

St Eanswythe's Music - progression and development of skills overview

SKILLS		Reception	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6
P U L S E & T E M P O	1. <i>Feeling and Finding the Beat</i>	<p>1a) Know that the pulse is the 'heartbeat' of the music.</p> <p>1b) Show the pulse by moving / dancing in time to a variety of musical examples.</p>	<p>1c) Feel and mark the pulse of a variety of music pieces in different ways using voice, body (eg. tap knees) and percussion.</p>	<p>1d) Move rhythmically to a pulse.</p> <p>1e) Identify and mark the pulse in a song (tap, clap along etc)</p>	<p>1f) Move to the beat in time with others and at different tempos.</p> <p>1g) Feel the strong and weak beats.</p> <p>1h) Understand that pulse continues through rests in the rhythm</p>	<p>1i) Confidently listen and clap along to the beat of the music.</p> <p>1j) Mark the downbeat</p>	<p>1k) Recognise different time signatures and mark the down beat.</p>	<p>1l) Talk about where in the bar/ which beats things happen.</p>
	2. <i>Keeping the Beat</i>	<p>2a) Identify / show through movement, fast and slow tempi.</p>	<p>2b) Keep a steady pulse in a group.</p> <p>2c) Know that tempo is the speed of the pulse.</p> <p>2d) Identify gradually changing tempi as getting faster / slower.</p>	<p>2e) Maintain a steady pulse as a soloist with an accompaniment.</p> <p>2f) Know that pulse can vary in tempo.</p> <p>2g) Know that pulse continues when the rhythm rests.</p> <p>2h) Set ("Off we go!") and maintain a new starting tempo in a song or percussion piece.</p>	<p>2i) Keep a steady beat in time with others in an ensemble.</p>	<p>2j) Keep a steady beat to accompany a performance.</p>	<p>2k) Keep a beat while singing at the same time.</p>	<p>2l) Lead a group, counting in at the correct tempo</p> <p>2m) Conduct a steady beat in 3 and 4 time.</p>
	3. <i>Time Signatures</i>	-	-	-	<p>3a) Demonstrate awareness of strong and weak beats in the pulse.</p> <p>3b) Show a developing sense of metre (3 time or 4 time.) by clapping, tapping and counting in groups.</p>	<p>3c) Listen and begin to identify how many bars long a rhythm or melody is.</p> <p>3d) Listen and identify if a piece of music is in 3 or 4 time.</p>	<p>3e) Confidently identify how many bars long a rhythm or melody is.</p> <p>3f) Understand that when the main pulse beat can be subdivided into 2 = SIMPLE time</p>	<p>3g) Understand that metre can help characterise a musical genre or style (eg. Lullaby, March, Waltz, Reggae)</p> <p>3h) Understand that when the main pulse beat can be subdivided into 3=COMPOUND time.</p>

								3i) Begin to aurally recognise music in 6/8 time.
D U R A T I O N & R H Y T H M	4. Duration	4a) Understand that sounds and silences can be short and long.	4b) Know that we can measure how long or short sounds are using beats (eg. One sound per beat or 2 beats for a longer sound or 4 beats for a really long sound etc.) 4c) Know that a rhythm is a pattern of long and short sounds and silences.	4d) Know that rhythmic patterns often have a steady pulse and that rhythm and pulse are NOT the same thing. 4e) Recognise aurally and speak using SOLFEGE (Ta, Te-Te) or RHYTHM SYLLABLES (lemons, limes etc) to create short rhythmic patterns using crotchets, quavers and crotchet rests (Sh!)	4f) Recognise aurally and can play/chant: crotchets (lime / cat), paired quavers (lemons / Tiger) and rests (shh) or SOLFEGE Ta, Te-Te.	4g) Understands and can play longer durations such as minims (Ta-ah) and semibreves (Ta-ah-ah-ah)	4h) Understands and can play dotted rhythms and swung rhythms. (Dooby dooby dooby)	4i) Understands and can play ties and quavers rests.
	5. Rhythmic Memory/recall	5a) Listen to and repeat short (eg. 1 bar) basic rhythms given aurally.	5b) Listen to and repeat longer (eg. 2 bars) basic rhythms given aurally. 5c) Tap or clap the rhythm of familiar songs and chants.	5d) Listen to and repeat rhythmic patterns of increasing length and complexity. 5e) Tap, clap or play on percussion instruments the rhythm of familiar songs and chants.	5f) Develop ability to walk the beat whilst clapping a simple rhythm.	5g) Use different rhythms to create an effective accompaniment.	5h) Understands the difference between normal quavers and swung quavers.	5i) Confidently perform pieces which use syncopated rhythms.
	6. Maintaining a part in a performance	-	-	6a) Perform simple rhythmic patterns (eg. Ostinati) as accompaniments to known songs using percussion instruments.	6b) Perform pieces with at least 2 rhythmic parts happening together.	6c) Play a rhythmic accompaniment part. 6d) Sing and play a rhythmic part or accompaniment at the same time.	6e) Perform along to backing tracks. 6f) Can listen and join back in with a performance.	6g) Can perform a piece with several sections (e.g. Verse, bridge, chorus) where they may not be playing all of the time
M E L O D Y & A C C	7. Pitch	7a) Know that sounds can be high and low. Show high and low sounds with 'Magic Hands'.	7b) Know that pitch means highness and lowness of sounds. 7c) Show changing pitches - low, middle and high - with their 'Magic Hands'	7e) Follow the pitch shape of simple melodies with their 'Magic Hands'. 7f) Recognise aurally differences in pitch as steps or leaps and in which direction, higher or lower, with developing accuracy.	7g) Play repeated ostinatos or riffs using 5 note pentatonic scales. 7h) Begin to use letter names for notes of Pentatonic scale.	7i) Play short 2 bar melodies using the notes of the major scale within the context of the music / song. (Riffs etc) eg. Three Little Birds	7j) Perform longer melodies with several phrases (8 bars). Eg. Lean on Me	7k) Use sharps and flats and play in different keys.

O M P A N I M E N T	8. How sounds fit together (Texture)	8a) Identify aurally whether listening to a big group of instruments or singers (orchestra / band/choir) or just one (soloist).	8b) Identify aurally how many sounds (vocal and instrumental) have been combined or organised – one sound, several or many sounds.	8c) Sing a range of songs as a soloist and in a group in unison (with simple piano or guitar accompaniment) and simple harmony (canon or ostinato). 8d) Maintain own melodic line in simple part work with increasing confidence and awareness of effect created.	8e) Is confident layering parts to build texture. 8f) Can play repeated Ostinatos and riffs. 8g) Can talk about the structure of the music and what order parts come in.	8h) Understands what a chord is and how they are used.	8i) Understands the key of a piece of music. 8j) Understands major and minor chords and how they sound.	8k) Understands the role of bass, melody and chords and how they work together.
F I N D I N G T H E V O I C E & S I N G I N G	9. Exploring vocal sounds/ finding singing voice.	9a) Explore a variety of vocal uses eg. talking, whispering, singing etc. 9b) Sing with good 'Singing Posture'	9c) Continue to explore a range of vocal sounds and more accurately distinguish between talking, whispering, singing voices. 9d) Pitch-match, with increasing accuracy, simple songs and rhymes within a limited pitch range. 9e) Sing in a group and as a soloist (eg. Call and Response songs / games). 9f) Sing with good posture and an awareness of 'singers breathing' and clear diction.	9g) Sing a variety of songs with a widening range of pitches. 9h) Pitch-match with increasing accuracy and control. 9i) Sing with good posture, developing breath control and clear diction.	9j) Sing a wide variety of songs, pitch-matching with accuracy and control. 9k) Sing with a free vocal quality throughout their vocal pitch range. 9l) Use the voice with increasing awareness and control over breathing, diction and posture.	9m) Place the voice accurately over a wider pitch range of one octave. 9n) Sing songs with more angular melodies and wider jumps in pitch. 9o) Develop a 'line' to the voice – using one breath for each melodic phrase and cultivating an even tone.	9p) Is developing an understanding of phrasing and using one breath per melodic phrase as well as using breath to better control projection	9q) Understands how specific vocal techniques (scatting, bending notes) can be employed to capture different elements of a musical genre or style
	10. Expression through singing.		10a) Understands that a song can have a 'mood' and that we can show this in the way we sing. (facial expressions, tempi, dynamics etc)	10b) Sing with increasing confidence to communicate / express meaning with developing control of dynamics and timbre.	10c) When singing, use one breath per melodic phrase. 10d) Can sing confidently to communicate meaning using an appropriate range of timbre and dynamics.	10e) Understand the voice is an expressive instrument and that the 'colours' of the voice can be used to explore a range of emotions to support the text.	10f) Is gaining confidence using different voices and vocal styles appropriate to the genre of music being sung. 10g) Show an understanding of how lyrics can reflect cultural and social meaning and	10h) Can use facial expressions and gestures when singing to aid expression and convey a sense of character. 10i) Show an understanding of how lyrics can reflect cultural and social meaning and use this

							use this to enhance their performance.	to enhance their performance.
11. Developing inner ear.	11a) Know about the 'Thinking Voice' (Internal voice)	11b) Use internal thinking voice with increasing accuracy to pitch starting notes (eg. "Off we go!")	11c) Continue to develop accuracy of internal voice for pitch-matching starting notes (placement of the voice) and begin to develop ability to maintain own line in simple part work (canons and rounds).	11d) Is able to hear a tune and sing it back from memory. 11e) Sing songs with an increasingly wider pitch range. 11f) Maintain own part in simple part songs (rounds and canons)	11g) Confidently sing a tune with wider intervals. 11h) Sing 'The Magic Pattern' with accurate placement of voice and intonation.	11i) Can confidently sing music with key changes. 11j) Aurally identify and sing the higher or lower of 2 given pitches / parts. 11k) Pitch basic intervals (Octave and P ₅) from a given note, up and down.		11m) Is able to sing blending their voice effectively with others. 11n) Pitch intervals of Maj3rd, P ₅ and Octave from a given note, up and down.
12. Singing in Parts	12a) Confidently sing in a group in unison.	12b) Sing in a group and as a soloist (eg. Call and Response songs / games)	12c) Maintain own line in simple part work (canons and rounds).	12d) Can sing songs with Echo and call and response 12e) Confidently maintain own line in simple part work (canons and rounds).	12f) Confidently sing rounds and partner songs. 12g) Develop ability to maintain own part in simple 2-part harmony arrangements.	12h) Has an understanding or phrasing and the importance of starting and stopping together 12i) Confidently maintain own part in simple harmonic 2-part arrangements.		12j) Can sing a simple harmony part confidently 12k) Maintain own part in simple harmonic 3-part arrangements.
13. Exploring sounds. (Timbre)	13a) Recognise that different sound sources produce different sound qualities (eg. violin sounds different to trumpet). 13b) Identify how sounds are made on classroom percussion instruments –TAP, SCRAPE, SHAKE.	13c) Begin to recognise and name different sound sources and describe them using appropriate vocabulary (wobbly, squeaky, rough etc) 13d) Continue to identify how sounds are produced (tap, scrape, shake PLUS blow, pluck). 13e) Use percussion instruments and voices in different ways for creative effect.	13f) Recognise and name different classroom percussion instruments. 13g) Begin to recognise and name different orchestral instruments according to 'family' -Brass, Wind etc. 13h) Describe instrumental / vocal sounds using appropriate vocabulary. 13i) Invent simple pieces to create a specific mood or effect.	13j) Identify ways sounds are used to accompany a song. 13k) Explore how sounds are used to create different effects.	13l) Recognise and explore different combinations of pitch sounds to create melodic patterns. 13m) Select appropriate sounds in simple compositions and to accompany known songs.	13n) Continue to recognise and explore different combinations of pitch sounds to create melodic patterns. 13o) Continue to select appropriate sounds in simple compositions and to accompany known songs.		13p) Create music that meets intentions and combines sounds imaginatively with awareness and understanding.

& IMPROVISING

<p>14. Organising sounds (Structure)</p>	<p>14a) Confidently sing a song with tidy starts and ends.</p>	<p>14b) Begin to recognise simple structures such as verse and chorus in songs (ABAB) and musical sandwiches (ABA)</p> <p>14c) Begin to recognise the overall plan of music – beginning, middle and end.</p>	<p>14d) Recognise where the rhythm or melody of phrases is repeated or changed (eg. The last note goes down in pitch this time because it is the end of the song)</p>	<p>14e) Create descriptive music in pairs and small groups in response to a given stimulus.</p> <p>14f) Create music that depicts contrasting moods/ emotions. (AB)</p>	<p>14g) Can remember and recall a simple chord progression and how it repeats.</p> <p>14h) Create textures by combining sounds in different ways.</p>	<p>14i) Can play a longer piece with different sections. (e.g. Verse, Bridge, Chorus).</p>	<p>14j) Understands the role of bass, melody and chords and how they work together.</p>
<p>15. Developing musical ideas.</p>	<p>15a) Contribute ideas for whole class compositions.</p>	<p>15b) Contribute ideas for class compositions and composing with a partner.</p>	<p>15c) Compose in small groups, contributing ideas and making choices as to how they wish the music to be played / performed. (What order? How loud? How fast?)</p>	<p>15d) Can use music to tell a story with a beginning middle and end.</p> <p>15e) Use pictures/ graphic notation to record musical ideas.</p>	<p>15f) Use simple intervals (e.g. 5th, semitone) to compose short tunes to reflect a certain mood or character.</p>	<p>15g) Understand how to develop a melody to compose a long tune with 4 phrases.</p> <p>15h) Notate simple melodies using staff notation.</p>	<p>15i) Compose different parts for a pop song. (e.g. chord progression, bass line, pop riff)</p>
<p>16. Improvisation</p>	<p>16a) Make choices and decisions about music-making, in the moment.</p>	<p>16b) Explore musical responses to other musicians, in the moment. Eg. Musical conversations.</p>	<p>16c) Improvise short pieces showing an awareness of simple structures (ABA, chorus & verse)</p>	<p>16d) Improvise simple pieces and accompaniments using given structures and devices.</p>	<p>16d) Improvise simple pieces and accompaniments using given structures and devices.</p>	<p>16e) Improvise in keeping with the style of the music. (e.g, using swung rhythms in a jazz piece.)</p>	<p>16f) Perform an improvised solo as part of a group performance using material from the piece of music as a starting point.</p>

ACTIVELY

<p>17. Music vocabulary.</p>	<p>17a) Know a range of music vocabulary appropriate to level of knowledge and learning of musical elements.</p>	<p>17a) Know a range of music vocabulary appropriate to level of knowledge and learning of musical elements.</p>	<p>17a) Know a range of music vocabulary appropriate to level of knowledge and learning of musical elements.</p>	<p>17a) Know a range of music vocabulary appropriate to level of knowledge and learning of musical elements.</p>	<p>17a) Know a range of music vocabulary appropriate to level of knowledge and learning of musical elements.</p>	<p>17fa) Know a range of music vocabulary appropriate to level of knowledge and learning of musical elements.</p>	<p>17a) Know a range of music vocabulary appropriate to level of knowledge and learning of musical elements.</p>
<p>18. Emotion and Responding to Music.</p>	<p>18a) Respond physically when listening and appraising music.</p> <p>18b) Say whether they liked or disliked what they heard.</p>	<p>18c) Respond physically when listening and appraising music.</p> <p>18d) Say whether they liked or disliked what they heard and begin to explain why</p>	<p>18e) Respond physically when listening and appraising music.</p> <p>18f) Say whether they liked or disliked what they heard and develop their skills and vocabulary to explain what they liked / disliked and why.</p>	<p>18g) Understands how music can tell and story or conjure up an image or scene.</p>	<p>18h) Understands about how music can reflect different emotions and different characters.</p>	<p>18i) Is able to talk about how composers and performers use the elements of music to create different moods and feelings.</p>	<p>18j) Can talk about how performing music makes them feel.</p> <p>18k) Can explore the idea of music being a form of communication and think about what they are trying to communicate through their music.</p>

I S T E N I N G								
	19.What can you hear?	<p>19a) Can you hear voices, instruments or both?</p> <p>19b) Identify piano, guitar accompaniment.</p> <p>19c) Is it loud or quiet.</p> <p>19d) Is it fast or slow?</p>	19e) Begin to identify well -defined musical features (eg. Dramatic change in tempo, dynamics)	19f) Continue to identify well -defined musical features.	<p>19g) Aurally recognise simple structures such as canon, round, verse and chorus, ABA and devices such as ostinato, drone.</p> <p>19h) Identify and describe musical features from different traditions.</p>	<p>19i) Is able to talk about whether an instrument is playing the melody or tune or if it's playing an accompaniment such as chords.</p> <p>19j) Aurally recognise simple structures such as canon, round, verse and chorus, ABA and RONDO (ABACADA etc)</p>	<p>19k) Aurally recognise the different instruments and sections in the Orchestra.</p> <p>19l) Aurally recognise simple structures such as canon, round, verse and chorus, ABA , Rondo (ABACADA etc), AABA</p> <p>19m) Begin to recognise major, minor, pentatonic tonality and the effect they create.</p>	<p>19n) Continue to aurally recognise simple structures such as canon, round, verse and chorus, ABA and RONDO (ABACADA etc)</p> <p>19o) Talk about key features of music including Tempo, Metre, Instrumentation and Melody.</p> <p>19p) Understand the key features of a range of different styles / genres of music (at least 4)</p>
	20.Musical knowledge of genres.	20a) Is the music from now or a long time ago?	20b) What is the music used for? (Dance, March, Film, Funeral, Celebration etc)	20c) Where in the world is the music from?	20d) Can talk about how music from around the world can sound different. (e.g. Samba, Gamelan, Blues).	20e) Is starting to develop an understanding of how music can describe people, places and stories and give examples. (e.g. Folk Music, Film Music)	20f) Is getting to know famous music from across the centuries. (e.g. famous classical composers, famous pop and rock music.)	20g) Is able to talk about music which conveys a powerful message or emotion. (e.g. singer songwriters, Christmas music and musicals)
R E A D I N G & W R I T I N G N O	21.Symbols / rhythms/ staff notation.	21a) Use pictures as visual clues in music making.	21b) Notate rhythmic patterns using simple pictures / symbols / lines etc to denote duration of sounds and silences.	<p>21c) Know that length of sounds and silences can be represented by rhythmic syllables (eg. Ta, te-te etc or lemons, limes etc).</p> <p>21d) Know that rhythm can be represented using written notations such as Morse Code, Solfege etc.</p>	<p>21e) Is able to read basic rhythmic notation.</p> <p>21f) Can Understand the basics of tab notation.</p>	<p>21g) Has an understanding of how to read chord diagrams.</p> <p>21h) Is able to read treble clef staff notation C to G</p>	<p>21i) Can read treble clef staff notation C to C.</p> <p>21j) Can understand TAB notation with a separate line for the rhythm</p> <p>21k) Can understand repeats/ 1st and 2nd time bar.</p>	<p>21l) Understands how to read lead sheets picking out the relevant information for their part.</p> <p>21m) Is able to use written music score when singing in parts.</p>

T A T I O N								
R E H E A R S I N G & P E R F O R M I N G	22. <i>Building resilience & discipline.</i>	22a) Perform together and follow instructions / directions for improvements.	22b) Understand that regular practise results in better performance. 22c) Respond to directions and instructions for improvements to performance regarding elements of music.	22d) Begin to develop good rehearsal habits –practising the bits they are not yet good at as opposed to the sections they have already mastered (and therefore enjoy more!) 22e) Contribute ideas for improvements, interpretation etc. 22f) Listen and respect others’ ideas and contributions. 22g) Understand that they are part of an ensemble and that other musicians are relying on them to practise / be prepared.	22h) Is able to listen well with an instrument in front of them and play at appropriate times. Is able to share an instrument with others.	22i) Understands how to build confidence and fluency through focussed practise and repetition.	22j) Understands different ways to approach learning music. (e.g. separating out rhythm and melody or focusing on/ zooming in on tricky sections of a piece)	22k) Is able to work as a team/ is developing band skills. Is able to be present/ concentrate in rehearsals, knowing other people’s parts. Can show they are in the outcome.
I N S T R U M E N T	23. <i>Evaluating & Appraising performances.</i>		23a) Make improvements to their own work.	23b) Make improvements to their own and others’ work.	23c) Can discuss ways to improve a performance / make it more interesting and varied	23d) Can recognise whether they are playing a melody fluently and how to improve fluency.	23e) Is able to discuss areas which need more practise. Being aware of confident entries/ starting and stopping together.	23f) Understands ways of building a performance. Is able to make suggestions of how to better communicate with the audience.
I N S T R U M E N T	24. <i>Controlling sounds / tempo, dynamics.</i>	24a) Handle and play a range of simple classroom percussion instruments with developing control.(Play, Stop, Get Ready)	24b) Continue to handle and play a range of simple classroom percussion with increasing control (eg. Play, Stop, Get Ready PLUS varying Dynamics and Tempo)	24c) Continue to handle and play a range of simple classroom percussion with increasing control (eg. Play, Stop, Get Ready PLUS varying Dynamics, Tempo, and Timbre)	24d) Understands how to hold a beater and the best way to get different sounds from a percussion instrument.	24e) VIOLIN (Music Plus)	24f) DJEMBE (Charanga)	24g) Understands how to play an instrument to convey different moods and feelings.

A L W O R K	25. <i>Developing skill on instruments.</i>	25a) Handle and play a range of simple classroom percussion instruments with developing control. (Play, Stop, Get Ready)	25b) Explore playing instruments in different ways to create different sound effects.	25c) Continue to explore playing instruments in different ways to create different sound effects.	25d) UKELELE (Digital Music Plus)	25e) VIOLIN (Music Plus)	25f) DJEMBE (Charanga)	25g) KEYBOARD (Digital Music Plus / Charanga)
T E C H N O L O G Y					Has an understanding of how to use appropriate music software to develop musical ideas.	Has an understanding of how to use appropriate music software to develop musical ideas.	Has an understanding of how to use appropriate music software to develop musical ideas.	Has an understanding of how to use appropriate music software to develop musical ideas.