

Music Skills Progression - 2024/25

Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<b>Singing</b>						
<p>Begin to understand warming up their voices and establishing a good singing position (developing basic posture with relaxed shoulders)</p> <p>Sing a range of well-known nursery rhymes and songs (see Appendix A for Reception examples)</p> <p>Sing along on their own or in a small, increasingly matching the pitch and showing an awareness of the melody</p> <p>Remember and sing entire songs (i.e. simple nursery rhymes and counting songs)</p>	<p>Understand how to warm up their voices</p> <p>Establish a good singing position (developing basic posture with relaxed shoulders)</p> <p>Begin to understand working together as part of a group when singing</p> <p>Use voices in different ways, such as singing simple songs, chants and rhymes from memory (see Appendix A for Y1 examples)</p> <p>Sing a wide range of call and response songs to control vocal pitch and match the pitch they hear with accuracy</p> <p>Match the pitch and follow the melody with increasing confidence and accuracy when singing</p>	<p>Suggest ways to warm up their voices, based on their prior experiences</p> <p>Establish a good singing position (posture and breathing)</p> <p>Further develop working together as a group, developing confidence to sing alone in front of others</p> <p>Sing songs and chants, including substituting actions for words</p> <p>Sing songs with a pitch range of do-so with increasing vocal control</p> <p>Sing songs with a small pitch range (e.g. Rain, Rain, Go Away), pitching accurately</p>	<p>-Encourage solo performances from children.</p> <p>-Teacher led call and response</p> <p>-Teacher supported and instrumental scaffold 2 part melody.</p> <p>-Teacher supported and instrumental scaffold 2 part harmony.</p> <p>-For songs that are sung in previous year groups or key stages instrumental scaffold is removed and more complex melodies introduced.</p>	<p>Solo performances expected from the class.</p> <p>Class led call and response.</p> <p>Class led 2 part melody.</p> <p>Class led 2 part harmony.</p> <p>For songs that are sung in previous year groups or key stages instrumental scaffold is removed and more complex melodies introduced.</p>	<p>As previous year group and:</p> <p>Teacher supported and instrumental scaffold 3 part melody.</p> <p>Teacher supported and instrumental scaffold 3 part harmony.</p> <p>- Children begin to learn how to control their voices through placement, support, breathing, posture and vowel manipulation.</p> <p>For songs that are sung in previous year groups or key stages instrumental scaffold is removed and more complex melodies introduced.</p>	<p>As previous year group and:</p> <p>Class led call and response.</p> <p>Class led 3 part melody.</p> <p>Class led 2 part harmony.</p> <p>Children control their voices through placement, support, breathing, posture and vowel manipulation.</p> <p>For songs that are sung in previous year groups or key stages instrumental scaffold is removed and more complex melodies introduced.</p>

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<p>Stop and start following their 'conductor' with increasing accuracy</p> <p>Song List - Reception - Copying and remembering lyrics: My School Cola Song Rock Vox Deep Deep</p>	<p>Stop and start following their 'conductor' with increasing accuracy, responding to simple visual directions</p> <p>Song List - Year 1 - Learning songs in unison (clean entry into phrase) following the melody:  Three Little Birds Shosholoza Rain Forest Africa Song - Learning song in unison (rhythmical singing) African chants (African Sanctus - chanted in unison) You Are My Sunshine</p>	<p>Know the meaning of dynamics (loud/quiet) and tempo (fast/slow)</p> <p>Demonstrate understanding of dynamics and tempo when singing by responding to the teacher's (conductor's) direction and visual symbols</p> <p>Stop and start following their 'conductor' as appropriate, responding to simple visual directions</p> <p>Song List - Year 2 - Progression in developing diction when singing in unison, following the melody:  Gospel Medley (Amen, Down By The Riverside, We Shall Not Be Moved) When the Saints Search For The Hero Blinded By Your Grace</p>			<p>stages instrumental scaffold is removed and more complex melodies introduced.</p>	
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<p>Follow the teacher's (conductor's) signs and verbal prompts when playing (colours may be used instead of letter names/sounds)</p> <p>Talk about what they hear and the sounds they make</p> <p>Stop and start following their 'conductor' as appropriate</p> <p>Follow basic rules and instructions to ensure the instruments are looked after</p> <p>Instruments:</p> <ul style="list-style-type: none"> <li>• Keyboard</li> <li>• Steel Pans</li> <li>• Ukulele (children play all of the same pieces - use all the strings or</li> </ul>	<p>verbal prompts when playing (letter names/sounds)</p> <p>Listen carefully to the sounds instruments make and talk about what they notice</p> <p>Play simple tunes in unison on a range of instruments whilst following direction</p> <p>Stop and start following their 'conductor' as appropriate</p> <p>Follow rules and instructions to look after the instruments (resting position, playing position both standing/sitting)</p> <p>Instruments:</p> <ul style="list-style-type: none"> <li>• Keyboard</li> <li>• Steel Pans</li> <li>• Ukulele (children play all of the same pieces - use all the strings or a plucked string along to backing tracks)</li> <li>• Glockenspiels</li> </ul>	<p>Respond to the teacher's (conductor's) signs and verbal prompts when playing (letter names/sounds)</p> <p>Identify an instrument by listening carefully</p> <p>Discuss the sounds produced by different percussion instruments and explain preferences</p> <p>Play simple tunes in unison on a range of instruments at the same time whilst following direction and beginning to use dynamics - loud and soft sections (i.e. steel pans)</p> <p>Stop and start following their 'conductor' as appropriate</p>	<p>On tuned instruments they children will use verbal prompts and Makaton signs and letters on the board with a teacher conductor to lead the piece (pointing and saying) to play the piece.</p> <p>Expectations of use of dynamics to be used where appropriate as taught in previous year group.</p> <p>Simple harmonies of two parts will be added to pieces played on tuned instruments.</p>	<ul style="list-style-type: none"> <li>• Keyboards</li> <li>• Glocks</li> <li>• Steel drums</li> <li>• Drum kit</li> <li>• Ukeleles</li> <li>• Djembe drums</li> </ul> <p>Left hand on ukulele</p> <p>On tuned instruments they children will use letters on the board with a teacher conductor to lead the piece (pointing) to play the piece.</p> <p>Expectations of use of dynamics to be used where appropriate as taught in previous year group.</p> <p>Simple harmonies of</p>	<p>On tuned instruments they children will use letters as well as introducing the traditional notation with a teacher conductor to lead the piece (pointing) to play the piece.</p> <p>Expectations of use of dynamics to be used where appropriate as taught in previous year group.</p> <p>Complexity of the arrangements of the pieces played will increase through melodic and harmonic complexity with Obligato line and Ostinato line.</p>	<p>On tuned instruments they children will use traditional notation with a teacher conductor to lead the piece (pointing) to play the piece.</p> <p>Expectations of use of dynamics to be used where appropriate as taught in previous year group.</p> <p>Complexity of the arrangements of the pieces played will increase through melodic and harmonic complexity with Obligato line and Ostinato line with increased confidence and independence in small groups.</p>
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<p>a plucked string along to backing tracks)</p> <ul style="list-style-type: none"> <li>• Glockenspiels</li> <li>• Drum kit</li> </ul>	<ul style="list-style-type: none"> <li>• Drum kit</li> </ul>	<p>Talk about how we take care of instruments (resting position, playing position both standing/sitting)</p> <p>Instruments:</p> <ul style="list-style-type: none"> <li>• Keyboard</li> <li>• Steel Pans</li> <li>• Ukulele (children play all of the same pieces - use all the strings or a plucked string along to backing tracks)</li> <li>• Glockenspiels</li> <li>• Drum kit</li> <li>• Djembe drums</li> </ul>		<p>two parts will be added to pieces played on tuned instruments with greater confidence.</p>		
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**Listening**

<p>Listen with increased attention to sounds</p> <p>Listen to music from different celebrations e.g. birthdays, weddings, parties, other celebrations, such as Eid, Holi</p>	<p>Listen attentively to a range of recorded and live music, moving in accordance with the mood of the piece (freedom to interpret individually is encouraged)</p> <p>Talk about how the music makes them feel and express their opinions</p>	<p>As Y1, plus:</p> <p>Listen to a recording of a musical performance and offer thoughtful and considered feedback, relating to what they know about tempo, pitch and rhythm</p>	<p>Begin to discuss the mood of a piece of music and how this is made through instrument choice, and composition (note: this is more than just happy/sad, children are encouraged to make comparisons about mood e.g. how</p>	<p>Discuss, with more confidence, the mood of a piece of music and how this is made through instrument choice, and composition (note: this is more than just</p>	<p>As previous year groups and:</p> <p>Pieces that are listened to will have a technical element that they children will then be applying to their own performance and playing. They will</p>	<p>As previous year groups and:</p> <p>Pieces that are listened to will have a technical element that they children will then be applying to their own performance and playing. They will</p>
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<p>Listen, move to and talk about music, expressing their feelings and responses</p> <p>Composers/Artists list - Reception</p> <ul style="list-style-type: none"> <li>• Pachelbel - Canon in D Major</li> <li>• Johann Sebastian Bach - Sheep May Safely Graze</li> <li>• Beethoven - Ninth Symphony</li> <li>• Beatles - Nowhere Man</li> </ul>	<p>about different musical pieces</p> <p>Understand what makes a good performance and make thoughtful responses</p> <p>Composers/Artists list - Year 1</p> <ul style="list-style-type: none"> <li>• Mozart - Eine Kleine Nachtmusik</li> <li>• Johann Sebastian Bach - Air on a G String</li> <li>• Sergei Prokofiev - Lieutenant Kije</li> <li>• Queen - I Want to Break Free</li> </ul>	<p>Listen to a live performance (African drumming session) and offer thoughtful feedback</p> <p>Composers/Artists list - Year 2</p> <ul style="list-style-type: none"> <li>• J S Bach - Jesu, Joy of Man's Desiring</li> <li>• Dvorak - New World Symphony</li> <li>• Tchaikovsky - Swan Lake</li> <li>• Robbie Williams - Millennium</li> </ul>	<p>a music piece sounds darker or brighter). Minor and major.</p> <p>Ask children to identify instruments they hear</p> <p>Children are asked to listen carefully to identify the number of instruments playing, discussing how this effects texture of the pieces</p> <p>Children are beginning to find out about the origin of the music that they are listening to.</p>	<p>happy/sad, children are encouraged to make comparisons about mood e.g. comparing the mood to weather. Minor and major.</p> <p>Ask children to identify instruments they hear</p> <p>Children to listen to the amount of instruments playing and discuss how this effects texture of the pieces.</p> <p>Children are developing their understanding further about the origin of the</p>	<p>begin to identify this in the pieces.</p> <p>When listening children are introduced to the technical aspects of the piece for example:</p> <ul style="list-style-type: none"> <li>• Concerto</li> <li>• Symphony</li> <li>• Eras in music</li> <li>• Instrument choice</li> <li>• Composition choices</li> <li>• Form (binary and ternary, coda, middle eight, bridge etc)</li> </ul> <p>Children are beginning to discuss independently the origin of the music that they are listening to including social and cultural</p>	<p>identify this in the pieces independently.</p> <p>When listening children discuss with confidence the technical aspects of the piece for example:</p> <ul style="list-style-type: none"> <li>• Concerto</li> <li>• Symphony</li> <li>• Eras in music</li> <li>• Instrument choice</li> <li>• Composition choices</li> <li>• Form (binary and ternary, coda, middle eight, bridge etc)</li> </ul> <p>Children discuss independently the origin of the music that they are listening to including social and cultural impact of the music.</p>
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				music that they are listening to.	impact of the music.	
<b>Composing</b>						
<p>Experiment with sounds and begin to create pattern</p> <p>Explore, choose and organise sounds and musical ideas with sound</p> <p>Explore and create simple musical sounds with voices and instruments</p> <p>Recognise that sounds can be sorted</p> <p>Identify and sort sounds using simple criteria: loud, quiet</p> <p>Use percussion instruments to create patterns, sounds and combinations in small groups and as</p>	<p>Make different sounds with their voices and instruments</p> <p>Identify changes in sound</p> <p>Repeat short rhythmic and melodic patterns with increasing accuracy</p> <p>Create musical sound effects and short sequences of sound in response to stimuli (i.e. a woodland walk, a windy day, a journey)</p> <p>Recognise how graphic notation can represent created sounds introduced, for example:</p> 	<p>As Y1, plus:</p> <p>Compose their own patterns to be copied or improvised, individually and in group composition</p> <p>Practise being an "orchestra" (some remain silent and others play, or children play different parts) and discuss the overall effect</p>	<p>Children are guided in their composition through restriction of note choice (5 notes) and phrase length (8 beats at a time)</p> <p>Children use rhythm manipulation to alter the phrases that they compose.</p> <p>The children will use traditional notation to record their composition these will include:                      Crochet                      Minim                      Semi breves                      Rests</p> <p>Time signature for their compositions will always be in 4/4</p>	<p>As previous but with embedding and more confidence.</p>	<p>Children are guided in their composition through restriction of note choice (an octave) and phrase length (8 beats at a time)</p> <p>Children will confidently discuss the ways in which notes work together: Cadence points and the chords that effect that has on the composition.</p> <p>Children will work on different sections of a song to deepen</p>	<p>As previous but with embedding and more confidence.</p>

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<p>a whole class (directed)</p> <p>Follow hand gestures and actions that represent sounds</p>	<p>Use percussion instruments to create patterns, sounds and combinations in small groups and as a whole class (directed)</p> <p>Use <i>Glockenspiels</i> (and similar tuned percussion instruments) to explore patterns, both rhythmic and melodic</p>		<p>Each phrase the class comes up with will be but in the class composition to be played as an ensemble and recorded professionally using music technology.</p> <p>These may become a part of their examinations.</p>		<p>their understanding of</p> <p>The children will use traditional notation to record their composition these will include a full range of note choices.</p> <p>Time signature for their compositions will be in <math>\frac{3}{4}</math> or 4/4.</p> <p>Each phrase the class comes up with will be but in the class composition to be played as an ensemble and recorded professionally using music technology.</p> <p>These may become a part of</p>	
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					their examinations.	
<b>Performing</b>						
Perform songs, with others, with developing confidence and - when appropriate - try to move in time with music	Sing and chant songs in unison	Sing and chant in unison, developing a awareness of diction when singing	Practise, rehearse and present performances with an awareness of an audience (songs and instruments) with increasing confidence.	As all previous year groups as well as:	Children will begin to change the sound of their instrument (keyboards) the enhance the sound of the performance.	As all previous year groups as well as:
Present what they have learnt to other people (songs and instruments)	Present what they have learnt to other people with some awareness of an audience performing to staff and children in class/another class (songs and instruments)	Practise, rehearse and present performances with an awareness of an audience - performing to staff and children in class/another class (songs and instruments)	Remember and explain the importance of starting and ending together (songs and instruments) and they will be expected to do so independently.	Slow removal of scaffold of the interactive backing track.	Children learn about the technical aspects that improve a performance - drummer will roll and crash and choke to develop a more professional performance	Children will be expected to confidently change the sound of their instrument (keyboards) the enhance the sound of the performance.
Practise starting and ending together (songs and instruments)	Follow the music teacher's (conductor's) signs when performing as a group (songs and instruments)	Remember and explain the importance of starting and ending together (songs and instruments)	Children will begin to lead and conduct the class in whole class performances.	Perform for the London College of Music examinations.		Perform for the London College of Music examinations.
Begin to understand what makes a good performance	Recognise visual signs for start, stop (songs and instruments)	Recognise what makes a good performance and offer feedback on the group performance, drawing on their growing knowledge of			Discuss clearly and confidently what makes a good performance - drummer will roll and crash and	
Copy, repeat and practise, preparing for a performance	Practise and understand the importance of starting and ending together (songs and instruments)		Recognise what makes a good performance and offer feedback on		offer feedback on the group	Children learn about the technical aspects that improve a performance - drummer will roll and crash and


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<p>When performing to the interactive backing track, the track plays for the whole performance</p> <p>Perform to parents at least three times per year</p>	<p>Recognise what makes a good performance and begin to comment on their musical performance as an ensemble (songs and instruments)</p> <p>When performing to the interactive backing track, the track plays for the whole performance</p> <p>Perform to parents at least three times per year</p>	<p>pulse/beat, rhythm, pitch and tempo</p> <p>When performing to the interactive backing track, the track plays for the whole performance</p> <p>Perform to parents at least twice per year and also perform for the London College of Music examination at the end of the academic year</p>	<p>the group performance, drawing on their secure knowledge of pulse/beat, rhythm, pitch and tempo.</p> <p>Children are introduced to the 'level of performance' (the ability to play something correctly and consistently) and improve on this.</p>		<p>performance, drawing on their secure knowledge of pulse/beat, rhythm, pitch and tempo.</p> <p>Children will have the opportunity to accompany a vocalist in their performances.</p> <p>Removal of more elements of the scaffold (interactive backing track).</p>	<p>choke to develop a more professional performance</p> <p>Complete removal of scaffold of the interactive backing track.</p>
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**Musicianship**

<p><b>Pulse/Beat</b></p> <p>Move or clap to a steady beat with increasing confidence</p> <p>Play repeated patterns using body percussion</p>	<p><b>Pulse/Beat</b></p> <p>Walk, move or clap to a steady beat with others, changing the speed of the beat as the tempo of the music changes</p> <p>Play repeated rhythm patterns using body</p>	<p><b>Pulse/Beat</b></p> <p>Understand that the speed of the beat can change, creating a faster or slower pace (tempo)</p> <p>Mark the beat of a listening piece by tapping or clapping and</p>	<p><b>Pulse/Beat</b></p> <p>Add and understand accents to a rhythm or pulse. For example: A louder clap to accentuate the first beat of a bar in 4/4 time</p>	<p><b>Pulse/Beat</b></p> <p>Use of accents should be extended to incorporate selected beats within a 4/4 time signature.</p>	<p><b>Pulse/Beat</b></p> <p>Students will learn precise musical counting skills in terms of bars and/or beats. The addition of accents will be</p>	<p><b>Pulse/Beat</b></p> <p>Students will develop a full understanding of the use of accents in a variety of time signatures, excluding compound time signatures.</p>
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<p>Copy and respond to the pulse in recorded or live music through movement</p> <p><b>Rhythm</b> Perform short copycat rhythm patterns with increasing confidence and accuracy, led by the teacher</p> <p>Perform short repeating rhythm patterns, developing awareness of a steady beat</p> <p><b>Pitch</b> Listen carefully to sounds in the local school environment and identify what has made them</p> <p>Sing familiar songs</p> <p>Explore percussion sounds to</p>	<p>percussion and classroom percussion</p> <p>Play short, pitched patterns on tuned instruments (glockenspiels) to maintain a steady beat</p> <p>Respond to the pulse in recorded or live music through movement or dance</p> <p><b>Rhythm</b> Perform short copycat rhythm patterns accurately, led by the teacher</p> <p>Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat</p> <p>Perform word-pattern chants:</p> <p></p> <p><b>Pitch</b></p>	<p>recognising tempo as well as changes in tempo</p> <p>Move or clap in time to the beat of a piece of music or song</p> <p>Know the difference between left and right to support coordination and shared movement with others</p> <p>Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats.</p> <p>Identify the beat groupings in familiar music that they sing regularly and listen to</p> <p><b>Rhythm</b> Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion</p>	<p><b>Rhythm</b> To repeat a simple rhythmic pattern using teacher led imitation.</p> <p>To remember, recall and reproduce that same pattern.</p> <p>To repeat a pattern as part of a group. For example: Two different rhythms being played simultaneously.</p> <p><b>Pitch</b> Become aware - through games and exercises - high and low sounds. For example: Is the second sound you hear, higher or lower than the first?</p> <p>Use the voice to 'siren' in order to</p>	<p><b>Rhythm</b> To repeat a rhythmic pattern of greater complexity than in previous years, using more irregular notes. For example: Dotted crotchets and quavers.</p> <p>Students will be taught to recognise a written rhythmic pattern in recorded music.</p> <p><b>Pitch</b> To sing from memory and without accompaniment, a known song from the RMP Ltd repertoire list.</p>	<p>linked to composition</p> <p><b>Rhythm</b> Children in Year 5 will learn to understand and play a rhythm using traditional notation, having been supported by teacher led imitation.</p> <p>Classes will begin to use polyrhythm techniques, with up to three separate parts played simultaneously.</p> <p><b>Pitch</b> To identify which register of the keyboard a sound is from. Eg; low, medium, high.</p> <p>To sing a major scale and be aware of the</p>	<p><b>Rhythm</b> Understand, play, adapt and create a rhythm or fill using traditional notation.</p> <p>To work in groups to achieve a composition element.</p> <p>Use two hands to create patterns, to include drum kit rudiments; Paradiddle; Flam; Double stroke roll.</p> <p><b>Pitch</b> To differentiate between no more than a tone or semitone apart.</p> <p>To recognise and intervals within a major chord (major third; perfect fifth; octave)</p>
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<p>represent experiences or stories</p>	<p>Listen to sounds in the local school environment, comparing high and low sounds</p> <p>Sing familiar songs in both low and high voices and talk about the difference in sound</p> <p>Explore percussion sounds to enhance storytelling, e.g. ascending xylophone notes to suggest Jack climbing the beanstalk / quiet sounds created on a rainstick or shakers to depict a shower / regular strong beats played on a drum to replicate menacing footsteps</p>	<p>Perform word-pattern chants</p>  <p>MOTH SPIDER CATERPILLAR</p> <p>Read and respond to chanted rhythm patterns, and begin to represent them with stick notation including crotchets, quavers and crotchets rests</p> <p>Create and perform their own chanted rhythm patterns</p> <p><b>Pitch</b> Sing short phrases independently within a singing game or short song.</p> <p>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>internalise and explore high and low sounds.</p>	<p>Students will learn to recognise the first five notes of a major scale and sing them - an additional exercise would be to miss out one note from the above five.</p>	<p>interval of one octave (perfect 8<sup>th</sup>) For example; First two notes of, Somewhere Over the Rainbow'.</p>	<p>To develop good relative pitch, by naming the 'next note' in a well known and previously played, melody.</p>
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