LONGMAN'S HILL CP SCHOOL CURRICULUM PROGRESSION TABLE

MUSIC	EYFS : Expressive arts: Being Imaginative & Expressive		
EYFS Development Matters Statements for Reception Children...	Examples of how we might support this...	Enabling Environments	Specific Longman's Hill examples...
  Listen attentively, move to and talk about music, expressing their feelings and responses. [EAD P74]   Sing in a group or on their own, increasingly matching the pitch and following the melody. [EAD P74]   Explore and engage in music making and dance, performing solo or in groups [EAD P75]	• Give children an insight into new musical worlds. Introduce them to different kinds of music from across the globe, including traditional and folk music from Britain. • Invite musicians to play music to children and talk about it. • Encourage children to listen attentively to music. Discuss changes and patterns as a piece of music develops. • Play pitch-matching games, humming or singing short phrases for children to copy. • Use songs with and without words – children may pitch match more easily with sounds like 'ba'. • Sing call-and-response songs, so that children can echo phrases of songs you sing. • Introduce new songs gradually and repeat them regularly. • Sing slowly, so that children can listen to the words and the melody of the song Notice and encourage children to keep a steady beat, this may be whilst singing and tapping their knees, dancing to music, or making their own music with instruments and sound makers. • Play movement and listening games that use different sounds for different movements. Suggestions: march to the sound of the drum or creep to the sound of the maraca. • Model how to tap rhythms to accompany words, such as tapping the syllables of names, objects, animals and the lyrics of a song. • Play music with a pulse for children to move in time with and encourage them to respond to changes: they could jump when the music suddenly becomes louder, for example. • Encourage children to create their own music. • Encourage children to replicate choreographed dances, such as pop songs and traditional dances from around the world. • Encourage children to choreograph their own dance moves, using some of the steps and techniques they have learnt.	• Provide children with opportunities to use their skills and explore concepts and ideas through their representations. • Plan imaginative, active experiences, such as 'Going on a bear hunt'. Help them remember the actions of the story (We're Going on a Bear Hunt by Michael Rosen and Helen Oxenbury) and think about the different ways of moving. • Introduce children to a wide range of music. • Provide children with a wide range of instruments and teach them how to use them in adult led sessions.	• Use 'Charanga' to teach children music concepts such as rhythm, pulse and pitch. • Children start each music session with a 'listen' and 'appraise' to introduce children to a wide range of music. • Have both indoor and outdoor music area with a range of instruments both specific and open ended. • Children have the opportunity to perform in front of other children at least once a term. • Children have the opportunity to watch a live performance either in school or outside school. • Children join in with dance workshops by a specialist dance teacher. • Provide opportunities for the children to choreograph some of their own dance moves for their Christmas production. • Join in with Jumpstart Jonny to learn dances to pop songs. • Encourage children to perform known dances in 'Show and tell' sessions.

ELG: Being Imaginative and Expressive (Expressive Arts & design)

Children at the expected level of development will:

- 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

MUSIC	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6
THRESHOLD CONCEPTS FOR MUSIC	Taking inspiration from other musicians 					
	Listening and appraising 					
	Mastering practical skills 					
	Performing and sharing 					
THRESHOLD CONCEPT: TAKING INSPIRATION FROM OTHER MUSICIANS 	KNOWLEDGE (Semantic)	*Music appreciation and knowledge of the following genres:* **Old School Hip-hop** Me, Myself And I by De La Soul Fresh Prince Of Bel-Air by Will Smith Rapper's Delight by The Sugarhill Gang U Can't Touch This by MC Hammer It's Like That by Run DMC **Reggae** The Planets, Mars by Gustav Holst (Classical) Tubular Bells by Mike Oldfield (Pop) The Banana Rap by Jane Sebba (Hip Hop) Happy by Pharrell Williams (Pop) When I'm 64 by The Beatles (Pop) **Bossa Nova** Livin' La Vida Loca by Ricky Martin (Latin/Pop) Imperial War March by John Williams (Film) It Had Better Be Tonight by Michael Bublé (Latin/Big Band) Why Don't You by Gramophonedzie (Big Band/Dance) Oya Como Va by Santana (Latin/Jazz) **Pop** Supercalifragilisticexpialid ocious from Mary Poppins Pure Imagination from Willy Wonka & The Chocolate Factory soundtrack Daydream Believer by The Monkees Rainbow Connection from The Muppet Movie A Whole New World from Aladdin **Classical** A Song Before Sunrise by Frederick Delius – 20th Century The Firebird by Igor Stravinsky – 20th Century The Bird by Sergei Prokofiev – 20th Century Grand March from Aida by Giuseppe Verdi – Classical Bolero by Maurice Ravel – 20th Century The Lamb by John Tavener – Contemporary	*Music appreciation and knowledge of the following genres:* **Afropop** The Click Song sung by Miriam Makeba The Lion Sleeps Tonight sung by Soweto Gospel Choir Bring Him Back by Hugh Masekela You Can Call Me Al by Paul Simon Hlokoloza by Arthur Mafokate **Rock** We Will Rock You by Queen Smoke On The Water by Deep Purple Rockin' All Over The World by Status Quo Johnny B.Goode by Chuck Berry I Saw Her Standing There by The Beatles **Reggae** Kingston Town by UB40 Shine by ASWAD IGY by Donald Fagen Feel Like Jumping by Marcia Griffiths I Can See Clearly Now by Jimmy Cliff **Classical** Peer Gynt Suite: Anitras Dance by Edvard Grieg – Romantic Brandenburg Concerto No 1 by Johann Sebastian Bach – Baroque From The Diary Of A Fly by Béla Bartók – 20th Century Fantasia On Greensleeves by Ralph Vaughn Williams – 20th century Dance of The Sugar Plum Fairy by Pytor Tchaikovsky – Romantic The Robots (Die Roboter) by Kraftwerk – Contemporary	*Music appreciation and knowledge of the following genres:* **Reggae** Jamming by Bob Marley Small People by Ziggy Marley 54-56 Was My Number by Toots and The Maytals Ram Goat Liver by Pluto Shervington Our Day Will Come by Amy Winehouse **Pop songs that tell a story** Birdsong – Chinese Folk Music Vaishnava Java – A Hindu Song A Turkish Traditional Tune Aitutaki Drum Dance from Polynesia Zebaidir Song from Sudan **Disco** Good Times by Nile Rodgers Ain't Nobody by Chaka Khan We Are Family by Sister Sledge Ain't No Stopping Us Now by McFadden and Whitehead Car Wash by Rose Royce **Classical** L'Homme Arme by Robert Morton – Early Music Les Tricoteuses (The Knitters) – Baroque The Clock: II Andante by Franz Joseph Haydn – Classical Piano Concerto: Allegro Maestoso (Tempo Guisto) by Franz Liszt – Romantic Prelude A L'Apres-Midi d'un Faune by Claude Debussy – 20th century Music for Large and Small Ensembles (opening) by Kenny Wheeler – Contemporary	*Music appreciation and knowledge of the following genres:* **Grime and mixed styles** Gotta Be Me performed by Secret Agent 23 Skidoo (Hip Hop) Radetzky March by Strauss (Classical) Ho Gaya Sharabi by Panjabi MC (Bhangra and Hip Hop) Libertango by Astor Piazzolla (Tango) Mas Que Nada performed by Sergio Mendes **Pop** ABBA's music: Dancing Queen by ABBA The Winner Takes It All by ABBA Waterloo by ABBA Super Trouper by ABBA Thank You For The Music by ABBA **Mixed Styles** Mardi Gras Groovin' Two-Way Radio Flea Fly Rigadoon Mamma Mia Portsmouth Strictly D Play Your Music Drive **Gospel** Lean On Me by The ACM Gospel Choir (Gospel) Shackles by Mary Mary (Gospel) Amazing Grace by Elvis Presley (Gospel) Ode To Joy Symphony No 9 by Beethoven (Romantic – Western Classical) He Still Loves Me by Walter Williams and Beyoncé (Gospel) **Classical** La Quinta Estampie Real anon 13th century (Early Music) The Arrival Of The Queen Of Sheba by Handel (Baroque) Moonlight Sonata by Beethoven (Romantic) Bridal March/Chorus by Wagner (Romantic) Rhapsody In Blue by Gershwin (20th Century) Einstein On The Beach by Philip Glass (Contemporary)	*Music appreciation and knowledge of the following genres:* **Rock** We Will Rock You by Queen Smoke On The Water by Deep Purple Rockin' All Over The World by Status Quo Johnny B.Goode by Chuck Berry I Saw Her Standing There by The Beatles **Pop Ballads** Make You Feel My Love by Bob Dylan So Amazing by Luther Vandross Hello by Lionel Ritchie The Way You Look Tonight by Tony Bennett **Bossa Nova and Swing** Desafinado by Stan Getz (Swing) Cotton Tail by Ben Webster 5 Note Swing by Ian Gray Perdido by Woody Herman **Motown** I can't Help Myself (Sugar Pie Honey Bunch) by The Four Tops I Heard it Through the Grapevine by Marvin Gaye Ain't No Mountain High Enough sung by Marvin Gaye and Tammi Terrell You Are the Sunshine of My Life by Stevie Wonder **Classical** Music from Compline – Traditional – Early Music Dido and Aeneas: Overture by Henry Purcell – Baroque Symphony No. 5 in C minor (allegro con brio) by Ludwig Van Beethoven – Classical Minute Waltz in D-flat by Chopin – Romantic Central Park in the Dark by Charles Edward Ives – 20th Century Clapping Music by Steve Reich – Contemporary	*Music appreciation and knowledge of the following genres:* **Bacharach and Blues** Take The 'A' Train by Duke Ellington Speaking My Peace by H. Parlan Back 'O'Town Blues by Earl Hines One 'O' Clock Jump by Count Basie **70s Ballad/Pop** The Loco-Motion sung by Little Eva One Fine Day sung by The Chiffons Up On The Roof sung by The Drifters Will You Still Love Me Tomorrow (You Make Me Feel Like) A Natural Woman sung by Carole King **Pop/Neo Soul** Top Of The World sung by The Carpenters Don't Worry, Be Happy sung by Bobby McFerrin Walking On Sunshine sung by Katrina And The Waves When You're Smiling sung by Frank Sinatra Love Will Save The Day sung by Brendan Reilly **Classical** L'autrier Pastoure Seoit (The Other Day a Shepherdess Was Sitting) – Traditional – Early Music Armide Overture by Jean-Baptiste Lully – Baroque The Marriage of Figaro: Overture by Mozart – Classical Erlkönig, D.328 Op. 1 Wer reitet so spät by Franz Schubert – Romantic Sonata for Horn in F by Paul Hindemith – 20th century Homelands by Nitin Sawhney – Contemporary

THRESHOLD CONCEPT: LISTENING AND APPRAISING	Listen & Appraise SKILLS (Procedural knowledge)	I enjoy listening to lots of different musical styles from different parts of the world. When I listen to music, I can usually find the pulse on my own. Sometimes I need some help	I am starting to use musical words when I talk about music I understand how pulse, rhythm, pitch and perhaps also tempo and dynamics fit into the music we listen to – I can explain some of these too! I pay attention and concentrate when my friends talk about the music we have listened to. I respect their opinions and feelings towards the music.	I enjoy listening to a variety of music from all over the world, different times and traditions I can explain that the pulse is the musical heartbeat and that it is the foundation of a piece of music. I pay attention and concentrate when my friends talk about the music we have listened to. I can comment and discuss respectfully	I am starting to recognise / identify different style indicators and different instruments and their sounds. I understand how pulse, rhythm, pitch and also tempo, dynamics, timbre, texture and structure fit into the music we listen to I am using more musical words / language to describe the music we listen to and my feelings towards it.	I enjoy listening to a variety of music from all over the world, different times and traditions. I can place them in their historical context I can explain that the pulse is the musical heartbeat and that it is the foundation of a piece of music. Every piece of music has a pulse but it is different. I can use musical words / language to describe the music we listen to and my feelings towards it	I enjoy listening to a variety of music from all over the world, different times and traditions. I can place them in their historical context I can explain that the pulse is the musical heartbeat and that it is the foundation of a piece of music. Every piece of music has a pulse but it is different. I can use musical words / language to describe the music we listen to and my feelings towards it
THRESHOLD CONCEPT: MASTERING PRACTICAL SKILLS	Musical Activities SKILLS (Procedural knowledge)	When I listen to a piece of music, I can sometimes find the pulse straight away and on my own. I can make up my own simple rhythm I can clap a simple rhythm over the pulse – rhythm is different to pulse, it changes, where pulse stays the same. I enjoy playing in our band / ensemble. I can start and stop or join in when I'm directed as I watch the leader	I know that if I sing I use pitch – high and low sounds I can make up a rhythm with my group and then add a tune to it. I can clap the rhythm of my name and of my favourite food etc but I can also make up my own rhythm when my teacher asks me to. I can explain how tempo and dynamics can be used in a piece of music I know there is a language that represents the music we play. We sometimes write our music down using colours, shapes or pictures	I understand that the pulse is the foundation of all music, it is the musical heartbeat. I can demonstrate this on my own using movement. I understand that when I improvise, I make up my own tune with notes that the teacher gives me. I can explain how some of the other dimensions of music are sprinkled through our songs and pieces I understand why we warm up our voices. We have to stand up straight to produce a quality sound. We need to breathe properly and pronounce words in the correct style of the song we are singing. I know that sometimes music is written down in the form of notation. Sometimes we write it using colours, pictures or numbers.	I can explain / demonstrate how pulse, rhythm and pitch work together to create a song. I can make up/improvise my own rhythm and simple melody using my voice The words of the songs that we sing mean something - I need to understand their meaning so that I can perform them properly I enjoy playing in our band / ensemble. I can start and stop or join in when I'm directed as I watch the leader. I understand that when I improvise, I make up my own tune with notes that the teacher gives me. If I record this, it is a composition. I know that sometimes music is written down in the form of notation. I can use dynamics to make my composition more interesting to listen to	I can find the pulse of any piece of music with ease and confidence, internally or externally, with body movement. I can explain what improvisation is. I understand and can demonstrate how pulse, rhythm and pitch work together over a music track and explain how they work together to create a song. I enjoy singing in an ensemble / group. I think about pronouncing words correctly, singing in tune and how the whole song fits together. I am happy playing different parts by ear and sometimes with notation if I can I record my compositions in a variety of ways and am starting to use standard notation independently.	I understand and can explain that pulse is the foundation upon which all other dimensions are built. I can also keep a strong sense of pulse and recognise when I or others are going out of time I feel confident / happy improvising on my own and in my group / ensemble. I understand and can demonstrate how pulse, rhythm and pitch work together over a music track and explain how they work together to create a song. I understand that when I sing, I need to know what the song is about and how the melody and words work together. Then we can perform musically. I enjoy playing in a group / ensemble and on my own (solo). I can play a different part to others and keep it going within the ensemble.

 THRESHOLD CONCEPT: PERFORMING AND SHARING	Perform and Share SKILLS (Procedural knowledge)	I know it is important that we work together in our band, like a team. We try to start and end together I can perform what I have learnt to other people, the audience. I play my instrument, improvise and play my compositions as part of this performance and with confidence	I can perform what I have learnt to other people, the audience. I enjoy watching a recording of our performance. We can talk about what went well and what we could do better	I can confidently perform to an audience. I can sing, play my instrument, improvise and play my compositions during the performance. I am aware of my audience when I perform.	I can confidently perform to an audience. I can sing, play my instrument, improvise and play my compositions during the performance. I watch/listen to a recording of my performance and use it to help me improve.	I can explain why we work together in an ensemble and what it means to do so. I have a clear understanding of my audience and understand how this can change how I perform.	I am confident in my role within a performance. I feel secure with my class ensemble I have watched a recording of my performance. I can offer constructive comments about own and others' work and ways to improve as well as accepting and acting on feedback and suggestions from others.
SUBJECT SPECIFIC VOCABULARY		*Pulse* *Rhythm* *Band* *Ensemble* *Perform* *Improvise* *Composition* *audience*	Pulse Rhythm Band Ensemble Perform Improvise Composition audience *pitch* *tempo* *dynamics*	Pulse Rhythm Band Ensemble Perform Improvise Composition audience pitch tempo dynamics *musical heartbeat* *warm up* *notation*	Pulse Rhythm Band Ensemble Perform Improvise Composition audience pitch tempo dynamics musical heartbeat warm up notation *timbre* *texture* *structure* *melody*	Pulse Rhythm Band Ensemble Perform Improvise Composition audience pitch tempo dynamics musical heartbeat warm up notation timbre texture structure melody	Pulse Rhythm Band Ensemble Perform Improvise Composition audience pitch tempo dynamics musical heartbeat warm up notation timbre texture structure melody