

Music Progression of Skills



Reception

Year 1

Year 2

Year 3

Year 4

Year 5

Year 6

Music Progression of Skills

Sing and chant familiar rhymes and songs in unison, responding to simple visual directions (e.g., stop, start, loud and quiet) and counting in

Participate in singing games

Start and finish together with others

Sing simple songs with a range of 3 notes (C-E) e.g. doorbell sound

Learn to handle and produce different sounds on untuned percussion instruments

Pupils should be taught to:

Begin with simple songs with a small range (mi-so / a third/ C to E) and then slightly wider, following the shape of the melody, include pentatonic songs (5 notes) (C, D, E, G and A or G, A, B, D and E).

Sing a wide range of call and response songs to control vocal pitch and to match the pitch they hear with accuracy e.g. Q + A Hello, how are you...)

Walk, move or clap a steady beat with others and perform a steady pulse on untuned percussion

Perform short copycat rhythms accurately

Perform chants

Perform simple repeated rhythmic patterns (ostinato) as an accompaniment

Perform a simple accompaniment on percussion instruments showing an awareness of pulse.

Pupils should be taught to:

Sing songs regularly with a pitch range of do-so (a 5th / C-G) with increasing vocal control

Sing short phrases independently/ small groups within a singing game

Select, organise and order sounds to perform within a simple structure. Suggest how they should be played and discuss effects achieved

Change the way music is performed to reflect occasion e.g. lullaby

Perform actions confidently and in time to a range of action songs

To perform rhythmic accompaniments using a range of untuned percussion

Pupils should be taught to:

Sing a widening range of unison songs of varying styles and structures with a pitch of a 5th (C – G), tunefully and with expression. Perform using Italian terms such as forte (loud) and piano (quiet)

Provide more opportunities to sing as a choir to an audience

Develop opportunities to play tuned percussion or other melodic instruments i.e., recorder

Play and perform melodies following stave notation using a small range of 5 notes by the end of the year

Explain how different inter-related dimensions such as pitch, duration (note length), timbre, texture and dynamics can be combined and used with expression

Perform simple parts with expression and awareness of rhythm e.g., a drone and an ostinato or a 2-part round

Perform with a greater awareness of the inter-related dimensions of music

Pupils should be taught to:

Continue to sing a broad range of unison songs with the range of an octave

Sing rounds and partner songs in different time signatures

Begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony

Perform in a variety of settings with an awareness of occasion and audience

Play and perform melodies following stave notation using a small range of notes

Perform in 2 or more parts from simple notation

Pupils take part in a whole class performance and show pride in what they have achieved. They begin to show a sense of ensemble

Pupils can demonstrate playing to the class any items the teacher asks for or things they have learnt themselves at home

Pupils should be taught to:

Sing a broad range of songs, observe phrasing, accurate pitching, and appropriate style

Sing and play 3 part rounds, partner songs and songs with a verse and chorus from different times and places

Perform at larger events and within the local community

Perform simple, chordal accompaniments to familiar songs – (3 chord songs)

Play melodies on tuned percussion, melodic instruments, or keyboards, following stave notation written on one stave

- Pupils make informed choices to help to improve class performances showing particular regard to dynamics and balance

Pupils can join in a performance at a major concert opportunity e.g. Halle

and have performed confidently and willingly in performances at school or beyond

Pupils should be taught to:

Sing a broad range of songs including those that include syncopated rhythms from a variety of times and places

Continue to sing and play 3 and 4 part rounds

Perform in large scale events to a wider audience, making the most of opportunities to work alongside professional musicians

Play a melody following a stave notation written on one stave

Accompany this same melody and others using chords or a bass line

Perform with control and sensitivity with some pupils leading and supporting others

Pupils show an advanced understanding of what makes a high quality performance – accuracy of pitch and rhythm, balance, dynamics, tempo, tone, following a conductor and each other – a strong sense of ensemble



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				<p>Have clear diction when singing to communicate lyrics effectively</p> <p>When playing an instrument as part of a whole class, pupils show an awareness of the conductor. They watch when to start, try to keep together and know when to stop</p> <p>Pupils show evidence of having practised their instrument which supports progress and highlights areas requiring development</p>			<p>Pupils show themselves to be self-motivated. Progress is obvious and pupils are playing music beyond that used in class. Pupils seek out other performance opportunities either in or out of school.</p>
Composing	<p>Explore how sounds can be used to respond to a stimulus including story, photo, picture, prop</p> <p>Collect and create sounds for a known story or poem</p>	<p>Pupils should be taught to:</p> <p>Improvise simple vocal chants using question and answer phrases</p> <p>Create musical sound effects and short sequences of sounds in response to stimuli including stories, pictures and films</p> <p>Invent, retain and recall rhythm (crotchet and quaver) and melodic (pitch) patterns with a range of 3 notes e.g. C, D and E</p> <p>Use music technology, if available, to capture, change and combine sounds</p>	<p>Pupils should be taught to:</p> <p>Create music in response to a non-musical stimulus</p> <p>Work with a partner to improvise simple rhythmic and melodic question and answer phrases</p> <p>Use music technology to capture, change and combine sounds e.g., Scratch Junior</p> <p>Play copycat rhythms, copying a leader and inventing rhythms for others which include crotchets, quavers and crotchet rest</p> <p>Create rhythms using word phrases as a starting point and</p>	<p>Pupils should be taught to:</p> <p>Become more skilled in improvising inventing short on the spot responses using a limited note range</p> <p>Select, organise and order sounds; Structure musical ideas to create music that has a beginning, middle and end.</p> <p>Compose in response to different stimuli and musical sources using a variety of sources such as percussion, music technology and instruments they are learning.</p> <p>Combine known rhythmic notation with letter names to create rising and falling phrases using just 3 notes (F, G and A</p>	<p>Pupils should be taught to:</p> <p>Improvise on a limited range of pitches on any melodic instrument, making use of staccato (detached) and legato (smooth)</p> <p>Begin to make decisions about the overall structure of compositions#</p> <p>Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches</p> <p>Arrange individual notation cards of known note values (minim, crotchet, quavers and crotchet rests) to create 4 bar phrases consisting of different note values with 2, 3 or 4 beats per bar (2/4, 3/4, 4/4)</p> <p>Use the inter-related dimensions</p>	<p>Pupils should be taught to:</p> <p>Improvise freely over a drone, developing a sense of shape and character using tuned percussion and melodic instruments</p> <p>Improvise over a simple groove, responding to the beat.</p> <p>Experiment with a wider range of dynamics (rap / beatbox)</p> <p>Work in pairs to compose a short, structured piece e.g. ternary (A, B, A)</p> <p>Use chords to compose music to evoke a specific atmosphere, mood or environment</p> <p>Record creative ideas using graphic symbols, rhythmic notation and time signatures, stave notation and technology – Garage Band</p>	<p>Pupils should be taught to:</p> <p>Compose melodies using major or minor scales i.e. C major, G major, A minor or E minor, these melodies can be enhanced with chordal or rhythmic accompaniment</p> <p>Create music with multiple sections that include repetition and contrast</p> <p>Use chord changes as part of a sequence, which may be improvised</p> <p>Extend improvised melodies beyond 8 beats</p> <p>Plan and compose an 8 - or 16- beat melodic phrase using learnt scales e.g. pentatonic, blues</p>

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		<p>Use basic dynamics and tempo for musical expression e.g. piano / forte, fast/ slow</p> <p>Create simple lyrics as a class to a well-known, traditional rhyme i.e. Twinkle Twinkle or Here we go round the mulberry bush</p>	<p>use these as an ostinato</p> <p>Create and perform their own chanted rhythms with the corresponding stick notation.</p> <p>Compose and play in groups simple rhythmic patterns of 8 beats which can then be combined with other groups to form a longer piece</p> <p>Use graphic scores to reflect pitch and dynamics</p> <p>Change words to songs and rhymes whilst maintaining rhythmic patterns</p> <p>Create a simple grid to record a 4 beat rhythmic pattern</p>	<p>are a good place to start)</p> <p>Compose song accompaniments on untuned and tuned percussion using known rhythms, note values and simple chords</p> <p>Compose a short piece of music with a given structure e.g. A B A, call and response, verse and chorus</p> <p>Use rests in simple rhythms recorded on a grid and link to music technology</p> <p>Present multiple layers on graphic scores or rhythm grids</p> <p>Use music tech e.g. keyboards, Garageband and electric sounds when composing</p> <p>Pupils can create / improvise a 2 bar rhythm only pattern either through clapping or on their instrument</p>	<p>of music when composing music to create a specific mood</p> <p>Include a range of different instruments to create small ensembles when composing</p> <p>Record creative ideas using graphic symbols, rhythm notation and time signatures, stave notation, technology</p> <p>Read and perform pitch notation within a defined range (octave)</p> <p>Follow and perform simple rhythmic notation to a steady beat</p> <p>Use rhythmic notation to transcribe words and phrases</p> <p>Use music tech e.g. keyboards, Garageband and electronic sounds when composing</p> <p>Pupils are prepared to have a go at improvising phrases of more than 2 bars on their instruments. This should be of a melodic and rhythmic nature. Pupils should be able to slot this into a larger piece of music at the correct time</p>	<p>Compose over a pentatonic scale with a drone, ostinato or melody</p> <p>Pupils contribute ideas to group /class compositions using the knowledge that they have gained of their instrument. They are sensitive to the ideas of others and are willing to refine their work</p>	<p>Compose a piece of music suitable for a particular occasion.</p> <p>Compose a melody to match a given lyric with sensitivity to stylistic features.</p> <p>Use prior music technology knowledge to source sounds for an intended effect and use within a composition.</p> <p>Use a variety of textures and timbres when arranging a composition to create a specific mood, e.g. solo / small ensemble / whole class</p>
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	Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Listening	<p>Identify high and low (pitch) and fast and slow (tempo) when listening to music</p> <p>To respond to questions about a piece of music they have listened to i.e. how does it make you feel?</p> <p>Giving a reason linked to music</p>	<p>Pupils should be taught to:</p> <p>Listen to sounds in the local environment and compare high and low sounds and long and short sounds</p> <p>Identify the pulse</p> <p>Recognise the changes in pitch between high and low pitch (pitched patterns) within a small section of melody e.g. trace the pattern of the melody and also identify long and short sounds</p>	<p>Pupils should be taught to:</p> <p>Tap or clap the beat of a listening piece and recognise the tempo and any changes</p> <p>Move to music, responding to the mood and emotion</p> <p>Begin to group beats in four and threes by demonstrating the strongest beat when clapping</p> <p>Respond independently to pitch changes heard in short melodic phrases indicating with actions (e.g., stand up / sit down, hands high /hands low)</p> <p>Begin to recognise changes in tempo, dynamics, timbre (scratchy, smooth, string, brass etc) and texture (solo, multiple instruments)</p> <p>Identify the different parts of a piece of music e.g., the verse and chorus in a song, introduction</p>	<p>Pupils should be taught to:</p> <p>Use listening skills to correctly order phrases using dot notation showing different arrangements of 3 notes C D E</p> <p>Individually copy a short melodic phrase with stepwise movement using a range of 5 notes and beginning on C. Begin with singing and when confident, progress to a melodic instrument</p> <p>Identify silent beats in music (rests)</p> <p>Begin to develop active listening skills and relate what they hear to the inter-related dimensions of music</p> <p>Pupils can listen to a rhythmic call and response and reproduce it accurately on their instrument using appropriate technique.</p>	<p>Pupils should be taught to:</p> <p>Copy short melodic phrases including those using the pentatonic</p> <p>Identify and discuss the inter-related dimensions of music when listening to a piece of music</p> <p>Begin to identify key stylistic features within a genre of music</p> <p>Begin to develop a chronological understanding of different styles of music</p> <p>Listen to a broad range of music from different times and places</p> <p>Identify and name crotchets and quavers in rhythmic patterns</p> <p>Begin to identify key stylistic features within a genre of music</p>	<p>Pupils should be taught to:</p> <p>Identify 2/4, 3/4 and 4/4 time signatures when listening to a piece of music</p> <p>Listen to a variety of pieces from different times and places, identifying their unique qualities</p> <p>Develop awareness of interrelated dimensions of music and use the correct vocabulary in their responses</p> <p>Recognise simple structures in the music being performed or listened to eg binary, ternary, verse, chorus etc</p>	<p>Pupils should be taught to:</p> <p>Listen to a diverse range of genres, styles and traditions and identify stylistic features</p> <p>Listen to a wide range of live and recorded musicians</p> <p>Develop a cultural respect and celebrate differences in the music listened to</p> <p>Listen to music from different times and places and identify their own uniqueness</p>

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Understanding and Review

<p>Respond to music in an intuitive way through movement, matching emotions, tempo and dynamics</p>	<p>Pupils should be taught to:</p> <p>Understand the difference between creating a rhythm pattern and a pitch pattern</p> <p>Understand that symbols (pictures) can be used to represent and organise sound</p> <p>Develop a basic understanding of how music is organised e.g. beginning, middle and end</p> <p>Investigate a range of instruments and understand they produce different sounds and then select the appropriate instrument for a specific purpose</p>	<p>Pupils should be taught to:</p> <p>Respond to the leader's directions and visual symbols of dynamics and tempo</p> <p>Understand the speed of the music can change#</p> <p>Read and respond to chanted rhythm patterns, and represent them with stick notation (crotchet, quaver, crotchet rest)</p> <p>Recognise dot notation and match it to 3 note tunes played on tuned percussion</p> <p>Understand that music can be structured in different ways</p> <p>Understand different sounds suit different moods</p> <p>Comment constructively on the music produced by others and begin to use the inter-related dimensions of music in their answer</p>	<p>Pupils should be taught to:</p> <p>Introduce the staff, lines and spaces, and use clef. Use notation to show higher or lower pitch</p> <p>Introduce and understand the differences between crotchets and quavers and their values</p> <p>Apply word chants to rhythms understanding how to link each syllable to a musical note</p> <p>Use appropriate musical vocabulary with understanding to describe music they are listening to and begin to identify different styles of music</p> <p>Develop an ability to evaluate their own music and suggest improvement.</p> <p>Understand how sounds combine and create different effects on mood</p> <p>Understand a rest indicates silence in music (crotchet rest)</p> <p>Understand and identify different sections of a song, intro, verse, chorus and bridge</p> <p>Pupils can assemble and look after their instrument and hold it correctly. Pupils show an</p>	<p>Pupils should be taught to:</p> <p>Introduce the staff, lines and spaces, and use clef. Use notation to show higher or lower pitch</p> <p>Introduce and understand the differences between crotchets and quavers and their values</p> <p>Apply word chants to rhythms understanding how to link each syllable to a musical note</p> <p>Use appropriate musical vocabulary with understanding to describe music they are listening to and begin to identify different styles of music</p> <p>Develop an ability to evaluate their own music and suggest improvements</p> <p>Understand how sounds combine and create different effects on mood</p> <p>Understand a rest indicates silence in music (crotchet rest)</p> <p>Understand and identify different sections of a song, intro, verse, chorus and bridge</p> <p>Pupils can assemble and look after their instrument and hold it correctly. Pupils show an awareness of pitch, pulse/beat.</p>	<p>Pupils should be taught to:</p> <p>Introduce a major and minor scale e.g. C major and A minor and identify which notes are different.</p> <p>Understand and develop how triads are formed, and play them on tuned percussion, melodic instruments, or keyboards</p> <p>Introduce semibreves and semiquavers and understand the relationship between semibreves, minims, crotchets and crotchet rest, paired quavers and semiquavers</p> <p>Understand the difference between 2/4, 3/4 and 4/4 time signatures</p> <p>Pupils can follow the notations used on their whole class instrumental lessons and associate it with the correct fingering or they can remember more complex rhythm patterns / melodic phrases in the case of percussionists</p>	<p>Pupils should be taught to:</p> <p>Understand semiquavers and minim rests and the relationship between semibreves, minims, crotchets, quavers, semiquavers, crotchet, and minim rests</p> <p>Discuss the features of a piece of music which work together to reflect a mood, culture or sense of occasion referring to interrelated dimensions of music</p> <p>Present a well-formed opinion and show a willingness to engage with alternative perspectives</p> <p>Recognise syncopated rhythms</p> <p>Identify how specific musical techniques and devices contribute to the impact of a piece</p> <p>Use appropriate musical vocabulary to explain choices in composition</p> <p>Pupils perform with increasing confidence either from memory or from given notation demonstrating an understanding of different styles / genres</p>
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				<p>awareness of pitch, pulse/beat. They are learning to control pitch when singing and, on their instrument, and they can generally maintain a steady beat when playing as part of a whole class.</p>	<p>They are learning to control pitch when singing and, on their instrument, and they can generally maintain a steady beat when playing as part of a whole class.</p> <p>Introduce major and minor chords and use technology to demonstrate e.g. interactive keyboard</p> <p>Identify chordal accompaniment and melody understanding static and moving parts when listening</p> <p>Introduce and understand the relationship between minims, crotchets, paired quavers and rests</p> <p>Understand how sounds combine and create different effects, mood and feelings</p> <p>Begin to develop an understanding of the term chromatic</p> <p>Pupils show awareness of and can respond to different rhythm values – quavers, crotchets and minims</p>		
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