

**Loseley Fields Primary School - Music Progression of Skills**

	<b>Reception</b>	<b>Year 1</b>	<b>Year 2</b>	<b>Year 3</b>	<b>Year 4</b>	<b>Year 5</b>	<b>Year 6</b>
<b>Performance skills</b> <i>(see also singing / voice control below)</i>	To think about other performers while performing	To think about other performers while performing	To think about other performers while performing	To think about other performers and the audience while performing	To think about other performers and the audience while performing  Start to reflect on and evaluate their own work and the work of others.  Start to work imaginatively and creatively in collaborative contexts.	To maintain own part and be aware of how different parts fit together To be aware of the audience when performing  Reflect on and evaluate their own work and the work of others.  Work imaginatively and creatively in collaborative contexts.	To think about the audience when performing and how to create a specific effect  Reflect on and evaluate their own work and the work of others.  Work imaginatively and creatively in collaborative contexts.
<b>singing / voice control</b>	Use voices in different ways such as speaking, singing and chanting  Learning nursery rhymes, chants and poems with rhythm	Use voices in different ways such as speaking, singing and chanting  Learning nursery rhymes and poems with rhythm	Use voices expressively and creatively. To sing with a sense of shape of the melody.  To speak clearly and at an audible volume when performing.	To sing in unison, becoming aware of pitch and an octave difference  To speak clearly and at an audible volume when performing. To start thinking about intonation and control of expression.	To sing in unison, maintaining the correct pitch and using increasing expression  To speak clearly and at an audible volume when performing. To use intonation and control of expression.	To sing in unison with clear dictation, controlled pitch and sense of phrase with awareness of breathing  To speak clearly and at an audible volume when performing. To use intonation and control of expression.  To consider character and accents.	To sing in solo, unison and in parts with clear dictation, controlled pitch and with a sense of phrase with good understanding of breathing  To consider character, accents and emotions.
<b>Listening and appreciating</b>	Respond to music through movement, dance and art	Respond to music through movement, dance and art -tinga tinga art	Respond to music through movement, dance and art - <i>dance detectives</i>	Indian music – Bollywood and kathak dancing	African drumming – djembe	Abolition of slavery – blues music	Windrush - Caribbean music South American Brazilian Samba

<b>Cross curriculum links</b>	Links with literacy- sound scapes for nursery rhymes and traditional tales.	-Medieval dancing  Louis Armstrong – what a wonderful world -Play for change  20 <sup>th</sup> Century music in art lessons	Ancient civilisations – Egypt Great Britain Romans/Vikings/ anglo Saxons Northern Europe – Bjork Space – David Bowie ‘starman’. Nigerian drumming		Eurovision – eastern Europe and Mediterranean Europe  Mars from ‘The Planets’ Holst		Industrial Revolution – Classical Era  Vote for Women - Romantic Era  WW2 songs
<b>Reading and writing notation</b>	Responding to music through art and movement - precursor to graphic notation in year 2	Responding to music through art and movement  Recognise how graphic notation can represent created sounds. Explore and invent own symbols	Recording music using dot notation	Reading and playing rhythms involving written notation using crotchets and paired quavers  Introduce stave, lines and spaces and clef. Use dot notation for higher and lower	Reading notes and rhythms on staff notation. Focus on quaver pairs, crotchet minim and crochet rest and scale of middle c to c an octave higher. Use FACE for notes between the lines and Every Good Boy Deserves Fudge for notes on the lines	Reading notes and rhythms on staff notation including focus on the length of different rests.  Use FACE for notes between the lines and Every Good Boy Deserves Fudge for notes on the lines	Confident reading rhythms and melodies using staff notation Use FACE for notes between the lines and Every Good Boy Deserves Fudge for notes on the lines. Use notation when composing

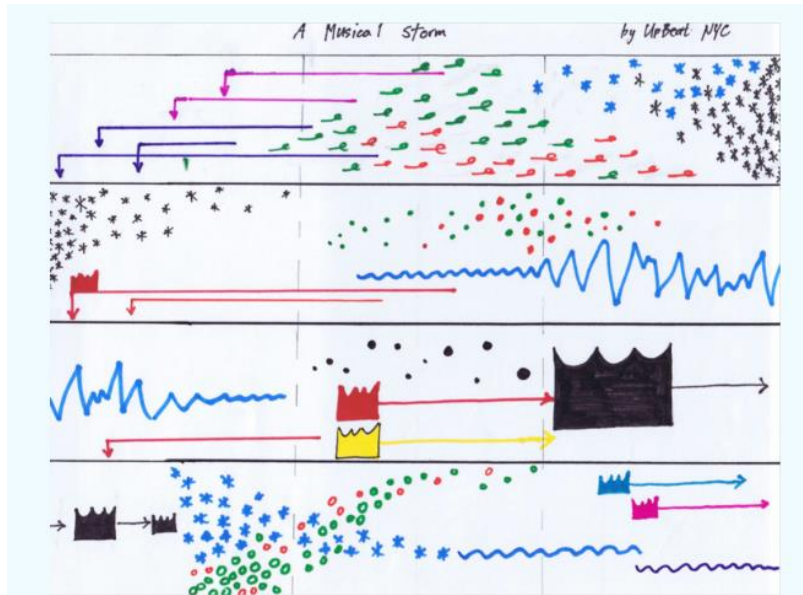
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<b>Dimensions of music</b>	Pulse – steady beat  To identify and organise sounds using simple criteria e.g. high low loud soft long short	Pulse and rhythm Duration - Long and short notes Pitch – high and low	Pulse and rhythm Duration – Long and short notes Pitch – high and low Dynamics – loud and quiet	Pitch – understanding of octave Dynamics – loud and quiet - Italian words ff, mf, f, p,mp, pf, crescendo, diminuendo	Pitch – understanding of octave Dynamics – loud and quiet - Italian words ff, mf, f, p,mp, pf, crescendo, diminuendo	All inter-related dimensions of music	All inter-related dimensions of music
<b>Improvise and compose</b>	To know about and experiment with sounds	Repeat short rhythmic and melodic patterns	Repeat short rhythmic and melodic patterns  To create simple rhythmical patterns that use a small range of notes or sounds recording using graphic notation	To create simple rhythmical patterns recorded using dot notation  To begin to join simple layers of sound, e.g. a background	To create rhythmical patterns and simple melodic patterns using a small number of notes  To join layers of sound, thinking about musical dynamics of each	To create increasingly complicated rhythmic and melodic phrases within given structures	To create and improvise melodic and rhythmic phrases as part of a group performance and compose by developing ideas within a range of

				rhythm and a solo melody	layer and understanding the effect		given musical structures
<b>Play tuned and untuned instruments musically</b>	<p>Exploring pulse on different percussion instruments</p> <p>Exploring different sounds created using bodies, voice and percussion instruments</p> <p>Boomwackers and percussion in continuous provision area</p>	<p>To create and choose sounds</p> <p>To perform simple rhythmical patterns, beginning to show an awareness of pulse</p> <p>To begin to play the recorder with a small range of notes</p>	<p>To create and choose sounds for a specific effect</p> <p>To perform rhythmical patterns and accompaniments, keeping a steady pulse</p> <p>To play the recorder with more accuracy and a larger range of notes.</p>	<p>To perform simple rhythmical and musical parts, beginning to vary the pitch with a small range of notes</p> <p>To begin to play the glockenspiel with a small range of notes.</p>	<p>To play and perform parts with an increasing number of notes, beginning to show musical expression by changing dynamics</p> <p>To play the djembe drums with a focus on rhythm.</p> <p>To play the glockenspiel with more accuracy and a larger range of notes</p>	<p>To play and perform parts in a range of solo and ensemble contexts with increase accuracy and expression</p> <p>To begin to play the ukulele with a small range of notes</p>	<p>To play and perform with accuracy, fluency, control and expression</p> <p>To play the ukulele with more accuracy and a larger range of notes</p>

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<b>History</b>				Listen to and evaluate examples of famous compositions from different periods of music learn about instruments and famous composers- <b>Renaissance</b>	Listen to and evaluate examples of famous compositions from different periods of music learn about instruments and famous composers- <b>Renaissance and Baroque</b>	Listen to and evaluate examples of famous compositions from different periods of music learn about instruments and famous composers- <b>Baroque and classical</b>	Listen to and evaluate examples of famous compositions from different periods of music learn about instruments and famous composers- <b>Classical, Romantic and 21<sup>st</sup> century</b>
<b>Vocabulary</b>	Chant Song Rhythm Beat Pulse melody	Chant pitch beat pulse rhythm tempo Call and response Sequence ostinati	Pitch Dynamics Tempo Crescendo decrescendo pause graphic symbols dot notation stick notation improvise crotchets quavers crotchet rest melodic phrases	Rhythm metre tempo Pulse beat allegro adagio Pitch melody Structure unison Call and response Echo ostinato Dynamics forte piano Crotchets, paired quavers minims Stave clef notation	Rhythm metre tempo accelerando rallentando Pitch melody pentatonic scale major/minor tone Structure octave Repetition contrast rounds Dynamics legato staccato crescendo decrescendo Crotchets, paired quavers minims Stave clef notation rests	Syncopation Diatonic scale Fortissimo pianissimo mezzo forte mezzo piano  semi-breves semi-quavers time signatures	

## Examples

Year 2 - Graphic notation



## History of Music Timeline



## Inter-related dimensions of music

PULSE: the steady beat of a piece of music

PITCH: the melody and the way the notes change from low to high and vice versa

RHYTHM: is the pattern of long and short sounds in a piece of music

DURATION: the length of a note, long to short

DYNAMICS: Loud and soft

TEMPO: fast and slow

TIMBRE: the type of sound – whisper/hum/sing/talk (examples with the voice) or twinkly/smooth/jumpy/hard/soft (examples with instruments)











TEXTURE: layers of sound (number of instruments or voices playing together)

STRUCTURE: the way the music is laid out – e.g. verse, chorus, verse, bridge, chorus










### **Italian vocabulary for dynamics**

<b><u>Crescendo</u></b>	<i>growing</i>	Becoming louder
<b><u>Diminuendo</u></b>	<i>dwindling</i>	Becoming softer
<b><u>Forte</u></b>	<i>strong</i>	Loud
<b><u>Fortissimo</u></b>	<i>very strong</i>	Very loud
<b><u>Mezzo forte</u></b>	<i>half-strong</i>	Moderately loud
<b><u>Piano</u></b>	<i>gentle</i>	Soft
<b><u>Pianissimo</u></b>	<i>very gentle</i>	Very soft
<b><u>Mezzo piano</u></b>	<i>half-gentle</i>	Moderately soft

English names for notes and rest values

Sign	Name	Relative Length	In $\frac{4}{4}$ Time	Rest
	Semibreve	Whole note	4 beats	
	Minim	Half note	2 beats	
	Crotchet	Quarter note	1 beat	
	Quaver	Eighth note	$\frac{1}{2}$ beat	
	Semiquaver	Sixteenth note	$\frac{1}{4}$ beat	

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