



Music Progression of Skills

Year Group	<p style="text-align: center;">Singing</p> <p style="text-align: center;"><i>Many aspects of good singing are processes that will develop slowly over time. (MMC p7)</i></p>	<p style="text-align: center;">Listening</p> <p style="text-align: center;"><i>Listening to music is fundamental to musical understanding. By listening to music from a broad range of cultures and traditions, pupils will become knowledgeable about the breadth of musical genres in the world today. This also deepens their cultural awareness, curiosity and deepens their understanding of how music is constructed and the impact it can have on the listener. (MMC p8)</i></p>	<p style="text-align: center;">Composing</p> <p style="text-align: center;"><i>The music creating process, with its wide horizons of possibility, gives pupils the opportunity to contribute to musical culture in unique and valuable ways. As pupils travel through the Key Stages, they will develop the craft of creating melodies and fashioning these into short pieces. Familiarity with a range of styles and genres is crucial for developing the aural understanding needed to compose music. (MMC p10)</i></p>	<p style="text-align: center;">Performing</p> <p style="text-align: center;"><i>Opportunities to celebrate, share and experience music of all kinds will consolidate learning within the MMC. These are the guiding principle of performance:</i></p> <ul style="list-style-type: none"> • Develop stagecraft: <i>Develop a sense of confidence and ownership regardless of size of nature of the stage or performing/recording space. Engage with an audience and respect fellow performers and acknowledge applause.</i> • Consider the programme: <i>The sequence of items should maximise impact and maintain audience engagement. Aim for a clear beginning, middle and end for any performance activity.</i> • Encourage peer feedback. <i>Create an environment where pupils can constructively express their thoughts on performances. This is a valuable way to develop listening skills and musical vocabulary.</i> • Seek out opportunities for collaboration. <i>Can more than one class perform together?</i>
KEY STAGE 2	Singing	Listening	Composing (a) Improvise (b) compose	Performing

Year 6	Learning to sing part songs with simple harmonies. Able to sing with musical expression. Able to warm up voices and sing with correct posture.	By the end of Year 6 pupils will have an aural bank of music along with knowledge of its cultural context.		
Year 5	Sing a broad range of songs form 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. Able to sing in a small or large group. Able to sing with good posture, diction and expression.	The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing Listening to recorded sounds should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or provided by other Music Education Hub partners. Listen and analyse a range of music, using musical language to describe it and beginning to discern	<p>Composing</p> <p>Improvise:</p> <ul style="list-style-type: none"> • Improvise freely over a drone, developing a 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). Continue this process in the composition tasks below. <p>Compose:</p> <ul style="list-style-type: none"> • 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. 	

		<p>between different styles/genres.</p>	<ul style="list-style-type: none"> • Working in pairs, compose a short ternary piece. • 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: <ul style="list-style-type: none"> ○ graphic symbols ○ rhythm notation and time signatures ○ staff notation ○ technology 	
Year 4	<p>Continue to sing a broad range of unison songs with the range of an octave (do-do) pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo).</p> <p>Sing rounds and partner songs in different time signatures (2, 3 and 4 time) and begin to sing</p>	<p>The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p> <p>Listening to recorded sounds should be complemented by opportunities to</p>	<p>Improvise Improvise on a limited range of pitches on the instrument they are learning, making use of musical features including smooth (legato) and detached (staccato)</p> <p>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</p>	<p>Performing Instrumental performance</p> <ul style="list-style-type: none"> • Develop facility in the basic skills of a selected musical instrument over a sustained learning period. (First Access) • Play and perform melodies using stave notation using a small range (e.g. middle C to G/do-so) as a whole-class or in small groups. • Perform in two or more parts (e.g. melody and

	<p>repertoire with small and large leaps as well as a simple second part to introduce vocal harmony (e.g. Hear The Wind)</p> <p>Perform a range of songs in school assemblies.</p>	<p>experience live music making in and out of school. These could include performances by other school ensembles or year groups, or provided by other Music Education Hub partners.</p>	<p>these phrases as self-standing compositions.</p> <p>Arrange individual notation cards of known note values (i.e. <i>minim</i>, <i>crotchet</i>, <i>crotchet rest</i> and <i>paired quavers</i>) to create sequences fo 2-, 3- or 4-beat phrases, arranged into bars. Explore the elements of music by composing music to create a specific mood.</p> <p>Introduce <i>major</i> and <i>minor</i> chords</p> <p>Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, <i>stave notation</i>, technology.</p>	<p><i>accompaniment</i> or a <i>duet</i> (from simple notation using instruments played in whole class teaching). Identify <i>static</i> and <i>moving parts</i>.</p> <ul style="list-style-type: none"> • Copy short melodic phrases including those using the pentatonic scale (e.g. C,D,E,G,A) <p>Reading notation</p> <ul style="list-style-type: none"> • Introduce and understand the differences between <i>minims</i>, <i>crotchets</i>, <i>paired quavers</i> and <i>rests</i>. • Read and perform pitch notation within a defined range (e.g. C-G/do-so) • Follow and perform simple rhythmic <i>scores</i> to a steady beat: maintain individual parts accurately within the rhythmic <i>texture</i>, achieving a sense of ensemble.
Year 3	<p>Sing a widening range of <i>unison</i> songs of varying styles and structures with a <i>pitch</i> range of <i>do-so</i>, tunefully and with expression. Perform</p>	<p>Listening to a wide range of music and learning about the stories, origins, traditions, history and social context of the music</p>	<p>Improvise:</p> <ul style="list-style-type: none"> • Become more skills in <i>improvising</i> (using voices, <i>tuned</i> and <i>untuned percussion</i> and instruments played in whole-class/group/individual/instrumental 	<p>Performing</p> <ul style="list-style-type: none"> • Develop facility in playing tuned percussion or a melodic instrument such as a violin or recorder. Play and perform melodies following

	<p>forte and piano (loud and soft) Perform actions confidently in time to a range of action songs. 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. Learning to sing simple part songs and canons. Caring for my voice, being aware of posture and breathing. Singing call and response songs. Able to count in.</p>	<p>they are listening to, singing and playing. Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. Pupils will listen to Western Art Music, Film music, Popular music (a range of genres) and traditional/world music including Indian Classical music, Brazilian Samba and Indonesian Gamelan.</p>	<p>teaching, inventing short 'on-the-spot' responses using a limited note-range.</p> <ul style="list-style-type: none"> 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. <p>Compose 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.</p>	<p>stave notation using a small range (E.g. Middle C to E) as a whole class or in small groups (trios and quartets)</p> <ul style="list-style-type: none"> Use listening skills to order phrases using dot notation showing different arrangement of notes (C,D,E do-mi) Individually (solo) copy stepwise melodic phrases with accuracy at different speeds (allegro and adagio, fast and slow) Extend to question and answer phrases. <p>Reading notation:</p> <ul style="list-style-type: none"> Introduce the stave, lines and spaces and clef. Use dot notation to show higher or lower pitch Introduce and understand the differences between crotchets and paired quavers. Apply word chants to rhythms, understanding how to link each syllable to one musical note.
KEY STAGE 1	Singing	Listening	Composing	Musicianship

Year 2	Sing songs with a pitch range of <i>do-so</i> with increasing vocal control. Develop ability to pitch-match accurately. Know the meaning of ' dynamics ' (loud/quiet) and ' tempo ' (fast/slow) and be able to demonstrate these by responding to leader's directions and visual symbols (crescendo, decrescendo, pause)	Listening to a broad range of music from a range of cultures, traditions and genres. Learning to discuss the music and describe how it made you feel. Perhaps responding through movement, or by drawing what you imagine. Beginning to identify common instrument sounds and discuss the pitch and tempo , mood and impact on the listener.	<ul style="list-style-type: none"> • 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 <i>improvise</i> simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation. • Use graphic symbols, dot notation and stick notation, as appropriate, 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, creating a faster or slower pace (tempo) • 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 (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 knew on the first (strongest) beat and clapping remaining beats. • Identifying the <i>beat groupings</i> in familiar music that they sing and listen to e.g. <ul style="list-style-type: none"> in 2 Maple Leaf Rag by Joplin in 3 The Elephant from the Carnival of the Animals by Saint-Saëns <p>Rhythm</p>
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- Play copycat rhythms, copying a leader, an 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 changed rhythm patterns, and represent them with stick notation including ***crotchets***, ***quavers*** and ***crotchet rests***.
- Create and perform their own changed rhythm patterns with the same stick notation

Pitch

- 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

				<p>melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low)</p> <ul style="list-style-type: none"> Recognise dot notation and match it to 3-note tunes played on tuned percussion.
Year 1	<p>Learning to pitch-match and sing simple songs with a very small range of mi-so, chants and rhymes from memory. Singing with good posture and diction and responding to simple visual directions.</p>	<p>Learning to find the pulse in a piece of music. Listening to a range of music from different cultures and genres. Listening to sea shanties from the UK and beyond.</p>	<ul style="list-style-type: none"> Improvise simple vocal chants using question and answer phrases. Create musical sound effects and shorts sequences of sounds in response to stimuli e.g. a rainstorm, or a train journey. Understanding the difference between a rhythm pattern and a pitch pattern Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns. Use music technology, if available, to capture, change and combine sounds. Recognise how graphic notation can represent created sounds. Explore and invent own symbols. 	<p>Pulse/Beat</p> <ul style="list-style-type: none"> Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. Use body percussion (e.g. clapping, tapping, walking) and classroom percussion (shakes, claves and blocks) playing repeated rhythm patterns (ostinati) and short, pitched patterns on tuned instruments (e.g. glockspiels or chimebars) to maintain a steady beat Respond to the pulse in recorded/live music through movement and dance (see MMC p15) <p>Rhythm</p> <ul style="list-style-type: none"> Perform short copycat rhythm patterns accurately, led by the teacher

				<ul style="list-style-type: none">• Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat• Perform word-pattern chants; create, retain and perform their own rhythm patterns. <p>Pitch</p> <ul style="list-style-type: none">• Listen to sounds in the local school environment, comparing low and high sounds• Sing familiar songs in both low and high voices and talk about the different in sound• Explore persuasion sounds to enhance storytelling (e.g. ascending xylophone notes to suggest Jack climbing the beanstalk• Follow pictures and symbols to guide singing and playing e.g. 4 dots = 4 taps on the drum.
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