



Music Skills Progression





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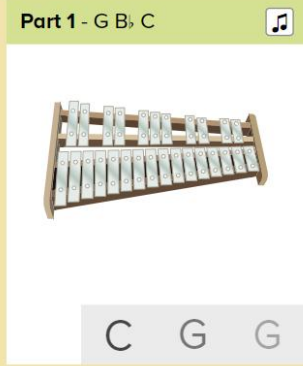


KS1	Y1, Charanga Units 1, 2, 3	Y2 Charanga Units 1, 2, 5
Singing and Playing	<p>Untuned Percussion (percussion trolley)</p> <p>Assessment:</p> <ul style="list-style-type: none"> a) Use their voice in different ways such as speaking, singing and chanting with accompaniment. b) Develop control and accuracy on untuned percussion and can copy simple rhythm patterns <p>Within this:</p> <ul style="list-style-type: none"> - Sing simple songs, chants and rhymes from memory - sing collectively and at the same pitch - respond to simple visual directions (e.g. stop, start, loud, quiet) and counting in. -- Begin with simple songs with a very small range (mi-so) and then slightly wider (e.g. Bounce High, Bounce Low). - Sing a wide range of songs to control vocal pitch and to match the pitch they hear with accuracy. - Sing familiar songs in both low and high voices and talk about the difference in sound. - Use sounds to make a story, choosing and playing classroom instruments (e.g. rainmaker) or sound-makers (e.g. rustling leaves). 	<p>Glockenspiels</p> <p>Assessment:</p> <ul style="list-style-type: none"> a) Develop their control of pitch and duration when singing. b) Performs simple patterns and accompaniments on tuned and untuned instruments keeping to a steady beat. <ul style="list-style-type: none"> - Sign songs with a pitch range of do-so with increasing vocal control. - Sing songs with a small pitch range (e.g. Rain, Rain Go Away), pitching accurately. - Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to the leader's directions. - Follow 2-4 notes on the Glockenspiel.
	<p>Charanga Support:</p> <p>Unit 1: My Musical Heartbeat Any 'step' in any unit would encourage using their voice in different ways such as speaking, singing and chanting with accompaniment.</p> <p>Unit 1: My Musical Heartbeat (Develop control and accuracy on untuned percussion and can copy simple rhythm patterns)</p> <p>Step 5: We talk to animals. When using the percussion, this may be a nice option. Discuss creating the environments for the animal's habitats, using the instruments to set the scene.</p>	<p>Charanga Support</p> <p>Unit 1: Pitch, Rhythm and Pulse Any 'step' in this unit would encourage developing their control of pitch and duration when singing.</p> <p>Unit 1: Pitch, Rhythm and Pulse (Performs simple patterns and accompaniments on tuned and untuned instruments keeping to a steady beat.)</p> <p>Step 2: Music is in my soul (Glockenspiel options for 2 or 4 notes) OR</p> <p>Unit 2: Sparkle in the Sun (Glockenspiel options for 1, 2 or 3 notes) Orchestra (Glockenspiel options for 1 or 3 notes)</p>



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		 <p>Part 1 - G B, C</p>	
	<p>Additional Examples:</p> <ul style="list-style-type: none"> - Sing for pleasure: Boom Chicka Boom - Voices Foundation: Have you Brought your Whispering Voice? - Voices Foundation: Hello, How are You - Bance: Copy Kitten - Voicelinks: I'm a Train - Bounce High, Bounce Low - Singing Sherlock: Dr Knickerbocker - Dragon Dance - Trad. Bangladesh: Mo matchi (Song of the Bees) - Trad. Ghana: Kye Kye Kule - Trad. England: An Acre of Land 	<p>Additional Examples:</p> <ul style="list-style-type: none"> - Little Sally Saucer - Trad. Star Light, Star Bright, First Star I See Tonight - Trad. Hey, Hey, Look at Me - Trad. Rain, Rain Go Away - Trad. Acka Backa - Voicelinks: The King is in the Castle - Young Voiceworks: Ebenezer Sneezzer - Trad. Oats and Beans and Barley Grow - Singing Sherlock 1: Teddy Bear Rock n Roll - Trad. Oliver Cromwell - Trad. Lovely Joan - Trad. Searching for Lambs - Voicelinks: Fireworks - Trad. Bangladesh: Hatti – ma tim tim (An Imaginary Bird) - Trad. Bangladesh: Charti Kula beng (Four Fat Frogs) - Trad. Australia: I Got Kicked by a Kangaroo - Trad. America: Built My Lady a Fine Brick House - Sing Up: Paintbox 	
Listening and responding	<p>Assessment:</p> <p>Recognise mood, character and contrast in pieces.</p> <p>Within this:</p> <ul style="list-style-type: none"> - Listen to recorded music. 	<p>Assessment</p> <p>a) Recognises changes in mood, character and contrasts in pieces.</p> <p>b) Begin to use appropriate vocabulary for Dimensions</p> <ul style="list-style-type: none"> - Listen to recorded performances. 	



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	<ul style="list-style-type: none"> - Experience live music (this can be through assemblies, watching peers perform and through Christmas productions). - Understand the basic stories behind the music they are listening to, singing and playing. - Understand the difference between rhythm and pitch. 	<ul style="list-style-type: none"> - Experience live music (this can be through assemblies, watching peers perform and through Christmas productions). - Understand the stories, origins, traditions, history and some social context of the music they are listening to, singing and playing.
	<p>Charanga Support:</p> <p>All songs covered in Charanga include a 'Listening' or 'Listen and Respond' section. Explore this with the class to see what they notice. Example, explore lullabies vs more up-beat nursery rhymes. Why are they different? What purposes do they serve?</p> <div data-bbox="255 600 530 727"> <p>Listening ⌵</p> <p>Listen and Respond - Hush Little Baby ⋮</p> </div>	<p>Charanga Support:</p> <p>Unit 5: Exploring Improvisation</p> <p>Step 2: ET theme Recognises changes in mood, character and contrasts in pieces.</p> <div data-bbox="1142 533 1800 1053"> <p>Listen – Flying Theme From E.T. The Extra-Terrestrial</p> <p><i>Press play and think about the following as you listen and move to the music.</i></p> <ul style="list-style-type: none"> How does the music make you feel? Do you like the music? Does this music remind you of anything? Use your imagination as you enjoy the music. <p><small>Music by John Williams</small></p>  <p>Listen to the flutes playing lots of fast, rising and falling notes - this soaring melody gives the music a weightless feeling, just like flying in the air.</p> </div> <p>Vs.</p> <p>Unit 5, Step 1: I wanna play in a band (up tempo and joyful)</p> <p>Unit 5: These steps above both explore loud vs soft sounds. (begin to use appropriate vocabulary for Dimensions)</p>
Composing	<p>Assessment:</p> <ol style="list-style-type: none"> Order sounds within simple structures. Begin to represent sounds with symbols and can recognise some of the musical dimensions 	<p>Assessment:</p> <ol style="list-style-type: none"> Order sounds within simple structures. Use graphic notation for pitch, duration and rhythm



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Within this:

- Improvise simple vocal chants, using well known rhythms, or you could use question and answer phrases.
- Create short musical sequences of sounds.
- Use music technology to capture, change and combine sounds (using composition function on Charanga).
- Recognise how graphic notation can represent created sounds.

- Create musical sounds/ patterns in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch).
- Work as a collective to improvise 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.
- Use music technology, to capture, change and combine sounds.
- Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns.

Charanga Support:

Unit 2: Dance, Sing and Play!

Step 1: Twinkle, Twinkle Little Star. You can improvise the lyrics, and create new verses together. There is a 'composing section'. Here you can play the beat while you improvise a verse, for example. 'twinkle, twinkle little fish, I will keep you in a dish, I will feed you every day, keep the sharks all away...'

Unit 3: Exploring Sounds (Order sounds within simple structures)

Step 2: Sing me a song. Using this to experiment with ordering sounds. This can be done on the IWB.

Compose with the Song - Sing Me A Song

Note names

Create your composition as a whole class or group activity. Drag notes from the left into the boxes to create your composition.

F

G

A

C

D

Charanga Support:

Unit 1: Pulse, Rhythm and Pitch (Order sounds within simple structures.)

Step 4: Hey friends, part 2. Explore the 'compose' tools on the IWB. Small groups could replicate this on chrome books.

Music Explorer

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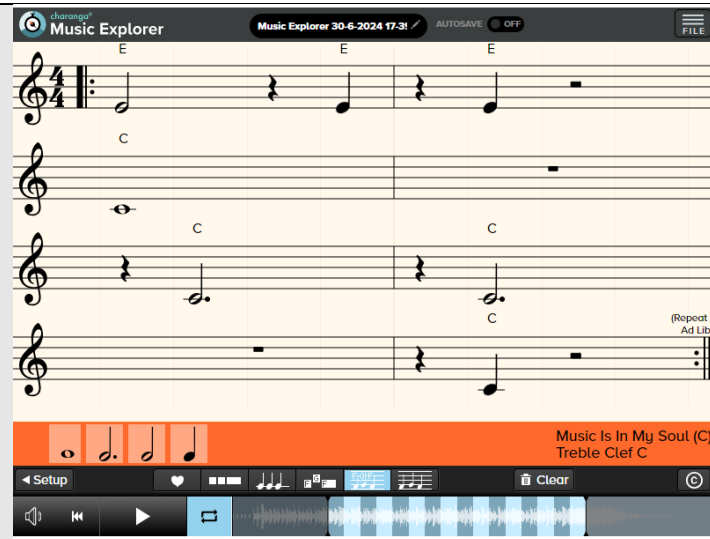
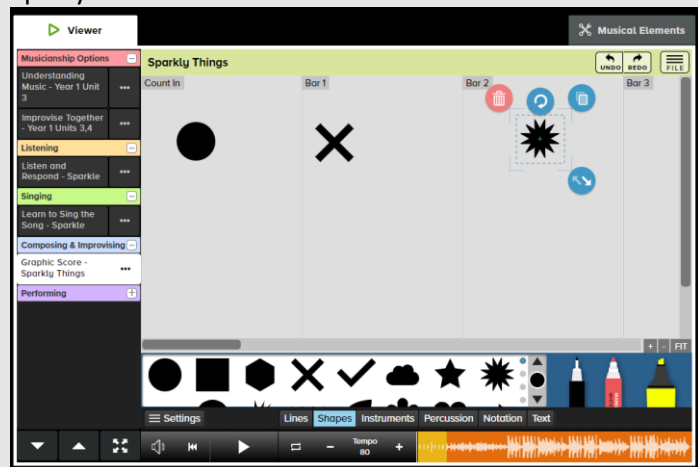
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Music Is In My Soul (C) Treble Clef C

In the same unit, you can explore using graphic notation for pitch, duration and rhythm by composing in lines, then changing the function at the bottom to show the note formations.

Unit 3: Exploring Sounds (Begin to represent sounds with symbols and can recognise some of the musical dimensions)

Step 3: Sparkle. You can use this on the IWB. Listen to the music. At the bottom of the screen there is an array of shapes. There are also pens and tools to draw. Encourage the children to come to the IWB and select the shape that that sound represents for them. Is it sharp? Soft? Round? Spikey?



Performing

Assessment: Perform short copycat rhythm patterns accurately, led by the teacher.

Additional Ideas:

- 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 and classroom percussion (shakers, sticks and blocks, etc.), playing repeated rhythm patterns and short, pitched patterns on tuned instruments to maintain a steady beat.
- Respond to the pulse in recorded/live music through movement and dance.
- Perform short repeating rhythm patterns while keeping in time with a steady beat.
- Perform word-pattern chants (e.g. ca-ter-pil-lar crawl, fish and chips); create, retain and perform their own rhythm patterns.

Assessment: Perform with growing confidence.

Additional Ideas:

- 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.
- 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 knees on the first (strongest) beat and clapping the remaining beats.
- Identify the beat groupings in familiar music that they sing regularly.
- Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion.



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	<p>Listen to sounds in the local school environment, comparing high and low sounds.</p> <ul style="list-style-type: none"> - Explore percussion sounds to enhance storytelling, e.g. <ul style="list-style-type: none"> o ascending xylophone notes to suggest Jack climbing the beanstalk, regular strong beats played on a drum to replicate menacing footsteps. - Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum. 	<ul style="list-style-type: none"> - Create rhythms using word phrases as a starting point - Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests. - Create and perform their own chanted rhythm patterns with the same stick notation. - Play a range of singing games based on matching voices accurately, supported by a leader playing the melody. - Sing short phrases independently within a singing game or short song. - Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low). - Recognise dot notation and match it to 3-note tunes played on tuned percussion.
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2	Y3	Y4	Y5	Y6
nging and aying	<p>Year 3 Benefit from CMST/ First Access Music whole class teaching of an Instrument.</p> <ul style="list-style-type: none"> - Sing rounds and partner songs in tune (when singing Sea Shanties) - Keeps to a steady beat in 2, 3 and 4 metre with a pitch range of do–so tunelessly and with expression. (Sea Shanties/ Christmas Singing) 	<p>Glockenspiels (?)</p> <ul style="list-style-type: none"> - Continue to sing a broad range of unison songs with the range of an octave pitching the voice accurately and following directions for getting louder and quieter. - Sing rounds and partner songs in different times and begin to sing with small and large leaps as well as introduce vocal harmony. - Follow 3 notes in varying orders to produce recognisable melodies on a Glockenspiel. 	<p>Recorders</p> <ul style="list-style-type: none"> - Sing a broad range of songs (three-part rounds, partner songs, and songs with a verse and a chorus) with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style. - Play pieces with simple parts with developing control of pitch, duration, tempo and dynamics. (recorders) 	<p>Recorders</p> <ul style="list-style-type: none"> - Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, and in parts, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style. - Play an instrument confidently in unison, following a range of 3-5 notes, controlling pitch, duration, tempo and dynamics.
	<p><u>Charanga Modules:</u></p> <p>Unit 2 Step 3 What stories does Music tell us about the past?</p>	<p><u>Charanga Modules:</u></p> <p>Playing: Unit 4, Step 1 Let your spirit fly (part 1)</p> <p>Unit 5 Step 3</p>	<p><u>Charanga Modules:</u></p> <p>Unit 2, Step 3: How does music connect us with our past?</p>	<p><u>Charanga Modules:</u></p> <p>Unit 4, Step 1 (recorders) How does music bring us together?</p> <p>Unit 6, Step 1 (Heal the Earth):</p>



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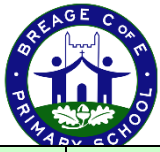
	Year 3 also do an annual Sea Shanty topic, where we aim to invite a local singer in to perform to the pupils as well.	On a Happy Day Unit 1 Step 1 The Hoedown Unit 6 Step 3 The Octopus Slide Part 1	Unit 1, Step 5: How does music bring us together? Unit 3, Step 1: How does music improve our world? Unit 6, Step 3: How does music connect us to the environment? (Recorders)	How does Music connect us with the environment? Unit 3, Step 5: How does music improve our world?
	Additional Examples: <ul style="list-style-type: none"> - Sing Up: Heads and Shoulders - Singing Sherlock 2: Si, Si, Si - Flying a Round: To stop the train - Trad. Japan: Kaeru no uta - Trad. Morocco: A ram sam sam/Pease Pudding Hot - Trad. Bangladesh: Now charia de (A Boatman's Song) - Junior Songscape: Listen to the Rain - Voicelinks: Extreme Weather - Sing Up: Skye Boat Song - Trad. Ireland: Be Thou My Vision - Junior Voiceworks 1: Now The Sun Is Shining - Voiceworks 1: Candle Light - Singing Sherlock 2: Shadow - Singing Express 3: Mirror - Trad. England: Ah! Poor bird/Hey, Ho! Nobody home/Rose 	Additional Examples: <ul style="list-style-type: none"> - Junior Voiceworks 1: Calypso - Junior Voiceworks 2: Our Dustbin - Voiceworks 1: Hear the Wind - Kendrick: Servant King - Happy Birthday - Great Weather Songs: Long Journey - Great Celebration Songs: World in Union - Sing Up: Just like a Roman - Trad. Ghana: Namuma - Sing for Pleasure: Ghosts - Sing for Pleasure: Lost in Space 	Additional Examples: <ul style="list-style-type: none"> - Trad. Ireland: Danny Boy - Kodály: Rocky Mountain - Kodály: My Paddle - High Low Chickalo - Ally Ally O - Trad. Caribbean: Four White Horses - Trad. Uganda: Dipidu - Are You Ready? - Row, Row, Row your Boat 	Additional Examples: <ul style="list-style-type: none"> - Trad. South Africa: Siyahamba - Junior Voiceworks 1: Calypso - Sing Up: Touch the Sky - Sing Up: Dona Nobis Pacem - Sing Up: We are the Champions - British National Anthem – God Save the Queen - Sing Up: We Go Together - Trad. Ghana: Senwa de Dende - Sing Up: Be the Change - Sing Up: One Moment, One People - Sing Up: There's a Power in the Musi
Listening and Responding	<ul style="list-style-type: none"> - Listen to recorded performances. - Experience live music. (Christmas / Sea Shanty Performer/ First Access) - Begin to compare and contrast different pieces in mood, character 	<ul style="list-style-type: none"> - Listen to recorded performances. - Experience live music.(Christmas concert) - Understand the stories, origins, traditions, history and social context 	<ul style="list-style-type: none"> - Listen to recorded performances. - Experience live music.(Christmas concert) - Understand and build connections and contrasts between the stories, 	<ul style="list-style-type: none"> - Listen to recorded performances. - Experience live music.(Christmas concert) - Understand and build connections, contrasts and opinions between the



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	<p>and changes and describe using appropriate vocabulary for dimensions</p> <p>-Understand the stories, origins, traditions, history and social context of the music they are listening to, singing and playing (Sea Shanties).</p>	<p>of the music they are listening to, singing and playing.</p> <p>-Use appropriate vocabulary for Dimensions identified in Progression Map</p>	<p>origins, traditions, history and social context of the music they are listening to, singing and playing.</p> <p>-Use appropriate vocabulary for Dimensions identified in Progression Map</p>	<p>stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p> <p>-Use appropriate vocabulary for Dimensions identified in Progression Map, also suggesting improvements to their own and others' work, commenting on how intentions have been achieved.</p>
<p>musical features according to the model music curriculum for this year group:</p> <p>aim to cover these listening skills.</p>	<ul style="list-style-type: none"> • Downbeats, fast (allegro), slow (adagio), pulse, beat. • High, low, rising, falling; pitch range do–so • Call and response; question phrase, answer phrase, echo, ostinato (Cover within Sea Shanty unit in the Cornwall Topic) • Drone • Unison, layered, solo • Loud (forte), quiet (piano) • Crochets, paired quavers, minims. 	<ul style="list-style-type: none"> • Getting faster (accelerando), Getting slower (rallentando), Bar, metre • Pentatonic scale, major and minor tonality, pitch range do–so (range of a 5th) • Rounds and partner songs, repetition, contrast • Static, moving • Duet, melody and accompaniment • Getting louder (crescendo), getting softer (decrescendo); legato (smooth), staccato (detached) • Rests 	<p><i>In the Model Music Curriculum, 5&6 are paired together. I've split them.</i></p> <ul style="list-style-type: none"> • Simple time, compound time • Full diatonic scale • Ternary form, verse and chorus form • Triads • Music in 3 parts • fortissimo (very loud), pianissimo (very quiet) • Semibreves and semiquavers 	<p><i>In the Model Music Curriculum, 5&6 are paired together. I've split them.</i></p> <ul style="list-style-type: none"> • Syncopation (meaning off the beat. E.g. Jazzy song; off beat; La Bumba) • Full diatonic scale in different keys • Music with multiple sections • Chord Progressions • Music in up to 4 parts • mezzo forte (moderately loud) and mezzo piano (moderately quiet) • Time signatures (2/3, ¾, 4/4)
<p>composing and improvising</p>	<p>- Shows skill in improvising when using tuned and untuned instruments played in whole-class/group/individual/instrumental teaching), inventing short 'on-the-spot' responses using a limited note-range. (First Access)</p>	<p>- Improvise repeated patterns to create melody, considering the mood; for example creating music to accompany a short film clip.</p> <p>- Capture and record creative ideas using any of: graphic notation, rhythm notation and time signatures, staff notation and technology.</p>	<p>- Improvise over a simple beat, responding to the rhythm, experimenting with using a wider range of dynamics, including very loud, very quiet, moderately loud and moderately quiet.</p> <p>- Working in pairs, compose a short melody made from pairs of phrases in</p>	<p>- Create music over a simple beat, using repetition of melody, responding to the rhythm, experimenting with using a wider range of dynamics, including very loud, very quiet, moderately loud and moderately quiet.</p>



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	<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. (Sea Shanty)- Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes.- Compose song accompaniments on untuned percussion.		<p>a key suitable for the instrument chosen, using chords to compose music to evoke a specific atmosphere, mood or environment.</p> <ul style="list-style-type: none">- Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, staff notation, technology.	<ul style="list-style-type: none">- Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, staff notation, technology.- Improvise melodic and rhythmic phrases as part of a group performance and compose by developing ideas within musical structures.
Performing	<ul style="list-style-type: none">- Perform as a choir, using actions confidently and in time to a range of action songs (when performing our Christmas songs).	<ul style="list-style-type: none">- Perform in two parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching.	<ul style="list-style-type: none">- Play melodies on tuned percussion or melodic instruments following letter notation. This should initially be done as a whole class with greater independence gained each lesson through smaller group performance.	<ul style="list-style-type: none">- Play melodies on tuned percussion or melodic instruments, beginning to follow staff notation in small groups, making decisions about dynamic range, including very loud, very quiet.