

Ashlands CofE Primary School

Music: Skills Progression from
Model Music Curriculum 2021

		Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Singing		Pupils can sing simple chants and rhymes including ones with verses, from memory, in a group and at the same pitch, responding to simple visual directions (e.g., stop, start, loud, quiet), time changes (fast and slow) and counting in.	Pupils can sing songs with a pitch range of do-so with increasing vocal control, including unison songs rhythmically and in tune. They can chant rhythmically and expressively and perform in unison and in a round, including a rock and roll song.	Pupils can sing a widening range of unison songs with a pitch range of do-so, tunelessly and with expression, forte and piano (loud and soft).	Pupils can sing a broad a broad range of unison songs with a range of an octave (do-do), pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo).	Pupils can sing a range of songs from an extended repertoire with a sense of ensemble and performance, including phrasing, accurate pitching and appropriate style.	Pupils can sing a broad range of songs, including syncopated rhythms, as part of a choir, with a sense of ensemble and performance, observing rhythm, phrasing, accurate pitching and appropriate style.
		Pupils can sing simple songs in unison with a very small range of pitch and then slightly wider and including pentatonic songs. They can sing rhythmically and in tune, in high and low voices Suggested songs: • 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	Pupils can sing songs with a small pitch range, pitching small intervals accurately and with good diction to emphasise word play. They can match voices accurately in a singing game and sing in another language. Suggested songs: • 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 Sneezes • 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	Pupils can perform actions confidently and in time to a range of action songs. Suggested songs: • 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	Pupils can sing rounds and partner songs in different time signatures (2, 3 and 4 time) and begin to sing songs with small and large leaps as well as a simple second part to introduce harmony. Suggested songs: • 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	Pupils can sing three-part rounds, partner songs with a verse and a chorus. Suggested songs: • 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	Pupils can continue to sing three- and four-part rounds or partner songs, experiment with positioning singers randomly within the group, so no longer in discrete parts to develop greater listening skills, balance between parts and vocal independence. Suggested songs: • 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 Music
		Pupils can sing a wide range of call and response songs and singing games to control vocal pitch with accuracy.	Pupils can understand 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 and visual symbols (eg crescendo, decrescendo, pause)	Pupils can walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.	Pupils can perform a range of songs in school assemblies.	Pupils can perform a range of songs in school assemblies and school performance opportunities.	Pupils can perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.
				Pupils can perform as a choir in school assemblies.			
Listening		Pupils understand the stories, origins, traditions, history and social context of the music they experience, listening to recorded and live music in and out of school. (Other schools, other year groups, groups provided by Music Education Hubs). Suggested music: Rondo alla Turca by Mozart, Mars from the Planets by Holst, Wild Man by Kate Bush, Runaway Blues by Ma Rainey, Fanfarra by Sergio Mendes Pupils can listen to a piece of music and respond through movement, moving in time and copying rhythm patterns on voices and instruments. They notice how a change of pitch is used to create an effect. They can create artwork, drawing freely and imaginatively in response to a piece of music.	Pupils continue to understand the stories, origins, traditions, history and social context of the music they are experiencing, listening to recorded and live music in and out of school. Pupils can listen with increased concentration to music and respond by talking about music vocabulary (tempo, dynamics, pitch, timbre) and patterns or physically through music and dance. They can listen to and copy rhythm patterns and echoing phrases and listen to music in a minor key, recognising small steps in the music. Suggested music: See Year 1 plus Night Ferry by Anna Clyne, Bolero by Ravel, Hound Dog by Elvis Presley, With a little help from my friends by the Beatles, Baris by Gong Kebyar of Peliaton	Pupils continue to understand the stories, origins, traditions, history and social context of the music they are listening to, singing and playing, listening to recorded and live music in and out of school. Suggested music: Hallelujah from Messiah by Handel, Night on the Bare Mountain by Mussorgsky, Jai Ho from Slumdog Millionaire by A. R. Rahman, Rondo alla Turca by Mozart, Mars from The Planets by Holst, Bolero by Ravel, Night Ferry by Anna Clyne, I Got You by James Brown, Le Freak by Chic, Hound Dog by Elvis Presley, Runaway Blues by Ma Rainey, With a Little Help from my Friends, Fanfarra by Sergio Mendes, Baris by Gong Kebyar	Pupils continue to develop their understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing, listening to recorded and live music in and out of school. Suggested music: Symphony No. 5 by Beethoven, O Euclari by Hildegard and For the Beauty of the Earth by Rutter, Tbaake the A Train by Billy Strayhorn, Wonderwall by Oasis, Bhabhiye Akh Larr Gayee (Bhangra), Tropical Bird (Calypso). Also any of repertoire from Year 3.	Pupils continue to develop their understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing, listening to recorded and live music in and out of school. Suggested music: English Folk Song Suite by Vaughan-Williams, Symphonic Variations on an African Air by Coleridge-Taylor, This Little Babe by Britten, Play Dead by Bjork, Smalltown Boy by Brnpski Beat, Ji-Go-La-Ba Nigerian drumming, Inkanyezi Nezazi by Ladysmith Black Mambazo (South Africa) plus any music from Year 3 and 4 repertoires.	Pupils continue to develop their understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing, listening to recorded and live music in and out of school. Suggested music: 1812 Overture by Tchaikovsky, Connect It by Anna Meredith, Say My Name by Destiny's Child, Sprinting Gazelle by Reem Kelani (Middle East Folk), English Sea Shanties, Mazurkas Op. 24 by Chopin, Libertango by Piazzolla (Argentina) plus any music from the Year 3, 4 and 5 repertoires.
Composing		Pupils can improvise simple vocal chants using question and answer phrases. They can make up new lyrics and body percussion patterns to accompany songs.	Pupils can create music in response to a non-musical stimulus (eg storm), to reflect an animal's character and to create aquarium inspired music.	Pupils will become more skilled in improvising using voices, tuned and untuned percussion and instruments, inventing short 'on-the-spot' responses using a limited note-range.	Pupils can 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).	Pupils can improvise freely over a drone, developing a sense of shape and character, using tuned percussion and melodic instruments.	Pupils can extend improvisation through working in small groups to create music with multiple sections that include repetition and contrast, use chord changes as part of an improvised sequence, extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape (tune).
		Pupils can create musical sound effects and short sequences of sounds in response to stimuli eg rainstorm, train journey. They can combine these sounds to make a story, choosing and playing classroom instruments, sound maker and everyday objects and using movements.	Pupils can work with a partner to improvise simple question and answer phrases to be sung and played on untuned percussion, creating a musical conversation, 4-beat patterns, rhythms to a backing track and an accompaniment.	Pupils can structure musical ideas, eg using echo or question and answer phrases, to create music that has a beginning, middle and an end.	Pupils can arrange individual notation cards of known note values (minim, crotchet, crotchet rest and paired quavers) to create a sequence of 2, 3 or 4 beat phrases arranged into bars.	Pupils can improvise over a simple groove, responding to the beat, creating a satisfying melodic shape, experimenting with using a wider range of dynamics including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte) and moderately quiet (mezzo piano)	Pupils can plan and compose an 8- or 16- beat melodic phrase using the pentatonic scale (eg C, D, E, G, A) and incorporate rhythmic variety and interest, playing this melody on tuned percussion or orchestral instruments, notating this melody.
		Pupils understand the differences between a rhythm and a pitch pattern.	Pupils can use simple graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces.	Pupils can compose in response to different stimuli eg stories, verse, images (paintings and photographs) and musical sources.	Pupils can combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches.	Pupils can compose melodies made from pairs of phrases in either C or A major or a key suitable for the chosen instrument.	Pupils can compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the chosen instrument.
		Pupils can invent, retain and recall rhythm and pitch patterns and perform them for others, taking turns, fixing them as compositions using simple notation (Sing Up focus: compose music to march to using percussion, create musical phrases from new word rhythms that the children invent)	Pupils can use music technology to capture, change and combine sounds.	Pupils can combine known rhythmic notation with letter names to create rising and falling phrases using just 3 notes (do, re, mi)	Pupils can arrange individual notation cards of known note values (minim, crotchet, crotchet rest, paired quavers) to create sequences of 2, 3 or 4 beat phrases, arranged into bars.	Working in pairs, pupils can compose a short ternary piece.	Pupils can enhance their melodies with rhythmic or chordal accompaniment.
		Pupils can use music technology to capture, change and combine sounds.		Pupils can compose song accompaniments on untuned percussion using known rhymes and note values.	Pupils can compose music to create a specific mood, eg to accompany a film clip.	Pupils can use chords to compose music to evoke a specific atmosphere, mood or environment. Eg La Mer by Debussy and The River Flows in You by Yiruma evoke images of water or create music to accompany a silent film or to set a scene in a play or book.	Pupils can compose a ternary piece, using music software/apps to create and record it, discussing how musical contrasts are achieved.
		Pupils can recognise how graphic notation can			Pupils begin to understand major and minor chords.	Pupils can capture and record creative ideas using	

		represent created sounds, exploring and inventing their own symbols.				graphic symbols, rhythm notation and time signatures, staff notation and technology.	
					Pupils can capture and record creative ideas using graphic symbols, rhythm notation and time signatures, staff notation and technology.		
Musicianship (KS1) Performing (KS2)		Pupils can walk, move or clap a steady beat with others, changing the beat as the tempo of the music changes.	Pupils understand that the speed of a beat can change, creating a faster or slower pace or tempo, marking the beat of a listening piece by tapping or clapping, recognising tempo and changes in tempo, walking in time to the beat.	Pupils can develop facility in playing tuned percussion or a melodic instrument such as a violin or recorder, following staff notation using a small range as whole class or in small groups.	Pupils can learn and develop skills in a selected musical instrument over a sustained learning period, (could be whole class instrumental teaching provided by the local Music Education Hub).	Pupils can play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one stave and using notes within the middle C to C range, as a whole class and in smaller groups.	Pupils can play a melody following staff notation written on one stave and using notes within an octave range, making decisions about dynamic range, including very loud (ff), very quiet (pp), moderately loud (mf), moderately quiet (mp)
		Pupils can use body percussion (eg clapping, tapping, walking) and classroom percussion (shakers etc), playing repeated patterns (ostinati) and short, pitched patterns on tuned instruments (eg chime bars) to maintain a steady beat and accompany a song.	Pupils can begin to group beats in twos and threes by tapping knees on first strongest beat and clapping the rest, identifying group beatings in music and songs.	Pupils can use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C D E	Pupils can play and perform melodies following staff notation using a small range as a whole class or in small groups.	Pupils understand how triads are formed and play them on tuned percussion, melodic instruments or keyboards, performing simple chords to accompany familiar songs eg Yellow Submarine by The Beatles.	Pupils can accompany this melody and others using block chords or a bass line, eg using keyboards, tuned percussion or tablets, online keyboard.
		Pupils can respond to the pulse in recorded/live music through movement and dance. Respond to the pulse in recorded/live music through movement and dance, e.g. o Stepping (e.g. Mattachine from Capriol Suite by Warlock), o Jumping (e.g. Trepak from The Nutcracker by Tchaikovsky) o Walking on tiptoes (e.g. Scherzo from The Firebird Suite by Stravinsky).	Pupils can play copycat rhythms, copying leader and inventing rhythms for others to copy on untuned percussion, creating rhythms using word phrases as a starting point.	Pupils can individually copy stepwise melodic phrases with accuracy and at different speeds, allegro (fast) and adagio (slow), extending to question-and-answer phrases.	Pupils can perform in two or more parts (eg melody and accompaniment or a duet) from simple notation using instruments used in whole class teaching, identifying static and moving parts.	Pupils can perform a range of repertoire pieces and arrangements combining acoustic instruments to form ensembles, including a school orchestra.	Pupils can engage with others through ensemble playing (eg school orchestra, band, mixed ensemble), with pupils taking on melody or accompaniment roles, using chords or a single-note bass line.
		Pupils can perform short repeating copycat rhythms accurately, short repeating rhythm patterns (ostinato) while keeping in time to a steady beat and perform and create word pattern chants (eg caterpillar crawl fish and chips)	Pupils can read and respond to chanted rhythm patterns, representing them with stick notation including crotchets, quavers and crotchet rests, creating their own chanted rhythm patterns with stick notation.	Pupils can start to use the stave, lines and spaces, and clef, using dot notation to show higher or lower pitch.	Pupils can copy short melodic phrases including those using the pentatonic scale (eg C, D, E, G, A)	Pupils develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies.	Pupils further understand the differences between semibreves, minims, crotchets, quavers and semiquavers and their equivalent rests.
		Pupils can listen to sounds in the local school environment, comparing low and high sounds, then sing songs in both low and high voices and talk about the difference in sound.	Pupils can play a range of singing games based on the cuckoo interval (so-mi eg Little Sally Saucer), supported by leader playing melody. They can sing short phrases from a singing game or short song independently.	Pupils can start to introduce and understand the differences between crotchet and paired quavers.	Pupils can understand the difference between minims, crotchets, paired quavers and rests and can read and perform pitch notation within a defined range (eg C-G).	Pupils can understand the difference between semibreves, minims, crotchets, crotchet rests, paired quavers and semiquavers.	Pupils can further develop skills to read and perform pitch notation within an octave, reading and playing from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations.
		Pupils can explore percussion sounds to enhance storytelling. (Peace at Last with instruments, xylophone going up and down for Jack and the Beanstalk)	Pupils can respond independently to pitch changes in short melodic phrases, indicating with actions eg stand up sit down, hands high hands low.	Pupils can apply word chants to rhythms, understanding how to link each syllable to one musical note.	Pupils can follow and perform simple scores to a steady beat, maintaining individual parts accurately within the rhythmic texture, achieving a sense of ensemble.	Pupils can understand the difference between 2/4-, 3/4- and 4/4-time signatures.	Pupils can read and play from notation a 4-bar phrase, confidently identifying note names and durations.
		Pupils can follow pictures and symbols to guide singing and playing eg 4 dots =4 taps on the drum	Pupils can recognise dot notation and match it to 3 note tunes played on tuned percussion. They can play a piece following a graphic score and perform a composed piece for an audience.			Pupils can read and perform pitch notation within an octave and short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythm and note durations.	Pupils can take part in a Year 6 transition project, bringing together everything that the pupils have learnt about reading notation, playing an instrument, composing melodies and singing as a class.

	Substantive Knowledge Gained Through Key Stage 1		
A	Timbre, beat, pitch, louder/quieter, faster/slower, higher/lower, call-and-response, active listening, moving in step, musical storytelling, creating a soundscape, accompaniment	Beat, Timbre, Structure, Graphic symbols, dynamics, pitch, osinato, rests, question and answer, rhythm, call-and-response, active listening, march, dot notation, jig	Beat, rhythm, pitch, echo, timbre, dynamics, pitch, classical music, graphic symbol, graphic score, structure, note duration of crotchets and quavers, question and answer, 2 and 3 time, beat groupings, rock 'n' roll, dot notation, chords

	Substantive Knowledge Gained Through Key Stage 2		
A	Pitch shape, ostinato, pentatonic, call-and-response, Bengali and Scottish folk songs, comparing songs across the world, beat, tempo, symmetry and pattern in melody, ternary form, melody, accompaniment, crotchet, crotchet rest, paired quavers, salsa, clave rhythm, chords, rhythm pattern, rondo structure, higher/lower, staccato, ballet music from the Romantic period, texture, dot notation, music and community, rhythm notation, crotchet, quavers, semi-quavers		
B			

