

## Skills Progression Map: Music

	Y3	Y4	Y5	Y6	End of KS Expectations
Listening and appraising	<p>Pupils should be taught to:</p> <ol style="list-style-type: none"> <li>Listen and identify basic musical elements and their changes.</li> <li>Listen to a range of recorded and live music.</li> <li>Consider the context in which the music was written.</li> <li>Identify instruments and sections of a piece of music.</li> <li>Identify the pulse in a piece of music.</li> </ol>	<p>Pupils should be taught to:</p> <ol style="list-style-type: none"> <li>Listen and explore musical features and how these influence the outcome of a piece of music.</li> <li>Listen to a range of recorded and live music.</li> <li>Explore musical conventions and how they influence the outcome of a piece of music.</li> <li>Explore the instrumentation used in various pieces of music.</li> <li>Explore metre in music.</li> </ol>	<p>Pupils should be taught to:</p> <ol style="list-style-type: none"> <li>Listen and compare musical features and how they can be used for different effects, using a wider range of musical vocabulary.</li> <li>Listen to a range of recorded and live music.</li> <li>Explore music over time, considering its historical and cultural importance.</li> <li>Explore instrumental techniques used in various pieces of music.</li> <li>Compare rhythmic features in music.</li> </ol>	<p>Pupils should be taught to:</p> <ol style="list-style-type: none"> <li>Listen and appraise musical features and how they can be used for different effects, using an increased range of musical vocabulary.</li> <li>Listen to a range of recorded and live music.</li> <li>Explore musical genres, considering their historical and cultural importance.</li> <li>Discuss instrumental techniques used in various pieces of music.</li> <li>Compare rhythmic features in music.</li> </ol>	<ul style="list-style-type: none"> <li>Listen with attention to detail and recall sounds with increasing aural memory</li> <li>Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians</li> <li>Develop an understanding of the history of music.</li> </ul>
Singing	<p>Pupils should be taught to:</p> <ol style="list-style-type: none"> <li>Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so, tunefully and with expression.</li> <li>Perform forte and piano.</li> <li>Perform actions confidently and in</li> </ol>	<p>Pupils should be taught to:</p> <ol style="list-style-type: none"> <li>Continue to sing a broad range of unison songs with the range of an octave (do–do)</li> <li>Pitch the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo).</li> </ol>	<p>Pupils should be taught to:</p> <ol style="list-style-type: none"> <li>Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance.</li> <li>Include observing phrasing, accurate pitching and appropriate style.</li> </ol>	<p>Pupils should be taught to:</p> <ol style="list-style-type: none"> <li>Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate</li> </ol>	<ul style="list-style-type: none"> <li>Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression</li> <li>Use and understand staff and other musical notations</li> </ul>

	<p>time to a range of action songs.</p> <p>iv. Walk, move, or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.</p> <p>v. Perform as a choir in school assemblies.</p>	<p>iii. Sing rounds and partner songs in different time signatures (2, 3 and 4 time)</p> <p>iv. Begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony.</p> <p>v. Perform a range of songs in school assemblies.</p>	<p>iii. Sing three-part rounds, partner-songs, and songs with a verse and a chorus.</p> <p>iv. Perform a range of songs in school assemblies and in school performance opportunities.</p>	<p>ii. pitching and appropriate style. Continue to sing three- and four-part rounds or partner songs, and experiment with positioning singers randomly within the group in order to develop greater listening skills, balance between parts and vocal independence.</p> <p>iii. Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.</p>	
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Performing</p>	<p>Pupils should be taught to:</p> <p>i. Develop facility in playing tuned percussion or other melodic instruments. Play and perform melodies following staff notation using a small range (e.g., Middle C–E/do–mi) as a whole class or in small groups (e.g., trios and quartets).</p> <p>ii. Use listening skills to correctly order phrases using dot notation, showing different</p>	<p>Pupils should be taught to:</p> <p>i. Develop facility in the basic skills of a selected brass instrument over the year, providing whole-class instrumental teaching programmes.</p> <p>ii. Play and perform melodies following staff notation using a steadily increasing range (e.g., Middle C–G/do–so) as a whole-class or in small groups.</p> <p>iii. Perform in two or more parts (e.g.,</p>	<p>Pupils should be taught to:</p> <p>i. Play melodies on tuned percussion, melodic instruments, or keyboards, following staff notation written on one stave and using notes within the Middle C–C'/do–do range. This should initially be done as a whole class with greater independence gained each lesson through smaller group performance.</p>	<p>Pupils should be taught to:</p> <p>i. Play a melody following staff notation written on one stave and using notes within an octave range (do–do) or greater; make decisions about dynamic range, including very loud, very quiet, moderately loud and moderately quiet.</p> <p>ii. Accompany this same melody, and others, using block chords or a bass line. This could be done using keyboards, tuned percussion or</p>	<ul style="list-style-type: none"> <li>• Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression</li> <li>• Use and understand staff and other musical notations</li> </ul>

	<p>iii. arrangements of notes C-D-E/do-re-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>	<p>melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. Identify static and moving parts.</p> <p>iv. Copy short melodic phrases including those using the pentatonic scale (e.g., C, D, E, G, A).</p>	<p>ii. Understand how triads are formed, and play them on tuned percussion, melodic instruments, or keyboards. Perform simple, chordal accompaniments to familiar songs.</p> <p>iii. Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra.</p> <p>iv. Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies.</p>	<p>tablets, or demonstrated at the board using an online keyboard.</p> <p>iii. Engage with others through ensemble playing (e.g. school orchestra, band, mixed ensemble) with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line.</p>	
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Composing</p>	<p>i. Pupils should be taught to:</p> <p>ii. Become more skilled in improvising (in a range of contexts) inventing short 'on-the-spot' responses using a limited note-range.</p> <p>iii. Structure musical ideas (e.g. using echo or question and answer phrases) to create music that has a beginning, middle</p>	<p>Pupils should be taught to:</p> <p>i. Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato).</p> <p>ii. Begin to make compositional decisions about the overall structure of improvisations. Continue this process in the composition tasks below.</p>	<p>Pupils should be taught to:</p> <p>i. Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments.</p> <p>ii. 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</p>	<p>vii. Pupils should be taught to:</p> <p>viii. Extend improvisation skills through working in small groups to:</p> <p>ix. Create music with multiple sections that include repetition and contrast.</p> <p>x. Use chord changes as part of an improvised sequence.</p> <p>xi. Extend improvised melodies beyond 8 beats over a fixed</p>	<ul style="list-style-type: none"> <li>• Improvise and compose music for a range of purposes using the inter-related dimensions of music</li> <li>• Use and understand staff and other musical notations</li> </ul>

	<p>and end. Pupils should compose in response to different stimuli, e.g. stories, verse, images (paintings and photographs) and musical sources.</p> <p>iv. Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi).</p> <p>v. Improvise simple rhythmic phrases using untuned percussion.</p> <p>vi. Compose song accompaniments on untuned percussion using known rhythms and note values.</p>	<p>iii. 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 these phrases as self-standing compositions.</p> <p>iv. Arrange individual notation cards of known note values (i.e., minim, crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 4- beat phrases, arranged into bars.</p> <p>v. Introduce major and minor chords.</p> <p>vi. Include instruments played in whole class/group/individual teaching to expand the scope and range of the sound palette available for composition work.</p> <p>vii. Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, staff notation and technology.</p>	<p>loud (mezzo forte), and moderately quiet (mezzo piano). Continue this process in the composition tasks below.</p> <p>iii. 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> <p>iv. Working in pairs, compose a short ternary piece.</p> <p>v. Use chords to compose music to evoke a specific atmosphere, mood or environment. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book.</p> <p>vi. Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, staff notation and technology.</p>	<p>groove, creating a satisfying melodic shape.</p> <p>xii. Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody.</p> <p>xiii. Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen.</p> <p>xiv. Either of these melodies can be enhanced with rhythmic or chordal accompaniment.</p> <p>xv. Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.</p>	
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