



Progression in Music Skills

Skills	Early Years	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Singing	Unison singing of action songs, traditional songs and chants.	<p>Singing of action songs includes use of contrasting dynamics.</p> <p>Chants and vocal sound effects are linked to POR texts.</p> <p>Simple meaningful and expressive songs are learnt.</p>	<p>Sing a broader range of songs using expression appropriately.</p> <p>Sing with a growing awareness of pitch.</p> <p>Awareness of how the emotions of a song are reflected in the lyrics.</p> <p>Use voices creatively to create affects.</p>	<p>Sing a range of humorous songs with an awareness of emphasis on specific words.</p> <p>Further develop reading skills in singing songs with interesting language and the use of repetition.</p> <p>Begin to sing simple rounds.</p>	<p>Sing a range of motivational songs, action songs and thought-provoking pieces.</p> <p>Sing more complex rounds.</p> <p>Use changes of dynamics more confidently and pitch more accurately.</p>	<p>Sing for a variety of purposes and with an awareness of audience.</p> <p>Use an increasing repertoire of songs and express preferences based on what they have heard using simple musical vocabulary.</p> <p>Learn the importance of expressive singing and the place of rehearsal in refining performance.</p> <p>Combine singing with dance in school performance.</p>	<p>Sing with increasing accuracy of pitch and fluency of expression.</p> <p>Learn the importance of rehearsal and the projecting of the voice for clarity of performance.</p> <p>Sing simple part songs with support and more complex rounds.</p> <p>Sing with an awareness of the group.</p> <p>Combine singing with dance in school performance.</p>

<p>Use of Instruments/ Listening skills</p>	<p>Explore and experiment with un-tuned percussion and body percussion.</p> <p>Develop listening skills based on the contrasting sounds of instruments and vocalise what they hear.</p>	<p>Use un-tuned percussion to create effects linked to POR. Learn the names of some of the more familiar instruments and discuss how they sound.</p> <p>Link the sounds to sounds in the environment both in and out door.</p> <p>Play listening games with the instruments hidden.</p>	<p>Choose specific instruments to create sound effects linked to POR.</p> <p>Discuss the effectiveness of the sounds.</p> <p>Name, draw and label an increasing variety of instruments and describe the sound they make.</p> <p>Listen to the instrumental playing of others and comment on dynamics and tempo.</p> <p>Explain likes and dislikes about sounds and instrument playing.</p>	<p>Create simple rhythmic patterns on instruments, repeating a given one and then creating own one.</p> <p>Create group rhythmic patterns and choose appropriate instruments for a pattern. Discuss how it is being played.</p> <p>Comment on preferences.</p> <p>Create a pulse whilst other groups play rhythmic patterns accompanied by it.</p>	<p>Discuss the timbre of different instruments and use this knowledge in choosing appropriate instruments and in the playing of them.</p> <p>Develop further ability to play in groups whilst one group maintains a pulse.</p> <p>Emphasise the importance of listening to other groups whilst playing.</p>	<p>Focus on tuned percussion and playing appropriately with emphasis on quality of sound. Listen to a range of tuned percussion and comment on the timbre of the instruments.</p> <p>Learn the correct names for the instruments.</p> <p>Describe effect of instruments and link them to descriptive vocabulary.</p>	<p>Refine playing skills on tuned and un-tuned percussion.</p> <p>Learn names of notes on instruments and link them to changes in pitch stating whether it is a high or low pitch, whether the tunes go up in pitch or down.</p>
<p>Improvisation and Composition</p>	<p>Experiment using body percussion and un-tuned percussion to create effects.</p> <p>Use voices in varying ways, changes in dynamics and speed to create a variety of sounds.</p>	<p>Begin to improvise using un-tuned percussion to create short pieces of music that replicate an interesting effect.</p> <p>Use contrasting dynamics and speed in an experimental way and discuss which is the most appropriate.</p>	<p>Use pictures or words as a starting point for improvisation using un-tuned percussion and vocally.</p> <p>Make choices as to the most appropriate dynamics and tempo to use.</p>	<p>Develop further ability to use pictures and words as starting points for improvisation and composition.</p> <p>Groups work together to create short piece choosing instruments whose timbre reflects the focus.</p> <p>Use work on rhythmic patterns to create structure.</p> <p>Begin to develop layered composition.</p>	<p>Further develop layered compositions improvised from poetry and stories. Focus on rehearsal to refine performance of a piece.</p> <p>Use of musical elements of dynamics and tempo to enhance effect of piece.</p>	<p>Introduce gradual changes in dynamics, crescendo and diminuendo. Use musical language for tempo when improvising and composing-e.g. <i>lento/presto</i>.</p> <p>Use rhythm, and expression effectively in creating a piece of music.</p> <p>Create atmospheric sound effects when improvising in response to stories and poems.</p>	<p>Composition of their own work is often the reflection of a mood or of an event.</p> <p>Embed the use of changes in dynamics and tempo using the correct musical terminology including <i>forte/mf/piano</i>. Work as groups to create layered composition of melodic and rhythmic playing. Add simple lyrics to a melody or rhythmic piece.</p>

<p>Notation</p>	<p>Simple mark making in response to music. Dance patterns recorded photographically after listening to a piece of music.</p>	<p>Create pictures in response to music using contrasts of colours and shapes to reflect what they have heard or what they would like to express themselves.</p>	<p>Use simple pictorial notation. Use of instrument symbols or shapes. Show changes in dynamics and speed. Use repeated familiar words to create record of rhythmic piece.</p>	<p>Introduce use of crotchets and quavers and their relation to each other. Use them to record and play simple rhythmic patterns. Use the time signature of 4/4 correctly to create rhythmic patterns.</p>	<p>Develop use of crotchets, quavers and minims and check understanding of their time relation to each other. Use 4/4 time signature to create and play own rhythmic patterns demarcating them with bar lines.</p>	<p>Begin to use traditional notation using the acronyms of FACE and EGBDF. Use tuned percussion to support writing out short melodies using the treble clef staff, 4/4 time and demarcated with bar lines.</p>	<p>Develop earlier traditional notation work to compose longer melodic lines, experimenting and improvising with tuned percussion first. Use musical terminology to define dynamics and tempo. Introduce the use of a crotchet rest. Encourage rehearsal.</p>
<p>Study of composers</p>	<p>Reflect on last composer studied in simple terms. Use corridor displays to support children's memory. Use listening skills and reflect in dance and performance. Mark making in response to music. Use listening skills to encourage discussion on what they hear.</p>	<p>Reflect on previous composer and ask what they remember. Use the corridor displays to enhance discussion. Listen to selection of music by composer. Children use mind maps to record thoughts on what they hear. Some use of descriptive language for music should be recorded. Record response to music through dance and pictures.</p>	<p>Reflect on previous composer and ask if children can remember any piece that he/she composed. Use corridor displays to enhance discussions. After listening to selected tracks from chosen pieces of music children should be able to respond through descriptive language. Children can comment on contrasts in performance and discuss them. Children can use mind maps, pictures and dance to record responses. Also a selection of marks on paper in response to music-jagged /smooth/swirly etc..</p>	<p>Reflect on previous composer and ask children for the names of any pieces they can remember. Use the corridor displays as visual aids. After listening to selected tracks, children should be familiar with the composer. They should be able to comment on his/her life story in simple terms. After discussion on how the music makes them feel they should be able to use mind maps to create a picture that reflects this. Pupils should be able to say if the music is instrumental or vocal. Create their own improvised piece as a reflection of this composer in a simple way.</p>	<p>Reflect on previous composer and ask children for the names of any pieces they can remember. Use the corridor displays as visual aids. Children can comment on tracks they have heard using descriptive language. Children begin to use correct musical terminology to describe music-lento/presto/piano/Forte. Use instruments to reflect what they have heard using changes in dynamics and tempo appropriately. Create simple pictorial scores and some use of crotchets, quavers and minims if able.</p>	<p>Reflect on previous composer and ask children for the names of any pieces they can remember. Use the corridor displays as visual aids. Listen to selection of composer's music. Pupils respond using descriptive and musical terminology. After listening to several pieces of music by composer pupils' notion of their style and type of music should be embedded. Pupils should be able to create their own music in style of composer using tuned percussion and recording it in traditional notation with support.</p>	<p>Reflect on previous composer and ask children for the names of any pieces they can remember. Use the corridor displays as visual aids. Listen to selection of composer's music. Pupils respond using descriptive and musical terminology. After listening to several pieces of music by composer pupils' notion of their style and type of music should be embedded. Pupils response to music should include use of tuned percussion to create own composition in style of composer recording it using traditional notation independently.</p>