



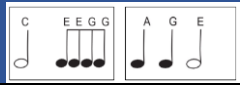





Music Progression of Skills

Composing – based on the Model Music Curriculum

Year Group	Skill	Unit
EYFS	Sing, play and internalise 2 notes (e.g. G to E) 	Bird Spotting
	Consider different types of sound and find words to describe them	It's Oh So Quiet Slap Clap Clap
1	Improvise simple vocal chants, using question and answer phrases	Football
	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).	Musical Conversations Menu Song Colonel Hathi's March Magical musical aquarium
	Understand the difference between creating a rhythm pattern and a pitch pattern.	Come dance with me Football
	Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns.	Come dance with me Cat and mouse Football Musical Conversations
	Recognise how graphic notation can represent created sounds. Explore and invent own symbols. For example: 	Cat and mouse Musical Conversations Magical musical aquarium
2	Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch).	Carnival of the animals Composing music inspired by bird song Trains Charlie Chaplain
	Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation.	Tony Chestnut Orawa
	Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces.	Charlie Chaplain
	Use music technology, if available, to capture, change and combine sound	Grandma rap
3.	Improvise	
	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.	I've been to Harlem Sound symmetry From a railway carriage
	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.	Sound symmetry From a railway carriage
	Compose	
	Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi).	Just 3 notes Fly with the stars
Compose song accompaniments on untuned percussion using known rhythms and note values. Semi-quavers, Crotchet Rests and Minim Rests 	I've been to Harlem	

4.	Improvise	
	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).	This little light of mine Fanfare for the common man Spain Global pentatonics
	Begin to make compositional decisions about the overall structure of improvisations. Continue this process in the composition tasks below	
	Compose	
	Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions.	Spain Global pentatonics
		
	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.	Fanfare for the common man
		
Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip.	The Pink Panther theme Fanfare for the common man Spain The horse in motion	
Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work.	Composing with colour Fanfare for the common man Global pentatonics	
Capture and record creative ideas using any of: o graphic symbols o rhythm notation and time signatures o staff notation o technology. Time signatures 2/4, 3/4, 4/4 Pitch notation for a Half Scale	The Pink Panther theme Global pentatonics The horse in motion	
		
5.	Improvise	
	Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments.	Madina tun nabi
	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	Why we sing Introduction to song writing Building a groove
	Compose	
	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.	Introduction to songwriting
	Working in pairs, compose a short ternary piece.	Composing in ternary form
	Use chords to compose music to evoke a specific atmosphere, mood or environment. 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: graphic symbols, rhythm notation and time signatures, staff notation, technology. Treble and bass clef notation	What shall we do with the drunken sailor Madina tun nabi Building a groove Composing in ternary form Kisne banaaya
		
6	Improvise	
	Create music with multiple sections that include repetition and contrast.	Twinkle variations
	Use chord changes as part of an improvised sequence.	
	Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.	Hey, Mr Miller Twinkle variations
	Compose	
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. Introduce dotted crotchet	Composing for protest Dona nobis pacem Race!	

		
	<p>Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen.</p>	<p>Twinkle variations</p>
	<p>Enhance improvised/composed melodies with rhythmic or chordal accompaniment</p>	<p>Composing for protest Dona nobis pacem Race!</p>
	<p>Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.</p>	