

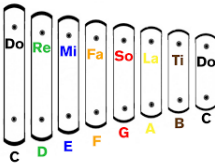



## Purpose

Music is a universal language that embodies one of the highest forms of creativity. Music should engage and inspire pupils to develop a gradually deepening love for music and their talent as musicians across the wide breadth of study: singing, playing, rehearsing, composing, notating, listening, responding, describing and discussing.

The National Curriculum for Music aims to ensure that all pupils:

- perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians
- learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence
- understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.

Threshold concepts:



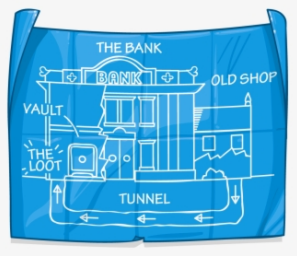
			
<p><b>Pitch</b> How high or low a note is.</p>	<p><b>Duration</b> How long a note is being held for.</p>	<p><b>Dynamics</b> How loud or quiet the music is.</p>	<p><b>Tempo</b> How fast or slow the music is.</p>

# St John's Progression Document

Our school drivers are: SMSC (Spiritual, Moral, Social and Cultural Capital), Learning Behaviours and Possibilities

Subject: Music



			
<p><b>Timbre</b></p> <p>The instruments that are being played and what they sound like.</p>	<p><b>Texture</b></p> <p>How many layers there are in the music.</p>	<p><b>Structure</b></p> <p>How the music is put together.</p>	

## How learning starts in the early years:

Children in the early years are surrounded with songs, lyrics and movement. A range of music styles are played and children learn to reflect upon, describe what they hear, express their feelings and own appreciation of music. They will learn that music can touch your feelings. By the end of Reception children will know twenty nursery rhymes off by heart and know the stories of some of these nursery rhymes

Children develop their singing voices and adjust their pitch. They learn to know that we can move with the pulse of the music. They are taught that words to songs can tell stories and paint pictures.

They learn to tap out simple rhythms and follow a pulse. They use body percussion and whole body actions.

They learn to handle and play suitable percussion instruments effectively to create and express their own and others' music, follow a rhythm or beat. They are encouraged to explore sounds, listen actively, compose their own music and perform to a small group or class.

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	Key Stage One		Key Stage Two			
	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<b>Breath Of Study</b>  <b>Scheme to support planning:</b> <a href="#">Get Set 4 Music</a>	<b>Context:</b> Senses <b>Genre:</b> Program music  <b>Context:</b> Nativity <b>Genre:</b> Traditional carols  <b>Context:</b> Carnival of the Animals <b>Genre:</b> Program music  <b>Context:</b> Dinosaurs <b>Genre:</b> Film  <b>Context:</b> Superheroes <b>Genre:</b> Romantic  <b>Context:</b> At the Seaside <b>Genre:</b> Classical	<b>Context:</b> Four Seasons <b>Genre:</b> Romantic  <b>Context:</b> Carols by Candlelight <b>Genre:</b> Choral music  <b>Context:</b> Oceans <b>Genre:</b> Impressionism  <b>Context:</b> Toys <b>Genre:</b> Piano  <b>Context:</b> Jupiter <b>Genre:</b> 20th Century orchestral music  <b>Context:</b> Great Fire Of London <b>Genre:</b> Film	<b>Context:</b> Castles <b>Genre:</b> Medieval  <b>Context:</b> Mayans <b>Genre:</b> South American  <b>Context:</b> Volcanoes <b>Genre:</b> Romantic  <b>Context:</b> Stone Age <b>Genre:</b> Traditional Folk  <b>Context:</b> In The Garden <b>Genre:</b> 20th Century  <b>Context:</b> Greek Myths <b>Genre:</b> Film	<b>Context:</b> Words, words, words <b>Genre:</b> Folk  <b>Context:</b> Ukulele <b>Genre:</b> Hawaiian  <b>Context:</b> Jazz <b>Genre:</b> Jazz & Blues  <b>Context:</b> Minimalism <b>Genre:</b> Minimalism  <b>Context:</b> Rivers <b>Genre:</b> Romantic  <b>Context:</b> Samba <b>Genre:</b> Samba/Bossa Nova	<b>Context:</b> Vikings <b>Genre:</b> Nordic folk  <b>Context:</b> Planets <b>Genre:</b> 20th Century orchestral music  <b>Context:</b> Rock and Roll <b>Genre:</b> Rock n Roll  <b>Context:</b> Melodies of divinity <b>Genre:</b> Hindustani Classical music  <b>Context:</b> Africa <b>Genre:</b> Traditional African  <b>Context:</b> Animal Kingdom <b>Genre:</b> Film	<b>Context:</b> Reggae <b>Genre:</b> Reggae  <b>Context:</b> Garageband <b>Genre:</b> Electronic  <b>Context:</b> WW2 <b>Genre:</b> Big Band  <b>Context:</b> Electricity <b>Genre:</b> Minimalist Electronic  <b>Context:</b> Celebrations <b>Genre:</b> Samba  <b>Context:</b> Production

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National Curriculum	Pupils should be taught to: <ul style="list-style-type: none"><li>• use their voices expressively and creatively by singing songs and speaking chants and rhymes</li><li>• play tuned and untuned instruments musically</li><li>• listen with concentration and understanding to a range of high-quality live and recorded music</li><li>• experiment with, create, select and combine sounds using the inter-related dimensions of music.</li></ul>		Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory. Pupils should be taught to: <ul style="list-style-type: none"><li>• play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression</li><li>• improvise and compose music for a range of purposes using the inter-related dimensions of music</li><li>• listen with attention to detail and recall sounds with increasing aural memory</li><li>• use and understand staff and other musical notations</li><li>• appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians</li><li>• develop an understanding of the history of music.</li></ul>			
Knowledge and Understanding	Singing					
	Sing songs regularly with a pitch range of do-so with increasing vocal control Sing songs with a small pitch range (e.g. Rain, Rain Go	Sing songs regularly with a pitch range of do-so with increasing vocal control Sing songs with a small pitch range (e.g. Rain, Rain	Sing a widening range of unison songs of varying styles and structures with a pitch range of do-so, tunelessly and with expression. Perform forte and piano, loud	Continue to sing a broad range of unison songs with the range of an octave (do-do) pitching the voice accurately and following directions for getting louder (crescendo) and quieter	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 a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance. This should include

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	<p>Away), pitching accurately Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. crescendo, decrescendo, pause)</p>	<p>Go Away), pitching accurately Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. crescendo, decrescendo, pause)</p>	<p>and soft Perform actions confidently and in time to a range of action songs. Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes Perform as a choir in school assemblies</p>	<p>(decrescendo). Sing rounds and partner songs in different time signatures (2, 3 and 4 time) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony. Perform a range of songs in school assemblies</p>	<p>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</p>	<p>observing rhythm, phrasing, accurate pitching and appropriate style Continue to sing three- and four-part rounds or partner songs, and experiment with positioning singers randomly within the group – i.e. no longer in discrete parts – in order to develop greater listening skills, balance between parts and vocal independence Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience</p>
	Listening					

	<p>The teaching and learning 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</p> <p>Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year</p>	<p>The teaching and learning 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</p> <p>Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school</p>	<p>The teaching and learning 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</p> <p>Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which</p>	<p>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</p> <p>Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles.</p>	<p>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</p> <p>Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles.</p>	<p>The teaching and learning of music is enriched by developing pupils' knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p> <p>Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles</p>
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	groups, or performances provided by other Music Education Hubs partners, which may include local or national ensembles.	ensembles or year groups, or performances provided by other Music Education Hubs partners, which may include local or national ensembles.	may include local or national ensembles			
	Composing					
	Create music in response to a non-musical stimulus: Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation	Create music in response to a non-musical stimulus Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical	Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played in whole class/group/individual/instrumental teaching), inventing short 'on-the-spot' responses using a limited note-range Structure musical ideas	Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato) Begin to make compositional decisions about the overall structure of improvisations Combine known rhythmic notation with	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),	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 groove, creating a



	<p>Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces</p> <p>Use music technology, if available, to capture, change and combine sounds.</p>	<p>conversation</p> <p>Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces</p> <p>Use music technology, if available, to capture, change and combine sounds</p>	<p>(e.g. using echo or question and answer phrases) to create music that has a beginning, middle and end. Pupils should compose in response to different stimuli, e.g. stories, verse, images (paintings and photographs) and musical sources</p> <p>Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes</p> <p>Compose song accompaniments on untuned percussion using known rhythms and note values</p>	<p>letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt.</p> <p>Sing and play these phrases as self-standing compositions</p> <p>Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars.</p> <p>Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip</p>	<p>moderately loud (mezzo forte), and moderately quiet (mezzo piano). Continue this process in the composition tasks below.</p> <p>Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment</p> <p>Working in pairs, compose a short ternary piece</p> <p>Use chords to compose music to evoke a specific atmosphere, mood or environment.</p>	<p>satisfying melodic shape</p> <p>Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) and incorporate rhythmic variety and interest.</p> <p>Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody</p> <p>Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. Compose a ternary piece;</p>
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				<p>Introduce major and minor chords</p> <p>Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work</p>		
	<b>Musicianship</b>					
	<p><b>Pulse/Beat</b></p> <p>Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes</p> <p>Use body percussion, (e.g. clapping, tapping, walking) and classroom percussion (shakers, sticks and blocks, etc.),</p>	<p><b>Pulse/Beat</b></p> <p>Understand that the speed of the beat can change, creating a faster or slower pace (tempo)</p> <p>Mark the beat of a listening piece by tapping or clapping and recognising tempo as well as changes in tempo</p> <p>Walk in time to the beat of a piece</p>	<p><b>Performing</b></p> <p>Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. Play and perform melodies following staff notation using a small range (e.g. Middle C-E/do-mi) as a whole class or in small groups (e.g. trios and quartets).</p> <p>Use listening skills to</p>	<p><b>Performing</b></p> <p>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</p>	<p><b>Performing</b></p> <p>Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation 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.</p> <p>Understand how triads</p>	<p><b>Performing</b></p> <p>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, very quiet, moderately loud and moderately quiet</p> <p>Accompany this same melody, and others, using block</p>

<p>playing repeated rhythm patterns (ostinati) and short, pitched patterns on tuned instruments (e.g. glockenspiels or chime bars) to maintain a steady beat</p> <p>Respond to the pulse in recorded/live music through movement and dance</p> <p><b>Rhythm</b></p> <p>Perform short copycat rhythm patterns accurately, led by the teacher</p> <p>Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat</p>	<p>of music or song. Know the difference between left and right to support coordination and shared movement with others</p> <p>Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats</p> <p>Identify the beat groupings in familiar music that they sing regularly and listen to</p> <p><b>Rhythm</b></p> <p>Play copycat rhythms, copying a leader, and invent rhythms for others to copy</p>	<p>correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi. Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases</p> <p><b>Reading Notation</b></p> <p>Introduce the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch.</p> <p>Introduce and understand the differences between crotchets and paired quavers.</p> <p>Apply word chants to</p>	<p>(e.g. Middle C-G/do-so) as a whole-class or in small groups</p> <p>Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching.</p> <p>Identify static and moving parts</p> <p>Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A)</p> <p><b>Reading Notation</b></p> <p>Introduce and understand the differences between minims, crotchets, paired quavers and rests</p> <p>Read and perform pitch notation within a defined range (e.g. C-G/do-so)</p> <p>Follow and perform</p>	<p>are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs.</p> <p>Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra. Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies.</p> <p><b>Reading Notation</b></p> <p>Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers</p> <p>Understand the</p>	<p>chords or a bass line. This could be done using keyboards, tuned percussion or tablets, or demonstrated at the board using an online keyboard.</p> <p>Engage with others through ensemble playing with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line.</p> <p><b>Reading Notation</b></p> <p>Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests</p> <p>Further develop the skills to read and</p>
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<p>Perform word-pattern chants (e.g. ca-ter-pil-lar crawl, fish and chips); create, retain and perform their own rhythm patterns</p> <p><b>Pitch</b></p> <p>Listen to sounds in the local school environment, comparing high and low sounds</p> <p>Sing familiar songs in both low and high voices and talk about the difference in sound</p> <p>Explore percussion sounds to enhance storytelling</p> <p>Follow pictures and symbols to guide singing and playing</p>	<p>on untuned percussion</p> <p>Create rhythms using word phrases as a starting point</p> <p>Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests</p> <p>Create and perform their own chanted rhythm patterns with the same stick notation</p> <p><b>Pitch</b></p> <p>Play a range of singing games based on the cuckoo interval (so-mi) matching</p>	<p>rhythms, understanding how to link each syllable to one musical note</p>	<p>simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.</p>	<p>differences between 2/4, 3/4 and 4/4 time signatures</p> <p>Read and perform pitch notation within an octave (e.g. C-C'/do-do)</p> <p>Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations</p>	<p>perform pitch notation within an octave (e.g. C-C'/do-do)</p> <p>Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations</p> <p>Read and play from notation a four-bar phrase, confidently identifying note names and durations</p>
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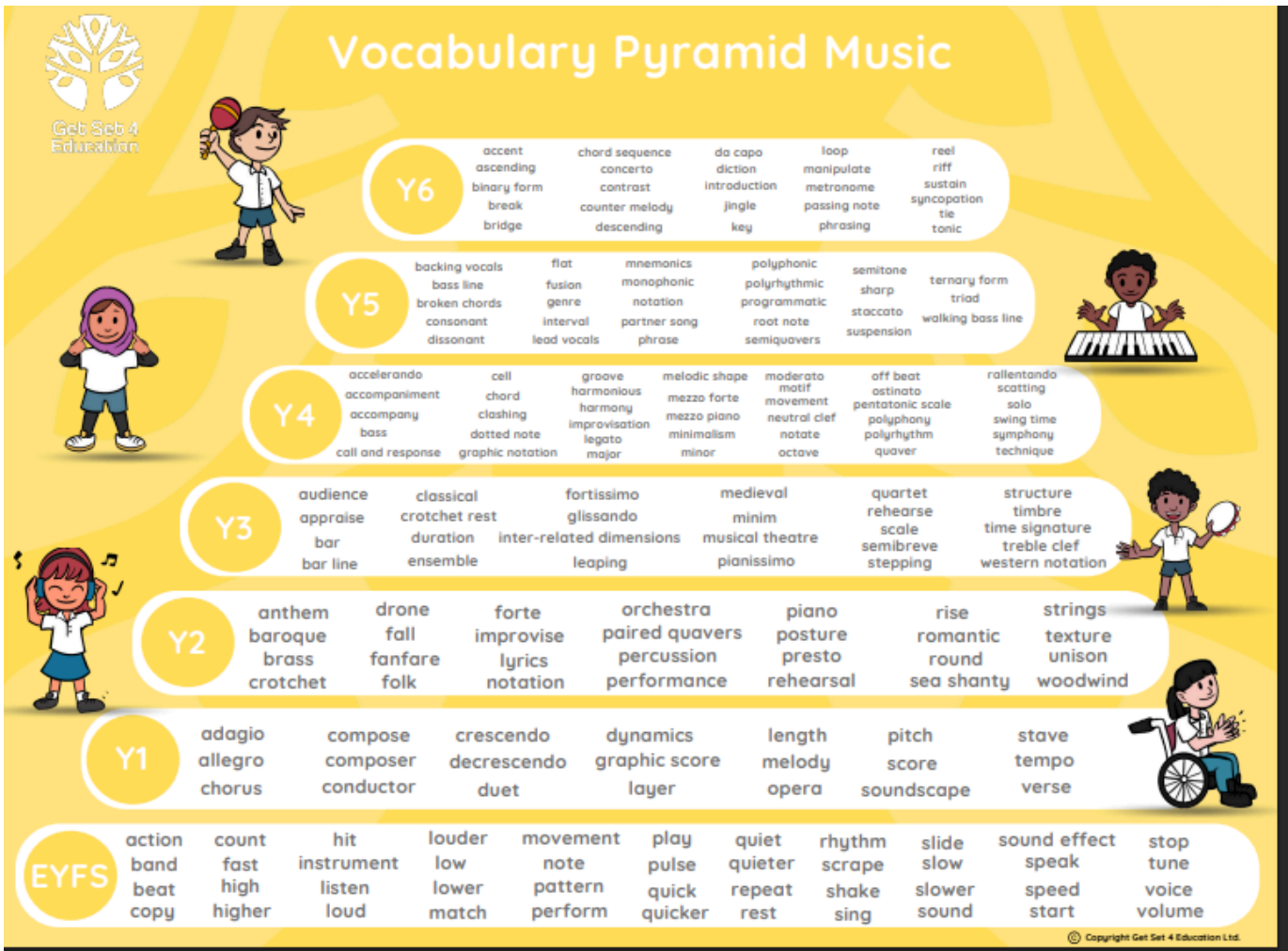
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		voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track Sing short phrases independently within a singing game or short song Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low) Recognise dot notation and match it to 3-note				
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		tunes played on tuned percussion				
Key Vocabulary	 <p><b>Vocabulary Pyramid Music</b></p> <p><b>Y6</b></p> <ul style="list-style-type: none"> <li>accent</li> <li>ascending</li> <li>binary form</li> <li>break</li> <li>bridge</li> <li>chord sequence</li> <li>concerto</li> <li>contrast</li> <li>counter melody</li> <li>descending</li> <li>da capo</li> <li>diction</li> <li>introduction</li> <li>jingle</li> <li>key</li> <li>loop</li> <li>manipulate</li> <li>metronome</li> <li>passing note</li> <li>phrasing</li> <li>reel</li> <li>riff</li> <li>sustain</li> <li>syncopation</li> <li>tie</li> <li>tonic</li> </ul> <p><b>Y5</b></p> <ul style="list-style-type: none"> <li>backing vocals</li> <li>bass line</li> <li>broken chords</li> <li>consonant</li> <li>dissonant</li> <li>flat</li> <li>fusion</li> <li>genre</li> <li>interval</li> <li>lead vocals</li> <li>mnemonics</li> <li>monophonic</li> <li>notation</li> <li>partner song</li> <li>phrase</li> <li>polyphonic</li> <li>polyrhythmic</li> <li>programmatic</li> <li>root note</li> <li>semiquavers</li> <li>semitone</li> <li>sharp</li> <li>staccato</li> <li>suspension</li> <li>ternary form</li> <li>triad</li> <li>walking bass line</li> </ul> <p><b>Y4</b></p> <ul style="list-style-type: none"> <li>accelerando</li> <li>accompaniment</li> <li>accompany</li> <li>bass</li> <li>call and response</li> <li>cell</li> <li>chord</li> <li>clashing</li> <li>dotted note</li> <li>graphic notation</li> <li>groove</li> <li>harmonious</li> <li>harmony</li> <li>improvisation</li> <li>legato</li> <li>major</li> <li>melodic shape</li> <li>mezzo forte</li> <li>mezzo piano</li> <li>minimalism</li> <li>minor</li> <li>moderato</li> <li>motif</li> <li>movement</li> <li>neutral clef</li> <li>notate</li> <li>octave</li> <li>off beat</li> <li>ostinato</li> <li>pentatonic scale</li> <li>polyphony</li> <li>polyrhythm</li> <li>quaver</li> <li>rallentando</li> <li>scatting</li> <li>solo</li> <li>swing time</li> <li>symphony</li> <li>technique</li> </ul> <p><b>Y3</b></p> <ul style="list-style-type: none"> <li>audience</li> <li>appraise</li> <li>bar</li> <li>bar line</li> <li>classical</li> <li>crotchet rest</li> <li>duration</li> <li>ensemble</li> <li>fortissimo</li> <li>glissando</li> <li>inter-related</li> <li>dimensions</li> <li>leaping</li> <li>medieval</li> <li>minim</li> <li>musical theatre</li> <li>planissimo</li> <li>quartet</li> <li>rehearse</li> <li>scale</li> <li>semibreve</li> <li>stepping</li> <li>structure</li> <li>timbre</li> <li>time signature</li> <li>treble clef</li> <li>western notation</li> </ul> <p><b>Y2</b></p> <ul style="list-style-type: none"> <li>anthem</li> <li>baroque</li> <li>brass</li> <li>crotchet</li> <li>drone</li> <li>fall</li> <li>fanfare</li> <li>folk</li> <li>forte</li> <li>improvise</li> <li>lyrics</li> <li>notation</li> <li>orchestra</li> <li>paired quavers</li> <li>percussion</li> <li>performance</li> <li>piano</li> <li>posture</li> <li>presto</li> <li>rehearsal</li> <li>rise</li> <li>romantic</li> <li>round</li> <li>sea shanty</li> <li>strings</li> <li>texture</li> <li>unison</li> <li>woodwind</li> </ul> <p><b>Y1</b></p> <ul style="list-style-type: none"> <li>adagio</li> <li>allegro</li> <li>chorus</li> <li>compose</li> <li>composer</li> <li>conductor</li> <li>crescendo</li> <li>decrescendo</li> <li>duet</li> <li>dynamics</li> <li>note</li> <li>graphic score</li> <li>layer</li> <li>length</li> <li>melody</li> <li>opera</li> <li>pitch</li> <li>score</li> <li>soundscape</li> <li>stave</li> <li>tempo</li> <li>verse</li> </ul> <p><b>EYFS</b></p> <ul style="list-style-type: none"> <li>action</li> <li>band</li> <li>beat</li> <li>copy</li> <li>count</li> <li>fast</li> <li>high</li> <li>higher</li> <li>hit</li> <li>instrument</li> <li>listen</li> <li>loud</li> <li>louder</li> <li>low</li> <li>lower</li> <li>match</li> <li>movement</li> <li>note</li> <li>pattern</li> <li>perform</li> <li>play</li> <li>pulse</li> <li>quick</li> <li>quicker</li> <li>quiet</li> <li>quieter</li> <li>repeat</li> <li>rest</li> <li>rhythm</li> <li>scrape</li> <li>shake</li> <li>sing</li> <li>slide</li> <li>slow</li> <li>slower</li> <li>sound</li> <li>sound effect</li> <li>speak</li> <li>speed</li> <li>start</li> <li>stop</li> <li>tune</li> <li>voice</li> <li>volume</li> </ul> <p>© Copyright Get Set 4 Education Ltd.</p>					

## St John's Progression Document

Our school drivers are: SMSC (Spiritual, Moral, Social and Cultural Capital), Learning Behaviours and Possibilities

Subject: Music



### Assessment/ POP Task

#### Formative assessment

Every lesson begins with the 'Ready and Retrieval' section which is intended to allow pupils retrieval practice of key knowledge relevant to the upcoming lesson. This section also provides teachers with an opportunity to make informal judgements about whether pupils have retained prior learning and are ready to move on.

Each lesson contains the 'Reflect and Review' section which helps teachers to identify those pupils who are secure in their learning or working at a greater depth in each lesson.

#### Summative assessment

The opportunity to assess pupil learning and progression in the key music skills (listening, composing and performing) is provided at the end of each 6-week teaching unit. This information will be recorded and will be monitored by the Music Subject Leader who can use this data to ensure teaching is targeted and appropriate for each pupil, class and year group as well as to feedback on progress to SLT and stakeholders. Teachers provide evidence of learning in the form of pictures and recordings using our digital floorbooks.

Summative assessment is recorded on our Foundation Subject Tracker.