



Scalford Music Progression Map

Notes		
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.	The progression threads are grouped into three categories: - performing, - appraising & listening - composing which are then broken down into subcategories.	The progression is designed to fit Scalford's class structure – the curriculum objectives are therefore delivered twice in Base 1 and Base 2, and 3 times in Base 3. However, there is never exact repetition, as the following two strategies are employed: - in some units, objectives are differentiated to ensure progression at an even finer level - in some units, the curriculum is delivered using different resources in each cycle We believe that the repetition and practice of certain skills is essential if children are to make the progress required.

Thread	Base 1	Base 2	Base 3
Appraising & listening – concentration, breadth	- I can concentrate on listening	- I can listen with concentration to a range of high-quality live and recorded music - I can identify music of several basic genres	- I can listen to a wide variety range of high-quality live and recorded music drawn from different traditions and from great composers and musicians through history - I can identify a wide variety of musical genres
Appraising & listening – pitch & rhythm	- I can tell if a pitch is high or low - I can identify the beat (pulse) - I can copy some of what I hear	- I can identify if the pulse is grouped in 3 or 4 - I can copy and repeat basic rhythmic and melodic patterns	- I can identify some time signatures - I can copy and repeat musical phrases
Appraising & listening – instrumentation & texture	- I can distinguish between different sounds - I can describe some features of music I listen to (loud/soft, fast/slow)	- I can identify some sources of sounds (voices, instrumental groups, electronic) - I can use some basic technical vocabulary to describe music I hear (e.g. dynamics, tempo, orchestral, pitch, rhythm)	- I can identify a wide variety of instruments by listening to them - I can describe timbres and textures with reference to instrumentation
Appraising & listening - structures		- I can identify some simple musical structures (e.g. verse/chorus)	- I understand, through listening, that music comes in many structural forms
Appraising & listening - responding	- I can move in a way that suits the music - I can explain how different music makes me feel - I can listen a variety of music and say whether or not I like it	- I can reflect on, and respond to, the mood or atmosphere created by a piece of music - I can give reasons why I like or dislike a piece of music	- I can identify how composers achieve certain responses from listeners
Composing – creating sounds & harmony	- I can make different sounds with my voice and with instruments to express myself	- I can choose sounds to have particular effects on the listener	- I can combine pitches to create and explore chords and harmonic possibilities
Composing – creating patterns and structures	- I can create a musical pattern, remember it and repeat it	- I can create a rhythmic sequence, learn it and repeat it - I can create a melodic sequence, learn it and repeat it - I can create a piece of music with more than one section	- I can create a piece of music with multiple sections - I can use structural devices as a basis for compositions (ostinati, cyclic patterns, repeated or ordered sections)
Composing - accompaniments	- I can create an accompaniment for a song using untuned percussion	- I can create a simple accompaniment to a known song with tuned percussion	- I can create a simple harmonic accompaniment to a familiar song
Composing – expressing	- to be able to change a created musical pattern (e.g. tempo, dynamics) and consider the effect	- to be able to consider and adapt some of the inter-related dimensions of music (e.g. pitch, dynamics, tempo) for effect	- to be able to justify choices with regard to the inter-related dimensions of music (e.g. pitch, dynamics, tempo) in a composition

Thread	Base 1	Base 2	Base 3
Composing – representing & notation		- I can represent sounds pictorially	- I can record compositions with notation so that others can play them
Composing – improvising	- I can improvise a rhythmic response to a rhythm played by someone else	- I can base improvisations on a given theme or mood	- I can improvise and compose music on a variety of instruments for a range of purposes and to perform for a reason
Composing – technology	- I can use technology to make sounds	- I can use technology to support the composition process	- I can use a range of programs and apps to create compositions
Performing – ensemble	- I can join in with performing	- I can sing or play at the right time and be still and quiet when needed	- I can perform in a variety of ensembles (e.g. solo, duet, small and large groups)
Performing – repertoire	- I can sing a range of well-known nursery rhymes and songs	- I can sing a range of songs - I can play instrumental music	- I can sing a wide range of songs of a variety of forms - I can perform instrumental music of several different genres
Performing – rhythm & pitch	- I can clap a short, simple pattern - I can try to perform and move in time with music	- I can perform in time with the pulse and other players - I can sing at the correct pitch	- I can play and sing rhythms and pitches that are different to other sections of the ensemble
Performing – instruments	- I can experiment with creating sounds, including on untuned percussion instruments	- I can play tuned and untuned percussion instruments with some musical control	- I can play a wide range of tuned and untuned instruments, including a recorder
Performing – musicality	- I can make simple changes to my performance (loud/soft, fast/slow)	- I can play and sing with expression and dynamic range	- I can perform increasingly accurately, fluently, with control and expression - I can suggest changes to my performance to improve it
Performing – audience	- I can perform songs to an audience - I can perform using an instrument	- I can perform to an audience and evaluate my performance	- I can perform in ensemble (and in parts) to an audience - I can evaluate performances and suggest improvements
Performing – direction and notation	- I can start and stop when a signal is given	- I can respond to hand gestures from a leader (e.g. to indicate tempo, pitch or duration) - I can learn to read some basic notation to aid performance	- I can understand use and basic musical notation to aid performance - I can follow musical notation and watch a leader/conductor simultaneously, whilst performing

Thread	Base 1	Base 2	Base 3	
Vocabulary	beat beater drum fast follow high instrument listen loud low nursery rhyme pattern percussion perform quiet repeat rhythm sing slow song sounds tune voice + names of instruments used	accompaniment / accompany chant chorus compose / composer conductor crotchet duration dynamics genre improvise instrumental instrumental groups (strings, brass, wind) lyrics melody minim orchestra pitch pulse quaver rap rest round sequence tempo tuned / untuned percussion verse vocal volume + names of instruments used + names of genres studied	bar-line Baroque bass bass clef choir choral chord Classical control cyclic diction dotted duet expression flat <i>forte</i> (loud) harmonic harmony interval natural notation orchestration ostinato phrase	<i>piano</i> (soft) pulse recorder Romantic scale score semi-breve semi-quaver sharp stave structure texture theme timbre time signature treble clef unison + names of instruments used and studied + names of genres studied



Scalford Music – Curriculum Map

National Curriculum	Our Vision	Notes
The National Curriculum for music aims to ensure that all pupils: - perform, listen to, review and evaluate music - are taught to sing, create and compose music - understand and explore how music is created, produced and communicated	Music has a power to unite us in a way few other subjects can. We want our pupils to: - be inspired and engaged by music - be given regular opportunities to perform together to express their creativity and to involve them in community events - increase their self-confidence and build their ability to function as part of a non-competitive team - be exposed to a broad range of music from all corners of the world and from all periods - understand music's technical aspects	Our progression is dictated by our class structure and is therefore arranged into 3 steps. Whilst the structure of each Base's planning is on a 1-year cycle, the sessions are delivered using different resources over a 2 or 3 year cycle as appropriate. In addition, some sessions are differentiated to achieve better progression. Some curriculum aims are threads which run through multiple sessions. Our curriculum lessons are reinforced in many other ways across the school, for example: - daily singing both in class and collective worship - daily focused listening to a broad range of music ('entry music') - music used in other curriculum areas (e.g. PE, SPAG, times tables) - regular special events at which all children participate in rehearsed performances

Base 1 – YR & Y1		
Autumn	Spring	Summer
Unit 1.1: Exploring sounds	Unit 1.2: Bring the Noise	Unit 1.3: Animal Magic

Base 2 – Y2 & 3		
Autumn	Spring	Summer
Unit 2.1: In the Mood	Unit 2.2: Fascinating Rhythm	Unit 2.3: It's a Rap!

Base 3 – Y4-6		
Autumn	Spring	Summer
Unit 3.1: Harmony	Unit 3.2: Recorders & beyond...	Unit 3.3: Showtime!

Unit details – Base 1

Unit	Where & when	Overview	Objectives	Main listening pieces
Unit 1.1: Exploring sounds	Base 1 Autumn term	Very much laying the foundations for all the learning that is to come, this unit focuses mainly on careful, discriminatory listening and the basics of performing to an audience. Harvest and Christmas performances play an important role. The <i>Music Express</i> book + CD is required.	Appraising & listening I can concentrate on listening I can tell if a pitch is high or low I can distinguish between different sounds I can describe some features of music I listen to (loud/soft, fast/slow) Composing I can make different sounds with my voice and with instruments to express myself Performing I can join in with performing I can sing a range of well-known nursery rhymes and songs I can clap a short, simple pattern I can try to perform and move in time with music I can experiment with creating sounds, including on untuned percussion instruments I can make simple changes to my performance (loud/soft, fast/slow) I can perform songs to an audience I can perform using an instrument I can start and stop when a signal is given	Songs from Music Express Harvest Songs Christmas Songs
Unit 1.2: Bring the Noise	Base 1 Spring term	A unit with a heavy emphasis on performing and rhythm. The essential skill of identifying a pulse is the starting point upon which a range of rhythmic performance and composition skills are rooted. The unit culminates in a performance at the school Easter Service. Teachers need to be familiar with the 'Play It!' resource which is on the BBC 'Bring the Noise' website here: https://www.bbc.co.uk/teach/bring-the-noise/articles/z4sq92p	Appraising & listening I can concentrate on listening I can identify the beat (pulse) I can copy some of what I hear Composing I can create a musical pattern, remember it and repeat it I can create an accompaniment for a song using untuned percussion to be able to change a created musical pattern (e.g. tempo, dynamics) and consider the effect I can improvise a rhythmic response to a rhythm played by someone else I can use technology to make sounds Performing I can join in with performing I can sing a range of well-known nursery rhymes and songs I can clap a short, simple pattern I can try to perform and move in time with music I can perform songs to an audience I can perform using an instrument I can start and stop when a signal is given	Songs from BBC resource 'Bring the Noise' Palo - Quimbombó Easter Songs
Unit 1.3: Animal Magic	Base 1 Summer Term	This unit's main emphasis is breadth of listening and appraising as well as creative expression through composition and performance. Themed on animals, the core work is ' <i>Carnival of the Animals</i> ' by Saint-Saëns.	Appraising & listening I can concentrate on listening I can tell if a pitch is high or low I can identify the beat (pulse) I can distinguish between different sounds I can copy some of what I hear I can describe some features of music I listen to (loud/soft, fast/slow) I can move in a way that suits the music I can explain how different music makes me feel I can listen a variety of music and say whether or not I like it Composing I can make different sounds with my voice and with instruments to express myself	Saint-Saëns – Carnival of the Animals Ralph Vaughan-Williams – The Lark Ascending Nikolai Rimsky-Korsakov – The Flight of the Bumblebee Offenbach – The Can-can Saint-Saëns – Danse Macabre Asheba – No More Monkeys Samba Salad – Bigi Kaiman + musical excerpts from the Balkans, the Andes, USA, the Middle East and Africa

Unit details – Base 2

Unit	Where & when	Overview	Objectives	Main listening pieces
Unit 2.1: In the Mood	Base 2 Autumn term	This unit explores how music can create different moods. Children learn the basics of playing tuned percussion, creating learning and performing melodic sequences. Children then create music to accompany the telling of a well-known fairy story.	Appraising & listening I can listen with concentration to a range of high-quality live and recorded music I can reflect on, and respond to, the mood or atmosphere created by a piece of music I can use some basic technical vocabulary to describe music I hear (e.g. dynamics, tempo, orchestral, pitch, rhythm) I can give reasons why I like or dislike a piece of music Composing I can choose sounds to have particular effects on the listener I can base improvisations on a given theme or mood I can create a melodic sequence, learn it and repeat it I can create a simple accompaniment to a known song with tuned percussion to be able to consider and adapt some of the inter-related dimensions of music (e.g. pitch, dynamics, tempo) for effect I can represent sounds pictorially Performing I can sing or play at the right time and be still and quiet when needed I can sing a range of songs I can play instrumental music I can sing at the correct pitch I can play tuned and untuned percussion instruments with some musical control I can play and sing with expression and dynamic range I can respond to hand gestures from a leader (e.g. to indicate tempo, pitch or duration)	Grieg – Hall of the Mountain King Mussorgsky – Night on a Bare Mountain Prokofiev – Peter & the Wolf Mussorgsky – Pictures at an Exhibition
Unit 2.2: Fascinating Rhythm	Base 2 Spring term	The listening focus of this unit is identifying genres and sound sources. The composing and performing explores rhythm, both with body percussion and untuned percussion instruments. Patterns and sequences are copied, learnt, composed and performed. Children are introduced to basic notation. The unit culminates in performances at the Mother’s Day and Easter Services.	Appraising & listening I can listen with concentration to a range of high-quality live and recorded music I can identify music of several basic genres I can identify some sources of sounds (voices, instrumental groups, electronic) Composing I can create a rhythmic sequence, learn it and repeat it I can create a piece of music with more than one section Performing I can sing or play at the right time and be still and quiet when needed I can sing a range of songs I can play instrumental music I can sing at the correct pitch I can learn to read some basic notation to aid performance I can play tuned and untuned percussion instruments with some musical control	Holst – Jupiter, from The Planets Sibelius – Finlandia Folk: trad. - Durham Rangers Folk: trad. - The Morning Dew/Cooley's reel/The Wise Maid EDM – various AC/DC – Back in Black Led Zeppelin - Whole Lotta Love Bob Marley – Jammin’ Jimmy Cliff - The Harder They Come Bruckner – Locus Iste Choral: trad – Shenandoah Easter Songs and hymns
Unit 2.3: It’s a Rap!	Base 2 Summer Term	The final outcome of this unit is the performance of a rap in time with a rhythm track produced using digital resources. There is also exploration of pulse (3/4 or 4/4?), structure (e.g. verse/chorus) and a wider range of ways in which children can express themselves musically. The social and cultural origins of rap are explored along with its diversity.	Appraising & listening I can listen with concentration to a range of high-quality live and recorded music I can identify some simple musical structures (e.g. verse/chorus) I can identify if the pulse is grouped in 3 or 4 I can copy and repeat basic rhythmic and melodic patterns Composing I can use technology to support the composition process Performing I can sing or play at the right time and be still and quiet when needed I can sing a range of songs I can perform to an audience and evaluate my performance I can perform in time with the pulse and other players	Elvis Presley - Blue Suede Shoes Doris Day - Que sera sera Dizze Rascal – Bonkers Outkast – Rosa Parks Eminem – Lose Yourself Salt’N’Pepa – Push it Kerry Andrew - No Place Like

Unit details – Base 3

Unit	Where & when	Overview	Objectives	Main listening pieces
Unit 3.1: Harmony	Base 3 Autumn term	This unit explores the work of influential composers in different periods (e.g. Baroque, Classical, Romantic) with a particular focus on structures and how they achieve responses from the listener. Work on pitch begins with structural devices, and then looks at intervals, chords and harmony. The unit culminates in developing harmonic accompaniments and a performance using hand bells.	Appraising & listening I understand, through listening, that music comes in many structural forms I can identify how composers achieve certain responses from listeners Composing I can combine pitches to create and explore chords and harmonic possibilities I can create a piece of music with multiple sections I can use structural devices as a basis for compositions (ostinati, cyclic patterns, repeated or ordered sections) I can create a simple harmonic accompaniment to a familiar song Performing I can play and sing rhythms and pitches that are different to other sections of the ensemble I can follow musical notation and watch a leader/conductor simultaneously, whilst performing	<i>Cycle A</i> Medieval: Allegri – Miserere Baroque: Vivaldi – The Four Seasons Romantic: Tchaikovsky – The Nutcracker Modern Music: Stravinsky – The Firebird <i>Cycle B</i> Baroque: Handel – Zadok the Priest Classical: Mozart – Horn Concerto Romantic: Verdi – Requiem Modern Music: Schoenberg / Stockhausen – various <i>Cycle C</i> Baroque: Bach – Toccata & Fugue Classical to Romantic: Beethoven – 5th Symphony Romantic: Dukas – The Sorcerer’s Apprentice Modern Music: Reich – Music for 18 Musicians
Unit 3.2: Recorders and beyond...	Base 3 Spring term	The listening in this unit explores a very wide range of instruments, in the western classical tradition, from around the world and also the electronic instruments and devices used in much modern music. Children describe the timbres and textures created. Children learn to play the recorder and read musical notation. They explore compositional possibilities with the recorder and then learn parts to accompany hymns and songs at the school Easter Service, with opportunities to evaluate and improve their performance.	Appraising & listening I can identify a wide variety of instruments by listening to them I can describe timbres and textures with reference to instrumentation Composing to be able to justify choices with regard to the inter-related dimensions of music (e.g. pitch, dynamics, tempo) in a composition I can record compositions with notation so that others can play them Performing I can understand use and basic musical notation to aid performance I can suggest changes to my performance to improve it I can evaluate performances and suggest improvements I can follow musical notation and watch a leader/conductor simultaneously, whilst performing	Cycle A – examples of instruments from around the world: didgeridoo (various), sitar (Ravi Shankar – Raga Mishra), bagpipes (various), mbira (Seydu – The Well), siku (various), dulcimer (various) Cycle B – examples of modern electronic instruments: electric guitars, synthesisers, drum machine, samplers and loopers, turntables, electronic / studio effects Cycle C – orchestral instruments: Britten – Young Person’s Guide to the Orchestra
Unit 3.3: Showtime!	Base 3 Summer Term	The listening in this unit explores a wide range of more modern influential musicians and genres from the twentieth century, giving the children a richer understanding of the roots of much of the music to which they listen today. The unit also explores different time signatures, before moving into the use of digital music-making resources. The culmination of the year’s music is the performance of a Base 3 musical production which brings together all the aspects of performance learnt about through primary school.	Appraising & listening I can identify some time signatures I can copy and repeat musical phrases Composing I can use a range of programs and apps to create compositions Performing I can sing a wide range of songs of a variety of forms I can perform increasingly accurately, fluently, with control and expression I can perform in a variety of ensembles (e.g. solo, duet, small and large groups) I can perform in ensemble (and in parts) to an audience	Examples from influential modern musicians: Cycle A – Duke Ellington, Beatles, David Bowie, Queen, Bob Marley, Bee Gees Cycle B – Frank Sinatra, Bob Dylan, Led Zeppelin, Delia Derbyshire, Sex Pistols, Madonna Cycle C – Elvis Presley, James Brown, Pink Floyd, Kraftwerk, Grandmaster Flash, Michael Jackson

In Base 3, a number of the more generic curriculum aims are taught throughout the year in many lessons and also outside curriculum time:

Appraising & listening

I can listen to a wide variety range of high-quality live and recorded music drawn from different traditions and from great composers and musicians through history

I can identify a wide variety of musical genres

Composing

I can improvise and compose music on a variety of instruments for a range of purposes and to perform for a reason

Performing

I can sing a wide range of songs of a variety of forms

I can perform instrumental music of several different genres

I can play a wide range of tuned and untuned instruments, including a recorder

I can perform in ensemble (and in parts) to an audience

Whole School Listening pieces

African wildlife sounds	Guillermo Anderson - Aves	Paul Simon - Homeless
Altan - Donal Agus Morag	Gustavo Santaolalla - Iguazu	Randy Newman - You've got a friend in me
Aly Bain - Western Lilt, Harsh February, Far from Home	Guy Davies - I Will Be Your Friend	Ravi Shankar - Raga Mishra
Amampondo - Giya Kasiamore	Handel - Air from Water Music	Ron Goodwin – The Trap (The London Marathon Theme)
Amjad Ali Khan - Raga Bhairav	Holst - Jupiter	Saint-saens - Aquarium
Annbjorg Lien - Fonix	Inti-Illimani - Dolencias	Saint-saens - The Swan
Baba Ken Okulolo - Laba laba	Irving Berlin - Blue Skies	Saint-saens - Tortoises
Bach - Air on a G String	James Taylor - You've got a friend	Scott Joplin - Maple Leaf Rag
Bakithi Kumalo - Sangoma	Jean Michel Jarre - Oxygene Part IV	Seydu - The Well
Balentes - Cixiri	John Williams - Indiana Jones theme	Sharon Katz - Sanalwami
Ballaké Sissoko - Yamfa	John Williams - Star Wars Theme	Sigur Ros - Inní Mér Syngur Vitleysingur
Band Aid - Do they know it’s Christmas	Joni Mitchell - Carey	Simon & Garfunkel - The Boxer
Bidinte - Kecu Minio Na Tchora	Kate Bush - Sunset	Sue Richards & Maggie Sansone - Bressay Lullaby Don Oiche
Bill Haley - Rock Around the Clock	Kate Rusby - Wild Mountain Thyme	Tarika - Retany
Birdsong - Chaffinch, Dunnock, Great, Blue Tit, Goldfinch	Khachaturian - Waltz from Masquerade	Tchaikovsky - Nutcracker - Waltz of the Flowers
Birdsong - Jackdaw, Swift, Goldcrest, House Sparrow	Ladysmith Black Mambazo - Abezizwe	Tete Alinho - Barco Di Papel
Birdsong - Robin, Blackbird, Song Thrush	Lais - Isabelle	The Beatles - Blackbird
Birdsong - Wood Pig, Collared D, Magpie, Pheasant	Lauridsen - O Nata Lux	The Beatles - Day in the Life
Bizet - Overture from Carmen	Loreena McKennitt - Kecharitomene	The Beatles - Yesterday
Bob Marley - One Love	Loreena McKennitt - Penelope's Song	Thompson - Alleluia
Brahms - Intermezzo In Eb Opus 117 No 1	Louis Armstrong - What a Wonderful World	Trinity College Choir - Hark the Herald
Cristina Branco - Manto De Acucenas	Lucky Ali - Kitni Haseen Zindagi	Trinity College Choir - Oh Come All Ye Faithful
Dave Brubeck - Take Five	Lunasa - Morning Nightcap	Trio Mediaeval - Du är den första
Dhafer Youssef - Aya	Marvin Gaye - Mercy Mercy Me	Vangelis - Chariots of Fire
Elgar - Nimrod	Miles Davis - So What	Vivaldi - Summer
Elgar - Pomp & Circumstance March No 4	Mozart - Eine Kleine Nachtmusik	Will Stroet - Le Boogie a Vélo
Elvis - Heartbreak Hotel	Omar Sosa and Seckou Keita - Mining-Nah	Ze Renato - Cantiga do Sapo
Glen Miller - In the Mood	Otis Redding - Sittin on the dock of the bay	
Górecki - Szeroka Woda	Parry - Jerusalem	