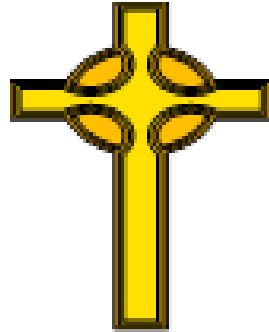


Holy Cross Catholic Primary School



Music long term plan & progression of musical skills 2025 - 2026

'We care, we share, we value.'

	Autumn	Spring	Summer
Early Years Foundation Stage	<ul style="list-style-type: none"> To sing familiar songs. To move in response to music To tap out simple repeated rhythms. To explore and learn how sounds can be changed. 		<ul style="list-style-type: none"> To copy adults and then do spontaneously independently To sing and make up simple songs. To make up rhythms. To respond to music through dance, paint, words and other materials To explore the sounds of instruments.
Reception	Autumn Me!	Spring Everyone!	Summer Big Bear Funk
Progression of skills Reception	<p>Singing songs with control</p> <p>Movement, pulse & rhythm</p> <p>Exploring sounds</p> <p>Using equipment</p> <p>Composition</p>	<p>Join in with songs and rhymes, learning repeating patterns.</p> <p>Dance in response to pieces of music, using rhythm in movement.</p> <p>Use a range of instruments to make loud and quiet sounds.</p> <p>Express feelings and ideas using different instruments.</p> <p>Represent thoughts through playing musical instruments.</p>	

Year 1	Autumn 1 Christmas songs and Charanga– Introducing beat (singing)	Autumn 2 Dance, sing and play	Spring 1 Exploring sounds	Spring 2 Learning to listen	Summer 1 Having fun with improvisation	Summer 2 Let's perform together
Progression of skills Year 1	<p>Singing</p> <p>Listening</p> <p>Composing</p> <p>Musicianship</p>		<ul style="list-style-type: none"> Sing easy songs, chants, and rhymes from memory with others, following simple directions like stop, start, loud, or quiet, and counting in. To sing simple songs that use only a few notes (like "Hello, How are You"), then more complex ones (like "Bounce High, Bounce Low"). To sing songs with five notes (like "Dr Knickerbocker"). To sing a range of call and response songs (like "Pretty Trees Around the World") <ul style="list-style-type: none"> Listen to recorded performances <ul style="list-style-type: none"> To create simple vocal chants, using call and respond. Create musical sound effects and short sequences in response to different stimuli, such as a rainstorm or a train journey, using classroom instruments Learn the difference between rhythm patterns and pitch patterns. Practice inventing, remembering, and recalling these patterns, then perform them for others while taking turns. If available, use music technology to capture, modify, and combine sounds. Use dot notation to represent sounds. <p>Pulse/beat:</p> <ul style="list-style-type: none"> Walk, move or clap a steady beat with others Use body percussion,(e.g. clapping, tapping, walking) and classroom percussion (shakers, sticks and blocks, etc.), playing repeated rhythm patterns (ostinati) and short, (threw/thrown a ball) patterns on tuned (devices that make music) (e.g. glockenspiels or chime bars) to maintain a steady beat. Respond to the pulse in recorded/live music through movement and dance. 			

		<p>Rhythm:</p> <ul style="list-style-type: none">• 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-ter-pil-lar crawl, fish and chips); create, retain and perform their own rhythm patterns. <p>Pitch:</p> <ul style="list-style-type: none">• Listen to and 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.g. o ascending 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 the drum.
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Year 2	Autumn 1 Christmas songs and Charanga Unit 1 – Exploring simple patterns (singing)	Autumn 2 Playing in an orchestra	Spring 1 Inventing a musical	Spring 2 Recognising different sounds	Summer 1 Exploring improvisation	Summer 2 Our big concert
Progression of skills Year 2	<p>Singing</p> <p>Listening</p> <p>Composing</p> <p>Musicianship</p>	<ul style="list-style-type: none"> 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 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) Listen to live music, complemented by opportunities to make live music. 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 dot notation to keep a record of composed pieces. Use music technology, if available, to capture, change and combine sounds. <p>Pulse/beat:</p> <ul style="list-style-type: none"> Understand that the speed of the beat can change Mark the beat of a listening piece (e.g. Bolero by Ravel) 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 (e.g. La Mourisque by Susato). 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 				

		<p>Rhythm:</p> <ul style="list-style-type: none">• 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 crotchets, quavers and crotchets rests.• Create and perform their own chanted rhythm patterns with the same stick notation. <p>Pitch:</p> <ul style="list-style-type: none">• Play a range of singing games based on the cuckoo interval (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 melodic phrases, showing this with actions (e.g. stand up/sit down, hands high/hands low).• Recognise dot notation and match it to 3-note tunes played on tuned percussion.
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Year 3	Autumn 1 Charanga unit 1 - Developing notation skills	Autumn 2 Playing in a band	Spring 1	Spring 2	Summer 1 Enjoying improvisation	Summer 2 Opening night
			Compose using your imagination	More musical styles		
Progression of skills Year 3	Singing (through assemblies and performances)		<ul style="list-style-type: none">• Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so (e.g. Extreme Weather), tunefully and with expression.• Perform actions in time to a range of action songs (e.g. Heads and Shoulders).• 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.			
	Listening		<ul style="list-style-type: none">• Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school.			
	Composing		<ul style="list-style-type: none">• Become 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 (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.• Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi).• Compose song accompaniments on untuned percussion using known rhythms and note values.			
	Performing		<ul style="list-style-type: none">• Begin to play tuned percussion such as the 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• Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi.			

	Instrumental performance	<ul style="list-style-type: none">• Capture and record creative ideas using any of: o graphic symbols o rhythm notation and time signatures o staff notation o technology.• Develop 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. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. Identify static and moving parts. 28• Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A)
	Reading notation	<ul style="list-style-type: none">• Introduce and understand the differences between minims, crotchets, paired quavers and rests.• Read and perform pitch notation within a defined 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.

Year 5 Wider opportunities Brass	Autumn 1 Melody and harmony in music	Autumn 2 Sing and play in different styles	Spring 1 Composing and chords	Spring 2 Enjoying musical styles	Summer 1 Freedom to improvise	Summer 2 Battle of the bands!
Progression of skills Year 5	Singing		<ul style="list-style-type: none"> Sing a 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. 			
	Listening		<ul style="list-style-type: none"> Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. 			
	Composing		<ul style="list-style-type: none"> Improvise freely over a drone(a long-sustained note or chord that is played continuously, often throughout a piece), 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). 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 ternary piece(a three-part musical structure following the pattern A-B-A). 			

Instrumental performance**Reading notation**

- Use chords to compose music to create an atmosphere. For example, La Mer by Debussy and The River Flows In You by Yiruma both evoke images of water. 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: o graphic symbols o rhythm notation and time signatures o staff notation o technology.
- 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.
- Understand how triads (a three-note chord built on two stacked thirds, forming a fundamental building block of harmony) are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs (e.g. Yellow Submarine by The Beatles).
- Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies.
- 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.

Year 6	Autumn 1 Music and technology	Autumn 2 Ensemble skills	Spring 1 Creative composition	Spring 2 Musical styles connect us	Summer 1 Improvising with confidence	Summer 2 Farewell tour
Progression of skills Year 6	Singing	<ul style="list-style-type: none"> Sing a broad range of songs, including those that involve syncopated rhythms (a rhythmic pattern where the emphasis or accent falls on off-beats (weak beats) or parts of the beat instead of the main, strong beats), 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 three- and four-part rounds (e.g. Calypso by Jan Holdstock) 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. 				
	Listening Composing	<ul style="list-style-type: none"> Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. Extend improvisation skills through working in small groups to: <ul style="list-style-type: none"> 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 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 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 major 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. 				

	<p>Instrumental performance</p>	<ul style="list-style-type: none"> • 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 . 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.
	<p>Reading notation</p>	<ul style="list-style-type: none"> • 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.