimuli, e.g. a rainstorm or a train journey. Combine to make a story, choosing and playing classroom instruments (e.g. rainmaker) or sound-makers (e.g. rustling leaves).
- * 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. Explore and invent own symbols, for example:





- **Y2**
- * Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch).
- * 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.





	Improvising	Composing
Y3	* Become more skilled in <i>improvising</i> (using voices, <i>tuned</i> and <i>untuned percussion</i> and instruments played in whole-class/group/individual/instrumental teaching), inventing short 'on-the-spot' responses using a limited note-range. * Structure musical ideas (e.g. using <i>echo</i> or <i>question and answer phrases</i>) 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.	* Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (<i>do, re and mi</i>). * Compose song accompaniments on untuned percussion using known rhythms and <i>note values</i> .
Y4	* Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (Iegato) and detached (staccato). * Begin to make compositional decisions about the overall structure of improvisations. Continue this process in the composition tasks below.	* Combine known rhythmic notation with letter names to create short <i>pentatonic</i> 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. <i>minim, crotchet, crotchet rest</i> and <i>paired quavers</i>) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars. * 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 <i>major</i> and <i>minor</i> 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: - graphic symbols, rhythm notation and time signatures, <i>staff notation,</i> technology.
Y5	* 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 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 <i>ternary</i> piece. * 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. * Capture and record creative ideas using any of: - graphic symbols; - rhythm notation; and <i>time signatures; - staff notation;</i> - technology.
Y6	* 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 <i>groove</i> , creating a satisfying melodic shape.	* Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) and incorporate rhythmic major variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody. * Compose melodies made from pairs of phrases in either G 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.

Progression in Performing

Creating opportunities to celebrate, share and experience music of all kinds will consolidate the learning within the MMC. The following principles of performance apply across all Key Stages:

- * **Develop stagecraft.** Develop a sense of confidence and ownership regardless of the size or nature of the stage or performing/recording space; engage with an audience; respect fellow performers and acknowledge applause.
- * Consider the programme. The sequence of items should maximise impact and maintain audience engagement. Aim for a clear beginning, middle and end for any performance activity.
- * Encourage peer feedback. Create an environment where pupils can constructively express their thoughts on performances. This is a valuable way to develop listening skills and musical vocabulary.
- * Seek out opportunities for collaboration. If more than one class or group is performing, is there an additional item they can present together?

	Progression		
N	* Claps or taps to the pulse of the music they an * Plays instruments with control to play loud/ a * Shows control to hold and play instruments to playing it with a beater with the other.	· · · · · · · · · · · · · · · · · · ·	in the air by the string with one hand and
	Pulse / Beat	Rhythm	Pitch
R	* Respond to the pulse in recorded/live music through movement and dance. * Walk, move or clap a steady beat with others to familiar music. * tap a steady beat on instruments with others * Understand fast and slow	* Beginning to make up their own rhythms through clapping or on instruments. * Perform short copycat rhythm patterns, led by the teacher, to accompany words, eg tapping the syllables of names/objects/animals/lyrics of a song. * Explore long and short sounds * Create rhythms using instruments and body percussion.	* explore high voices and sounds * follow hand signals for making voices go higher and low when sirening.
Y1	* 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, (e.g. clapping, tapping, walking) and classroom percussion (shakers, sticks and blocks, etc.), playing repeated rhythm patterns (ostinati) and short, pitched patterns on tuned instruments (e.g. glockenspiels or chime bars) to maintain a steady beat. * Respond to the pulse in recorded/live music through movement and dance, e.g Stepping (e.g. Mattachins from Capriol Suite by Warlock), - Jumping (e.g. Trepak from The Nutcracker by Tchaikovsky) - Walking on tiptoes (e.g. Scherzo from The Firebird Suite by Stravinsky).	* Perform short copycat rhythm patterns accurately, led by the teacher. * Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat. * Perform word-pattern chants (e.g. ca-terpil-lar crawl, fish and chips); create, retain and perform their own rhythm patterns.	* 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, e.gascending xylophone notes to suggest Jack climbing the beanstalk, - quiet sounds created on a rainstick/shakers to depict a shower, - regular strong beats played on a drum to replicate menacing footsteps. * Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on • • • •
Y2	* 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, e.g. - in 2 Maple Leaf Rag by Joplin - in 3 The Elephant from Carnival of the Animals by Saint-Saëns	* 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 (e.g. Hel-lo Si-mon or Can you come and play?). * Read and respond to chanted rhythm patterns, and represent them with stick notation including <i>crotchets</i> , <i>quavers</i> and <i>crotchets rests</i> . * Create and perform their own chanted rhythm patterns with the same stick notation.	* Play a range of singing games based on the <i>cuckoo interval</i> (so-mi, e.g. Little Sally Saucer) 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 <i>melodic phrases</i> , indicating with actions (e.g. stand up/sit down, hands high/hands low). * Recognise dot notation and match it to 3-note tunes played on <i>tuned percussion</i> , for example:

	Instrumental performance	Reading Notation
Y3	* Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. Play and perform melodies following <i>staff notation</i> using a small range (e.g. <i>Middle C</i> –E/do–mi) as a whole class or in small groups (e.g. <i>trios</i> and <i>quartets</i>). * Use listening skills to correctly order phrases using <i>dot notation</i> , showing different arrangements of notes C-D-E/dore-mi: * Individually (<i>solo</i>) copy stepwise melodic phrases with accuracy at different speeds; <i>allegro</i> and <i>adagio</i> , fast and slow. Extend to question-and-answer phrases.	* Introduce the <i>stave</i> , lines and spaces, and <i>clef</i> . Use <i>dot notation</i> to show higher or lower pitch. * Introduce and understand the differences between <i>crotchets</i> and <i>paired quavers</i> . * Apply word chants to rhythms, understanding how to link each syllable to one musical note.
Y4	* 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. <i>melody and accompaniment</i> or a <i>duet</i>) from simple notation using instruments played in whole class teaching. Identify <i>static</i> and <i>moving parts</i> * Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A).	* Introduce and understand the differences between minims, crotchets, paired quavers and rests. * Read and perform notation within a defined pitch 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.
Y5	* Play melodies on <i>tuned percussion</i> , melodic instruments or keyboards, following <i>staff notation</i> written on one stave 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 <i>triads</i> 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 <i>arrangements</i> combining acoustic instruments to form mixed ensembles, including a school orchestra. * Develop the skill of <i>playing by ear</i> on tuned instruments, copying longer phrases and familiar melodies.	* 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.
Y6	* Play a melody following staff notation written on one stave 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). * 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.	* 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.

Progression in Indicative musical features

This table sets out indicative musical features (elements) that give language to concepts that pupils have understanding of in sound. Pupils will have experienced them unconsciously in many contexts before, building on their work at Key Stage 1, and their holistic musical experiences across Key Stage 2 will naturally be far wider than this.

	Year 3	Year 4	Years 5 & 6
Rhythm, Metre and Tempo	Downbeats, fast (allegro), slow (adagio), pulse, beat	Getting faster (accelerando), Getting slower (rallentando), Bar, metre	Simple time, compound time, syncopation
Pitch and Melody	High, low, rising, falling; pitch range do-so	Pentatonic scale, major and minor tonality, pitch range do-do	Full diatonic scale in different keys
Structure and Form	Call and response; question phrase, answer phrase, echo, ostinato	Rounds and partner songs, repetition, contrast	Ternary form, verse and chorus form, music with multiple sections
Harmony	Drone	Static, moving	Triads, chord progressions
Texture	Unison, layered, solo	Duet, melody and accompaniment	Music in 3 parts, music in 4 parts
Dynamics and Articulation	Loud (<i>forte</i>), quiet (<i>piano</i>)	Getting louder (crescendo), getting softer (decrescendo); legato (smooth), staccato (detached)	Wider range of dynamics including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet)
Instruments and Playing Techniques	Instruments used in Foundation Listening	Instruments used in Foundation Listening including playing techniques	Instruments used in Foundation Listening including playing techniques and effects, for example pizzicato (e.g. mysterious) and tremolo (e.g. dark and

This table sets out their progression in knowledge of the constituent parts of musical notation.

	Year 3	Year 4	Years 5 & 6
Crotchets	✓	✓	✓
Paired quavers	>	✓	✓
Minims	>	✓	✓
Semibreves			✓
Semiquavers			✓
Rests		✓	✓
Time signatures 2/4, 3/4 and 4/4			✓
Fast (allegro), slow (adagio)	>	✓	✓
Getting faster (accelerando), getting slower (rallentando)		~	~
Stave, lines and spaces, clef*, reading	✓ do-me	✓ do-so	✓ do-do′
dot notation	Range of a 3rd	Range of a 5th	Range of an octave
Loud (forte)	>	✓	✓
Quiet (<i>piano</i>)	✓	✓	✓
Getting louder (crescendo), Getting softer (decrescendo)		_	~

Progression of vocabulary

Key Stage 1 Music Vocabulary

Pitch	Duration
How high or low a sound is. melody, tune high, (getting) higher, going up low, (getting) lower, going down steps – jumps – slides	How long and short sounds are. pulse, beat start, stop long, longer, sustained short, shorter, staccato rhythm
Dynamics	Tempo
How loud or quiet sounds are and variation in loudness between notes or phrases.	How fast or slow the music is
loud, (getting) louder quiet, (getting) quieter	fast, (getting) faster slow, (getting) slower
Timbre	Texture
The particular tone that distinguishes a sound or combination of sounds.	The layers of sound in a musical work and the relationship between them.
* descriptive words such as: light, heavy, bright, hollow, dull, cold, warm, smooth, scratchy, chiming, clicking; * words describing the qualities of sounds, such as: rattling, smooth, tinkling; * words relating to sound production, such as: hitting, shaking, scraping	solo duet ensemble few – many
Structure	Techniques
The way a piece is built and what order sections are in. beginning — middle — end phrase verse — chorus Call and response	breathing posture singing, whispering, talking, humming blowing striking, hitting shaking plucking, strumming

Lower Key Stage 2 Music Vocabulary

Pitch	Duration
How high or low a sound is. melody, tune melodic phrase/pattern high, (getting) higher, going up low, (getting) lower, going down steps – jumps – slides staying the same, scale, pentatonic scale Note names A, B, C, etc.	How long and short sounds are. steady pulse, beat long, longer, sustained short, shorter, staccato rhythm, rhythmic patterns, syllables rest semibreve, minim, crotchet, quaver
Dynamics How loud or quiet sounds are and variation in loudness	Tempo
between notes or phrases. loud – forte getting louder – crescendo quiet – piano getting quieter - diminuendo	fast, (getting) faster slow, (getting) slower pulse
Timbre	Texture
The particular tone that distinguishes a sound or combination of sounds. descriptive words such as: light, heavy, bright, hollow, dull, cold, warm, smooth, scratchy,	The layers of sound in a musical work and the relationship between them. solo duet
chiming, clicking; words describing the qualities of sounds, such as: rattling, smooth, tinkling;	ensemble few – many combined
words relating to sound production, such as: hitting, shaking, scraping	
Structure	Processes
The way a piece is built and what order sections are in. beginning — middle — end phrase verse — chorus round introduction interlude, ostinato	improvising composing rehearsing performing

Upper Key Stage 2 Music Vocabulary

B't I	D .:
Pitch	Duration
How high or low a sound is. melody, tune, melodic phrase/pattern high, (getting) higher, going up low, (getting) lower, going down steps – jumps – slides staying the same pentatonic scale note names A, B, C, etc. interval, tone, semitone unison, harmony, chord	How long and short sounds are. steady pulse, beat long, longer, sustained short, shorter, staccato rhythm, rhythmic patterns, syllables rest semibreve, minim crotchet quaver
Dynamics	Tempo
How loud or quiet sounds are and variation in loudness between notes or phrases.	How fast or slow the music is.
loud – forte Moderately loud – mezzo forte Very loud – fortissimo	fast, (getting) faster slow, (getting) slower pulse
getting louder – crescendo quiet – piano	
moderately quiet – mezzo piano	
very quiet - pianissimo getting quieter – diminuendo	
Timbre	Texture
The particular tone that distinguishes a sound or combination of sounds.	The layers of sound in a musical work and the relationship between them.
The particular tone that distinguishes a sound or combination of sounds. * descriptive words such as: light, heavy, bright, hollow, dull, cold, warm, smooth, scratchy, chiming,	The layers of sound in a musical work and the relationship between them. solo duet
The particular tone that distinguishes a sound or combination of sounds. * descriptive words such as: light, heavy, bright,	The layers of sound in a musical work and the relationship between them.
The particular tone that distinguishes a sound or combination of sounds. * descriptive words such as: light, heavy, bright, hollow, dull, cold, warm, smooth, scratchy, chiming, clicking;	The layers of sound in a musical work and the relationship between them. solo duet ensemble
The particular tone that distinguishes a sound or combination of sounds. * descriptive words such as: light, heavy, bright, hollow, dull, cold, warm, smooth, scratchy, chiming, clicking; * words describing the qualities of sounds, such as: rattling, smooth, tinkling;	The layers of sound in a musical work and the relationship between them. solo duet ensemble few – many
The particular tone that distinguishes a sound or combination of sounds. * descriptive words such as: light, heavy, bright, hollow, dull, cold, warm, smooth, scratchy, chiming, clicking; * words describing the qualities of sounds, such as: rattling, smooth, tinkling; * words relating to sound production, such as:	The layers of sound in a musical work and the relationship between them. solo duet ensemble few – many
The particular tone that distinguishes a sound or combination of sounds. * descriptive words such as: light, heavy, bright, hollow, dull, cold, warm, smooth, scratchy, chiming, clicking; * words describing the qualities of sounds, such as: rattling, smooth, tinkling; * words relating to sound production, such as: hitting, shaking, scraping attack, decay, accent	The layers of sound in a musical work and the relationship between them. solo duet ensemble few – many combined
The particular tone that distinguishes a sound or combination of sounds. * descriptive words such as: light, heavy, bright, hollow, dull, cold, warm, smooth, scratchy, chiming, clicking; * words describing the qualities of sounds, such as: rattling, smooth, tinkling; * words relating to sound production, such as: hitting, shaking, scraping attack, decay, accent Structure The way a piece is built and what order sections are in. beginning – middle – end	The layers of sound in a musical work and the relationship between them. solo duet ensemble few – many combined Processes improvising,
The particular tone that distinguishes a sound or combination of sounds. * descriptive words such as: light, heavy, bright, hollow, dull, cold, warm, smooth, scratchy, chiming, clicking; * words describing the qualities of sounds, such as: rattling, smooth, tinkling; * words relating to sound production, such as: hitting, shaking, scraping attack, decay, accent Structure The way a piece is built and what order sections are in. beginning – middle – end phrase verse, chorus, bridge	The layers of sound in a musical work and the relationship between them. solo duet ensemble few – many combined Processes improvising, composing arranging,
The particular tone that distinguishes a sound or combination of sounds. * descriptive words such as: light, heavy, bright, hollow, dull, cold, warm, smooth, scratchy, chiming, clicking; * words describing the qualities of sounds, such as: rattling, smooth, tinkling; * words relating to sound production, such as: hitting, shaking, scraping attack, decay, accent Structure The way a piece is built and what order sections are in. beginning – middle – end phrase verse, chorus, bridge round introduction	The layers of sound in a musical work and the relationship between them. solo duet ensemble few – many combined Processes improvising, composing arranging, notating, layering,
The particular tone that distinguishes a sound or combination of sounds. * descriptive words such as: light, heavy, bright, hollow, dull, cold, warm, smooth, scratchy, chiming, clicking; * words describing the qualities of sounds, such as: rattling, smooth, tinkling; * words relating to sound production, such as: hitting, shaking, scraping attack, decay, accent Structure The way a piece is built and what order sections are in. beginning – middle – end phrase verse, chorus, bridge round	The layers of sound in a musical work and the relationship between them. solo duet ensemble few – many combined Processes improvising, composing arranging, notating, layering, accompaniment,
The particular tone that distinguishes a sound or combination of sounds. * descriptive words such as: light, heavy, bright, hollow, dull, cold, warm, smooth, scratchy, chiming, clicking; * words describing the qualities of sounds, such as: rattling, smooth, tinkling; * words relating to sound production, such as: hitting, shaking, scraping attack, decay, accent Structure The way a piece is built and what order sections are in. beginning – middle – end phrase verse, chorus, bridge round introduction interlude,	The layers of sound in a musical work and the relationship between them. solo duet ensemble few – many combined Processes improvising, composing arranging, notating, layering,

