



Doing all the good we can

Music Year B: Skills Progression Overview

R/ EYFS	<u>Autumn B</u>	<u>Spring B</u>	<u>Summer B</u>
Singing (range of pitch)	<input type="checkbox"/> speak and chant short phrases together <input type="checkbox"/> start and stop together Use songs from 'Bobby Shaftoe, clap your hands' Or 'Tom Thumb clap your hands'	<input type="checkbox"/> find their singing voice and begin to develop a sense of pitch over a small range of notes <input type="checkbox"/> sing a variety of songs both accompanied and unaccompanied	<input type="checkbox"/> make changes in their voices to express different moods /feelings <input type="checkbox"/> respond appropriately to a range of classroom songs, e.g. tidy-up songs, circle time songs, line-up songs
Songs and Singing Games (suggested but please use others)	Doggie, doggie where's your bone? 5 little speckled frogs Twinkle, twinkle Miss Polly had a dolly 1,2, 3, 4, 5 once I caught a fish If you're happy and you know it Dingle dangle scarecrow The wheels on the bus	Head shoulders knees and toes One finger one thumb 10 in the bed 5 little monkeys jumping on the bed 10 green bottles 5 currant buns Incy wincy spider Ring a roses	Singing Maths songs – e.g. Triangle, Square, Circle, Dem bones, 5 little men in a flying saucer Row your boat Old MacDonald had a farm Hokey Cokey
Listening and moving to music https://www.bbc.co.uk/teach/school-radio/eyfs-listening-skills-music/zrthap3	Listen to, move to, play instruments to a very wide range of music: <ul style="list-style-type: none"> • Geographic range – British, Irish, European countries, South Asian countries, African countries • Historical range – medieval, classical, modern • Style range – jazz, pop, classical, traditional, 'world' music • Purpose range – calming, dancing, marching, working music Singalong and Story books with songs and music Barefoot Books have a wide selection including Magic Train Ride; The Journey Home from Grandpa's; The Animal Boogie.		
Instruments	Use instruments to accompany songs holding them correctly. Stop and start at appropriate times. *Hold a stick in this hand *Bang band the sticks go bang 'Copy cat' the teacher or leader. Learn the names of a few basic instruments e.g Drum, claves, tambourine, bells	Use instruments with increasing control to accompany songs. Learn the names of more instruments e.g maracas, wooden blocks, bongos, agogos	Suggest which instruments could be used to for different effects in a 'sound story'. Learn the names of more instruments e.g. rain stick, castanets, djembe drums, agogos
Year 1 & 2 Musicianship: Pulse / Beat, Rhythm, Pitch	<u>Autumn B</u>	<u>Spring B</u>	<u>Summer B</u> Drumming



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<p>Singing (To be completed in singing practice each week and alongside class singing)</p>	<p>Sing simple songs, chants and rhymes from memory. Respond to simple visual directions (e.g. stop, start, loud, quiet) and counting in. Pitch • Sing familiar songs in both low and high voices and talk about the difference in sound.</p>	<p>Sing a wide range of call and response, to control vocal pitch and to match the pitch they hear with accuracy - pitching accurately. Improvise simple vocal chants, using question and answer phrases.</p>	<p>Sing songs regularly with increasing vocal control. • Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. crescendo, decrescendo, pause) Pitch • Sing short phrases independently within a singing game or short song.</p>
<p>Suggested songs</p>	<p><i>Have you Brought your Whispering Voice?</i> <i>Boom Chicka Boom</i> <i>Hello, How are You</i> <i>Star Light, Star Bright, First Star I See Tonight</i> <i>Hey, Hey, Look at Me</i> <i>Rain, Rain Go Away</i> <i>Oats and Beans and Barley Grow</i> <i>Paintbox</i></p>	<p><i>Ebenezer Sneezer</i> <i>Dr Knickerbocker</i> <i>Kye Kye Kule</i> <i>Acka Backa</i></p>	<p><i>Singing Sherlock</i>: • <i>Dragon Dance</i> • <i>Trad. Bangladesh: Mo matchi (Song of the Bees)</i> • <i>Trad. Ghana:</i> • <i>Trad. England: An Acre of Land</i></p>
<p>Listening Skills We listen to different music weekly either in class or assembly.</p>	<p>Walk, move or clap a steady beat, changing the speed of the beat as the tempo of the music changes. Respond to the pulse in recorded/live music through movement and dance Listen to sounds in the local school environment, comparing high and low sounds.</p>	<p>Understand that the speed of the beat can change, creating a faster or slower pace (tempo). Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low).</p>	<p>Mark the beat of a listening piece 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. Identify the beat groupings in familiar music that they listen to</p>
<p>Suggested Listening: Refer to the interrelated</p>	<p>Mozart - <i>Rondo alla Turca</i> (listen to different versions of the music) e.g. *Rondo alla Turca (musical glasses)</p>	<p>Holst - <i>Mars from The Planets</i> <i>Maple Leaf Rag</i> by Joplin <i>Wild Man</i> – Kate Bush <i>Gamelan</i> – Baris, <i>Gong Kebyar of Peliatan</i></p>	<p><i>Night Ferry</i> – Anna Clyne <i>The Elephant from Carnival of the Animals</i> by Saint-Saëns <i>Runaway Blues</i> - Ma Rainey</p>



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<p>dimensions of music</p>	<p>*tenThing Brass Ensemble plays Mozart's "Rondo alla turca" from Piano Sonata 11 in A major, K. 331 <i>Beatles</i> <i>Samba - Fanfarra (Cabua-Le-Le), Sérgio Mendes/Carlinhos Brown</i></p>		
<p>Rhythm, Performing and Composing</p>	<p>Create musical sound effects and short sequences of sounds in response to stimuli, e.g. a rainstorm or a train journey. Combine to make a story, choosing and playing classroom instruments) or sound-makers. <i>Use body percussion, (e.g. clapping, tapping, walking) and classroom percussion (shakers, sticks and blocks, etc.), playing repeated rhythm patterns (ostinati) and short, pitched patterns on tuned instruments (e.g. glockenspiels or chime bars) to maintain a steady beat.</i> <i>Perform short copycat rhythm patterns accurately, led by the teacher.</i> Understand the difference between creating a rhythm pattern and a pitch pattern.</p>	<p>Recognise how graphic notation can represent created sounds. Explore and invent own symbols. <i>Follow pictures and symbols to guide playing, e.g. 4 dots = 4 taps on the drum.</i></p> <ul style="list-style-type: none"> • Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns. • Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation. <p><i>Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats.</i> <i>Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat.</i></p> <ul style="list-style-type: none"> • Perform word-pattern chants (e.g. caterpillar crawl, fish and chips); create, retain and perform their own rhythm patterns. <p><i>Explore percussion sounds to enhance storytelling, e.g. o ascending xylophone notes to suggest Jack climbing the beanstalk, o quiet sounds created on a rainstick/shakers to depict a</i></p>	<p>Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch). Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces. <i>Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion.</i> <i>Create rhythms using word phrases as a starting point (e.g. Hel-lo Si-mon or Can you come and play?).</i> <i>Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests.</i></p>



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		shower, o regular strong beats played on a drum to replicate menacing footsteps.	
Year 3 & 4	Autumn B	Spring B Learn to play recorder	Summer B
NC Requirements	<p style="color: red;">Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory.</p> <p>Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression</p> <p>Use and understand staff/stave and other musical notations</p> <p>Improvise and compose music for a range of purposes using the inter-related dimensions of music</p> <p>Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians</p> <p>Listen with attention to detail and recall sounds</p> <p>Develop an understanding of the history of music</p>		
Singing	<p>Sing a widening range of unison songs of varying styles and structures with a pitch range tunefully and with expression.</p> <p>Perform forte and piano, loud and soft.</p> <ul style="list-style-type: none"> • Perform actions confidently and 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 / Christmas show 	<p>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 (crescendo) and quieter (decrescendo).</p> <ul style="list-style-type: none"> • Sing rounds • Perform songs 	<ul style="list-style-type: none"> • Sing rounds and partner songs in different time signatures and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony • Perform a range of songs
	<p><i>Sing Up: Heads and Shoulders</i></p> <ul style="list-style-type: none"> • <i>Singing Sherlock 2: Si, Si, Si</i> • <i>Flying a Round: To stop the train</i> <p><i>A ram sam sam/Pease Pudding Hot</i></p> <p><i>Voiceworks 1: Candle Light</i></p> <p><i>My Paddle</i></p>	<p><i>Junior Songscape: Listen to the Rain</i></p> <ul style="list-style-type: none"> • <i>Voicelinks: Extreme Weather</i> • <i>Sing Up: Skye Boat Song</i> • <i>Trad. Ireland: Be Thou My Vision</i> • <i>Junior Voiceworks 1: Now The Sun Is Shining</i> • <i>Singing Sherlock 2: Shadow</i> 	<ul style="list-style-type: none"> • <i>Junior Voiceworks 1: Calypso</i> • <i>Junior Voiceworks 2: Our Dustbin</i> • <i>Voiceworks 1: Hear the Wind</i> • <i>Happy Birthday</i> • <i>Trad. Ghana: Namuma</i>



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	<p><i>Grandma Grandma</i> <i>Jump Jo</i> <i>My paddles keen and bright</i></p>	<ul style="list-style-type: none"> • High Low Chickalo 	
Listening	<p>*Listen with attention to detail and recall sounds with increasing aural memory</p> <p>*Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians</p> <p><i>* Develop pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</i></p> <p><i>Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school.</i></p>		
Suggested listening	<p>Symphony No. 5, Beethoven Hallelujah from Messiah, Handel Wonderwall, Oasis Indian Classical, Sahela Re, Kishori Amonkar</p>	<p>Night on a Bare Mountain Mussorgsky RomanticTake the 'A' Train4 Billy Strayhorn/Duke Ellington Orchestra Calypso Tropical Bird Trinidad Steel Band</p>	<p>Mars from The Planets Holst 20th Century Funk - I Got You (I Feel Good) James Brown Samba Fanfarra (Cabua-Le-Le) Sérgio Mendes/Carlinhos Brown</p>
<p>Composing and improvising</p> <ul style="list-style-type: none"> • Capture and record creative ideas using any of: - graphic symbols - rhythm notation - staff notation 	<p>Improvise (using voices, tuned and untuned percussion) as 'Question and answer' type.</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. <p>Compose song accompaniments on untuned percussion using known rhythms and note values.</p>	<p>Become more skilled in improvising (using instruments played in whole-class teaching), inventing short 'on-the-spot' responses using a limited note-range e.g pentatonic scale.</p> <p>Compose in response to different stimuli, e.g. stories, verse, images (paintings and photographs) and musical sources.</p> <ul style="list-style-type: none"> • Combine known rhythmic notation with letter names to create rising and falling phrases eg <i>using just three notes</i> <p>Combine known rhythmic notation with letter names to create short pentatonic phrases</p>	<p>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> <ul style="list-style-type: none"> • Make compositional decisions about the overall structure of improvisations or compositions. <p>Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip.</p> <ul style="list-style-type: none"> • <i>Introduce the idea of major and minor chords.</i>



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		<ul style="list-style-type: none"> • Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest and paired quavers) to create sequences phrases, arranged into bars 	
Rhythm, Notation & Performing <ul style="list-style-type: none"> • Capture and record creative ideas using any of: <ul style="list-style-type: none"> - graphic symbols - rhythm notation - staff notation 	<p>Introduce the staff, lines and spaces, and clef. Use dot notation to show higher or lower pitch</p> <ul style="list-style-type: none"> • Apply word chants to rhythms, understanding how to link each syllable to one musical note • Use listening skills to correctly order phrases using dot notation 	<p>Play and perform melodies following staff notation using a small range</p> <p>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>Play and perform melodies following staff notation <i>using a small range</i></p> <p>Understand the differences between minims, crotchets, paired quavers and rests.</p> <p>Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble</p> <p>Read and perform pitch notation within a defined range (e.g. C–G/do–so).</p>	<ul style="list-style-type: none"> • Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. • Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A)
Year 5 & 6	Autumn B	Spring B	Summer B



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	Composing	Learn Glockenspiels / keyboards	Composing and Performing
	<p>Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory.</p> <p>NC REQUIREMENTS</p> <p>Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression</p> <p>Use and understand staff/stave and other musical notations</p> <p>Improvise and compose music for a range of purposes using the inter-related dimensions of music</p> <p>Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians</p> <p>Listen with attention to detail and recall sounds</p> <p>Develop an understanding of the history of music</p>		
Singing	<p>Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance.</p> <p>Perform a range of songs in school assemblies and in school performance opportunities.</p>	<p>Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance.</p> <p>Perform a range of songs in school assemblies and in school performance opportunities.</p> <p>To vary tempo, dynamics and articulation when singing</p> <p>To maintain a part in a group when singing</p> <p>To perform a simple round</p> <p>To sing with a good awareness of pitch</p> <p>To identify phrases in a round</p> <p>To sing in two parts, identifying the difference between unison and harmony singing</p>	<p>Sing a broad range of songs observing rhythm, phrasing, accurate pitching and appropriate style.</p> <p>Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.</p>
Suggested songs	<ul style="list-style-type: none"> • Trad. Ireland: Danny Boy 	<ul style="list-style-type: none"> • Trad. South Africa: Siyahamba 	<ul style="list-style-type: none"> • Sing Up: We are the Champions



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	<ul style="list-style-type: none"> • Ally Ally O • Trad. Caribbean: Four White Horses • Trad. Uganda: Dipidu • Are You Ready? • Sing Up: Dona Nobis Pacem 	<ul style="list-style-type: none"> • Junior Voiceworks 1: Calypso • Sing Up: Touch the Sky • Trad. Ghana: Senwa de Dende • Sing Up: Be the Change • Sing Up: One Moment, One People • Sing Up: There's a Power in the Music 	<ul style="list-style-type: none"> • British National Anthem – God Save the Queen • Sing Up: We Go Together
Listening	<p>*Listen with attention to detail and recall sounds with increasing aural memory</p> <p>*Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians</p> <p>Develop 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 performances should be complemented by opportunities to experience live music making in and out of school. At the end of Year 6, pupils should be able to identify some of the focused listening pieces of music and their characteristics</p>		
<p>Suggested Listening</p> <p><i>Develop 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 performances should be complemented by opportunities to experience live music making in and out of school. At the end of Year 6, pupils should be able</i></p>	<p>English Folk Song Suite5 Vaughan Williams 20th Century</p> <p>90s Singer/Songwriter Play Dead Björk</p> <p>Nigeria Drumming Jin-Go-La-Ba (Drums of Passion) Babatunde Olatunji</p> <p>England Folk Sea Shanties Various</p>	<p>Symphonic Variations on an African Air Coleridge-Taylor 20th Century</p> <p>80s Synth/Pop Smalltown Boy Bronski Beat</p> <p>South Africa Choral Inkanyezi Nezazi Ladysmith Black Mambazo</p>	<p>1812 Overture Tchaikovsky Romantic</p> <p>90s RnB Say My Name Destiny's Child</p> <p>Jazz Take the 'A' Train Billy Strayhorn/Duke Ellington Orchestra</p> <p>Trinidad Calypso Tropical Bird Trinidad Steel Band</p> <p>Poland Folk Mazurkas Op. 24 Chopin</p>



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<p>to identify some of the focused listening pieces of music and their characteristics</p>			
<p>Composing and improvising</p> <p>Use the interrelated dimensions in music throughout e.g. timbre, texture, dynamics</p> <p>Capture and record creative ideas using any of:</p> <ul style="list-style-type: none"> - graphic symbols - rhythm notation and time signatures - staff notation - technology. 	<p>Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments.</p> <ul style="list-style-type: none"> • Use musical sounds, notes or chords to compose music to evoke a specific atmosphere, mood or environment <p>Create music to accompany a silent film or to set a scene such as in a play or book.</p>	<p>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).</p> <p>Compose melodies. Use chord changes as part of an improvised sequence.</p> <p>Experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano).</p> <p>Working in pairs, compose music for a given task e.g. a short ternary piece.</p>	<p>Create music with multiple sections that include repetition and contrast.</p> <p>Extend improvised melodies beyond 8 beats.</p> <p>Plan, compose and notate a melodic phrase using the pentatonic scale (e.g. C, D, E, G, A).</p> <p>Compose melodies and enhance melody with rhythmic or chordal accompaniment.</p> <p><i>Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved</i></p>



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<p>Rhythm, Notation & Performing</p> <ul style="list-style-type: none"> • Capture and record creative ideas using any of: <ul style="list-style-type: none"> - graphic symbols - rhythm notation and time signatures - staff notation - technology. 	<p>Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation e.g. written on one staff and using notes within the Middle C–C'/do–do range.</p> <p>Understand the differences between 2/4, 3/4 and 4/4 time signatures.</p> <p>Understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. Read and perform pitch notation within an octave.</p> <p>Read and play short rhythmic phrases, using conventional symbols for known rhythms and note durations.</p> <p>Start to know how triads are formed, and play them on tuned percussion, melodic instruments or keyboards.</p>	<p>Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies.</p> <p>Play a melody following staff notation written on one staff and using notes within an octave range; make decisions about dynamic range, including very loud, very quiet, moderately loud and moderately quiet. Accompany this same melody, and others, using block chords or a bass line.</p> <p>Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests.</p> <p>Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do).</p>	<p>Read and play from notation a four-bar phrase, confidently identifying note names and durations.</p> <p>Read and play confidently from rhythm notation cards and rhythmic scores.</p>
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