
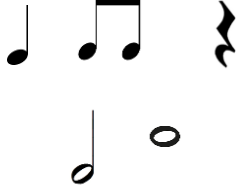
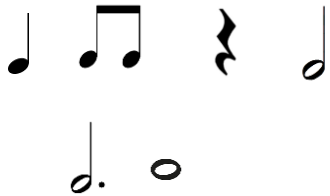
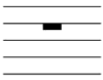


Rockmount Primary School Skills Progression Document MUSIC						
	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
N.C. Aims and Targets ‘Performing focus’	Use voices expressively and creatively by singing songs and speaking chants and rhymes; Play tuned and untuned instruments musically		Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression; Listen with attention to detail and recall sounds with increasing aural memory (performer focus) <i>NC AIMS: Pupils should be taught to sing and play musically with increasing confidence and control. All children should have the opportunity to learn a musical instrument (Rockmount focus on voice, keyboard, ukulele and percussion)</i>			
Performing (Singing)	<ul style="list-style-type: none"> Using their voices expressively to sing and chant, exploring creative ways in which the voice can be used. Singing short songs and chants from memory, maintaining the overall shape of the melody and keeping in time. Singing simple songs with a very small range (mi-so, mi-la-so and pentatonic) Call and response songs and singing games that encourage independent solo singing (eg. Doggie Doggie, Charlie Over the Ocean) Singing simple rounds with support Starting to engage with some basic principles of good singing (posture, using our singing voices not shouting, clear diction). 	<ul style="list-style-type: none"> Starting to add expression to their singing with some simple dynamic contrast (loud and quiet) and awareness of where to breathe and good diction. Singing short songs from memory with coordinated actions with increasing melodic and rhythmic accuracy. Singing songs within a limited range of 5 notes (do-so) with increasing pitch accuracy. Some songs will expand to an octave range. Call and response songs and singing games that encourage independent solo singing, development of a ‘thinking voice’ (e.g. leaving space and hearing missing pitches). Singing simple rounds with less support (in 2 or 3 parts), introducing the concept of harmony and part singing through rounds and layering of sung ostinatos. A basic understanding of the principles of good singing (posture, breathing exercises, vocal warm-ups, dynamics, lyric context & clear diction) 	<ul style="list-style-type: none"> Singing with increasing expression and awareness of the character and style of the song, phrasing and dynamics. Singing unison songs of varying styles and structures that include more interval jumps, an increased pitch range and more challenging rhythms (including some syncopation). Continue to develop harmony and part singing through rounds, call & response songs, partner songs, layering of sung ostinatos. A growing understanding of principles of good singing (breathing, posture, warm-ups, dynamics, phrasing and lyrical context) 	<ul style="list-style-type: none"> Singing a broad range of unison songs with musical expression, pitching the voice with increased accuracy within an octave and following more intricate dynamic and tempo directions (crescendo/decrescendo, accelerando, rallentando). Singing more challenging rounds and partner songs, as well as some songs with a simple harmony part (not simply layering of parts). A growing understanding of principles of good singing (breathing, posture, warm-ups, dynamics, phrasing and context) 	<ul style="list-style-type: none"> Singing a broad range of songs with musical expression, observing phrasing, rhythm and pitch accuracy and appropriate style. Singing more challenging rounds, partner songs and harmony parts, with more confidence and awareness of their part within the group. An understanding of principles of good singing (breathing, posture, warm-ups, dynamics, phrasing, context and vocal health) 	<ul style="list-style-type: none"> Singing a broad range of songs with a sense of ensemble and performance observing phrasing, rhythm and pitch accuracy, dynamics and appropriate style. Singing challenging rounds, partner songs and harmony parts securely and with more confidence and awareness of their part within the group. Some may be able to make up their own harmony parts or hold harmony parts on their own (rather than as a group). A sound understanding of principles of good singing (breathing, posture, warm-ups, dynamics, phrasing, tone, context and vocal health)
Performing (Instrumental & general musicianship) <i>Focusing on percussion (including body), ukuleles, keyboards</i>	<i>Percussion and general:</i> <ul style="list-style-type: none"> Showing an understanding of pulse using movement (dance and actions) and simple body percussion (clapping, stamping, jumping etc). Copying back short rhythmic phrases using body and untuned percussion instruments with a growing awareness of the beat. Simple rhythm games to encourage coordination and feeling the pulse. Responding to simple musical instructions such as play/stop and related to pitch (high/low), dynamics (loud/quiet), duration (long/short sounds) and tempo (fast/slow). Developing the coordination and fine motor skills to play untuned and tuned percussion instruments with increasing control, exploring the sounds they make. 	<i>Percussion and general:</i> <ul style="list-style-type: none"> Maintaining a strong pulse. Understanding and recognising the difference between beat and rhythm and that the speed of the beat can change (tempo). Starting to identify the stronger first beat and how beats are grouped differently (metre). Playing copycat rhythms and creating rhythms for others to copy using body or untuned percussion. Playing rhythm games and partner clapping games to encourage beat and rhythm development. Playing untuned and tuned percussion instruments with increasing control, coordination and musicality. Playing short melodic patterns from letter notation or from memory on tuned percussion and keyboards (staff notation often included too so 	<i>Percussion and general:</i> <ul style="list-style-type: none"> Creating and layering (ensemble) ostinatos using percussion instruments to perform together as an ensemble (texture) with some awareness of how their part fits within the ensemble. Playing an instrument with growing technical control to produce a pleasing sound (percussion, ukuleles, keyboards) Play notated melodies (keyboard/tuned percussion) with an awareness of the geography of the pitch on the stave and starting to recognise 3-5 pitches (GAB, GABCD) with and without letters to support. Perform, demonstrating changes in dynamics, pitch and tempo. 	<i>Percussion and general:</i> <ul style="list-style-type: none"> Playing in time on their own or as part of an ensemble (including syncopated rhythms in Samba), with improving accuracy, control and awareness of their part in the group performance. Playing an instrument with increasing technical control to produce a pleasing sound (percussion, ukuleles, keyboards) Play notated melodies within the range of a 5th(do-so) with and without letters to support. Sing and play demonstrating changes in dynamics (including crescendo/decrescendo), pitch (hearing if playing in tune etc.) and tempo (including accelerando/rallentando) and articulation (legato, staccato). 	<i>Percussion and general:</i> <ul style="list-style-type: none"> Playing in time on their own or as part of an ensemble (including syncopated rhythms in Samba), with increasing accuracy, control and awareness of their part in the group performance Performing with increasing accuracy and fluency from simple staff notation (within the range of a 5th and some an octave), chord charts (ukuleles) and from their own style of notation (using any mix of graphic score, letter notation etc.) Sing and play with an understanding of how the interrelated dimensions of music affect the performance and its impact on the audience. 	<i>Percussion and general:</i> <ul style="list-style-type: none"> Playing in a range of solo and ensemble contexts, adjusting the interrelated dimensions of music as required, keeping in time with others and communicating with the group. Performing with accuracy and fluency from simple staff notation, chord charts, graphic notation and from their own style of notation (using any mix of graphic score, letter notation etc.)

		<p>they start to spot the melodic shapes)</p> <ul style="list-style-type: none"> Perform, demonstrating an understanding of dynamics, pitch and tempo 				
		<p><i>Ukuleles:</i></p> <ul style="list-style-type: none"> How to safely collect and set up the instrument. How to hold the ukulele Identify parts of the ukulele (head, neck, body, sound hole, frets and tuning pegs) How to play each string one at a time to hear if it is in tune. How to strum downwards across all four strings to produce a chord. Strumming (open strings) to a pulse to accompany themselves singing <i>Row, Row, Row Your Boat</i> (as a round) (some will also be able to play the chord of C using the correct fingers) 	<p><i>Ukuleles:</i></p> <ul style="list-style-type: none"> How to safely collect, set up and hold the instrument. To try to identify any string that is out of tune. Identify parts of the ukulele (head, neck, body, sound hole, frets and tuning pegs) How to pluck each string with control and in time to a pulse How to strum downwards to a pulse (and on certain beats) Learn what a chord is and how to play a C and Am chord with the correct fingers, thumb position and raised knuckles. (Focus on accurate chord playing, not changing between each chord yet – ‘team chord playing’. Understand what an accompaniment is. Compose a class song using the chords we have learnt. 	<p><i>Ukuleles:</i></p> <ul style="list-style-type: none"> Continue to play chords C and Am Learn to play F and G7 chords with the correct fingers. Mastering changing between chords (progressively starting with Am-F, Am-C, Am-F-C, Am-C-F) Starting to include strumming patterns that use some upward strumming. Composing a class song using the chords we have learnt. 	<p><i>Ukuleles:</i></p> <ul style="list-style-type: none"> Continue to play chords C, Am, F and G7 Learn to play Dm with the correct fingers. Mastering changing between chords as well as some ‘team playing’. New changes Dm-F and Dm-C. Developing and creating rhythmic strumming patterns that use up and down movement (as able) Compose class/group songs using the chords we have learnt so far 	<ul style="list-style-type: none"> Continuing to play chords C, Am, F, G7 and Dm chords. Learning to read chord diagrams confidently so they can learn more chords independently. Changing between chords more fluently. Continuing to develop rhythmic strumming patterns Compose their own songs using the chords we have learnt so far
		<p>Keyboards:</p> <ul style="list-style-type: none"> how to use the basic functions, focusing on how to change the voice and exploring the wide range of voices (timbre). Playing a 2-note drone and improvising simple melodies on the keyboard (Indian music) 	<p>Keyboards:</p> <ul style="list-style-type: none"> Learning to find C and becoming more confident at finding and selecting different voices for a purpose Freely improvising and creating music to a given scene using some simple musical devices such as drones starting to read and play simple noted melodies: GAB, extension GABCD 	<p>Keyboards:</p> <ul style="list-style-type: none"> learning to select and use the keyboard functions (voice, style and tempo) playing simple melodies with an awareness of step or skip intervals. Reading notated melodies: ABCDE GABCD, DEFGA 	<p>Keyboard:</p> <ul style="list-style-type: none"> selecting and using keyboard functions (voice, style and tempo) with growing confidence. Reading notated melodies (focusing on C position) playing more complex melodies Learning to play keyboard duets. Learning how to play chords, mainly focusing on using chords as a compositional device (white note major, minor and cluster chords) 	<p>Keyboard:</p> <ul style="list-style-type: none"> Confidently selecting and using the keyboard functions (voice, style and tempo). Playing more complex melodies Playing white note triad chords as an accompaniment, changing between chords smoothly. Block chords and broken chords (DUETS). Learning to play more challenging duets/trios. Some may also be combining RH melody with LH single finger bass lines/chords.
<p>N.C. Aims and Targets</p> <p>‘Composing & creativity focus’</p>	Experiment with, create, select and combine sounds using the inter-related dimensions of music		<p>Improvise and compose music for a range of purposes using the inter-related dimensions of music.</p> <p><i>NC AIMS: They should develop an understanding of musical composition, creating and composing music on their own and with others, organising and manipulating ideas within musical structures and reproducing sounds from aural memory. They should use technology appropriately. They should understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.</i></p>			
<p>Composing & Creativity</p>	<ul style="list-style-type: none"> Creating/improvising simple rhythm patterns or melodic ideas using words/rhymes or Ta Tee-tee Add sound effects to a story using classroom instruments, voices and body percussion. Recognise how graphic notation can represent created sounds Understand the difference between creating a rhythm pattern and a pitch pattern. 	<ul style="list-style-type: none"> Improvising and creating simple rhythm and pitch patterns. Developing simple melodic ideas based on a given range of notes (e.g. simplified Indian raag or C-G, A-E, pentatonic etc.) Creating music in response to a non-musical stimulus (e.g. storm, car race etc.) Make connections between notations and the musical sound. Use symbols, letters simple rhythm notation to record ideas. 	<ul style="list-style-type: none"> Playing and creating melodies on tuned instruments (keyboards/tuned percussion) both through improvisation and by combining rhythm and letter names/pitch notation (GAB) to produce and notate melodies (4 bars). Create music in pairs or small groups or contributing to class compositions Exploring timbre through use of classroom instruments and different 	<ul style="list-style-type: none"> Playing and creating melodies on tuned instruments (keyboards/tuned percussion) both through improvisation and by combining rhythm and letter names/pitch notation to create a short melody using a limited range of 5 pitches. Beginning to improvise musically within a given style (e.g. samba, strumming patterns). Work independently within a group/pair to compose music to create a specific mood or scene and 	<ul style="list-style-type: none"> Composing music to evoke a specific mood or environment using a variety of musical devices e.g. rhythm, chords, drone, melody, tempo, timbre, major/minor tonality, structure etc. Improvising melodic ideas with a sense of shape and character. Construct a piece with a simple structure e.g. beginning-middle-end, contrasting sections. 	<ul style="list-style-type: none"> Composing with sensitivity to mood/time/location through use of musical devices/elements of music - including experimenting with harmonies and chords to create texture. Improvising melodic ideas with a sense of shape, character and awareness of style. Create music with multiple sections that include repetition and contrast e.g. 12 bar blues, song structure

	<ul style="list-style-type: none"> Understand how combining rhythm and pitch produces melody 	<ul style="list-style-type: none"> Improvise simple call and response phrases using their voice/body percussion or untuned percussion Order sounds into a structure (beginning, middle, end). 	<p>voice sounds and effects on the keyboards.</p> <ul style="list-style-type: none"> Freely composing/improvising in response to different stimuli e.g. images, events (bonfire night) stories, character themes, (Peter and the Wolf: leitmotifs) Composing songs (as a class) on ukuleles by improvising and creating the sung melody and selecting/organising the chords to make an accompaniment. Understand that their compositions can be recorded in different ways: letter names, basic rhythm notation, graphic scores etc. to represent the details of their composition 	<p>incorporate musical features of staccato and legato, timbre, tempo, dynamic contrast and texture.</p> <ul style="list-style-type: none"> Composing songs (as a class/or in small groups/pairs) on ukuleles by improvising and creating the sung melody and selecting and developing the chordal accompaniment. Construct a piece with a simple structure e.g. beginning-middle-end Recording their compositions using a combination of rhythmic notation and simple pitch/letter notation, along with musical vocabulary. 	<ul style="list-style-type: none"> Recording their compositions using a combination of rhythmic notation and simple pitch/letter notation, along with musical vocabulary. 	<p>(verse-chorus), beginning-middle-end, Binary (AB) or Ternary (ABA)</p> <ul style="list-style-type: none"> Recording own composition using appropriate forms of notation and/ or technology
N.C. Aims and Targets ‘Listening focus’	<ul style="list-style-type: none"> Listen with concentration and understanding to a range of high-quality live and recorded music 		<p>Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians; listen with attention to detail and recall sounds with increasing aural memory (listener focus); develop an understanding of the history of music</p> <p><i>N.C. AIMS: listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians</i></p>			
Listening, appraising (including aural awareness)	<ul style="list-style-type: none"> Recognising the difference between the basic elements (fast/slow, high/low, loud/quiet). Recognising and starting to understand the difference between beat and rhythm. Respond to different moods in music saying how the music makes them feel. Describing the character, mood, or 'story' of music they listen to, both verbally and through movement. Follow instructions about performing – when to play and sing. Developing musical listening skills through exposure to a broad range of high-quality live and recorded music. Starting to recognise different styles and genres of music. 	<ul style="list-style-type: none"> Recognising tempo and dynamic changes in music they listen to. Recognising and understanding the difference between beat and rhythm. Starting to identify the stronger first beat and how beats are grouped differently (metre). Listening to and recognising instrumentation. Beginning to use musical vocabulary to describe music. Identifying melodies that move in steps. Listening to and repeating a short, simple melody by ear. Developing musical listening skills through exposure to a broad range of high-quality live and recorded music. Developing and understanding that music from different parts of the world, and different times, have different features. 	<ul style="list-style-type: none"> Starting to listen with more attention to detail. Describing the timbre, dynamic, and textural details of a piece of music, both verbally, and through movement. Starting to show an awareness of metre. Recognising and beginning to discuss changes within a piece of music using a building musical vocabulary (related to the elements of music) to describe key moments and features in a piece of music as well as being able to discuss their likes/dislikes of the music. Understanding that music from different parts of the world, and different times, have different features. Discussing the basic stylistic features of different genres, styles and traditions of music using musical vocabulary. Recognise the work of at least one famous composer showing awareness of when it was written. 	<ul style="list-style-type: none"> Listening with attention to detail. Recognising and describing how silence and changes to the musical elements can affect a musical piece or idea. Recognising different metres in music both verbally and through movement. Identifying gradual dynamic (crescendo and decrescendo) and tempo changes (accelerando) within a piece of music. Using musical vocabulary to discuss the purpose of a piece of music and recognising and discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary. Beginning to recognise different eras of music 	<ul style="list-style-type: none"> Listening with attention to detail, spotting different metres etc. Improve their own work and suggest improvements to the work of others. Evaluate their work, using appropriate musical vocabulary stating what was successful/unsuccessful and why. Compare and contrast a variety of music indicating preferences and a growing awareness of different genres and traditions of music and how these have developed over time 	<ul style="list-style-type: none"> Listening with attention to detail, spotting different metres etc. Improve their own work and suggest improvements to the work of others. Identify different musical devices in a variety of musical genres and show some awareness of the influence and place music had in society over time. Comparing, discussing and evaluating music using musical vocabulary and their knowledge of elements of music.
N.C. Aims and Targets ‘Notation focus’			<p>Use and understand staff and other musical notations</p>			

<div>Notation</div>	<ul style="list-style-type: none">• Recognise how graphic notation can represent created sounds and exploring and inventing their own symbols to represent sound.• Follow pictures and symbols to guide singing and playing.• Learn to recognise and clap crotchet, paired quavers and crotchet rest rhythms using Ta, Tee-Tee and shh• Reading and composing crotchet and paired quaver rhythms 	<ul style="list-style-type: none">• Using letter name and graphic notation to represent the details of their compositions.• Playing short melodic patterns from letter notation, often with staff notation too so they develop an unconscious awareness of the melodic shape as it appears on the stave.• Recognising and playing/clapping short rhythms (1 and 2 bars) using crotchet, paired quaver rhythms, crotchet rests, minim and using Ta and Tee-Tee, Ta-2. Plus some use of semibreve (Ta 2 3 4) 	<ul style="list-style-type: none">• Using letter name and rhythmic notation (<i>graphic or staff</i>), to represent the details of their compositions.• Starting to identify notation symbols using musical terminology (<i>bar, bar-line, time signature, double bar-line, repeat, stave, treble clef. Some may also use the terms crotchet, quaver, minim</i>)• Reading and clapping crotchet, paired quaver rhythms, minim, semibreve, dotted minim and crotchet rests using Ta, Tee-Tee, Ta-2, Ta 2 3, ta 2 3 4.• Reading notated pitch shape with letters.• Reading and using pitch notation starting with recognition of three notes (treble clef GAB, then GABCD using piano finger numbers and step movement to support). 	<ul style="list-style-type: none">• Using letter name and rhythmic notation (<i>graphic or staff</i>), and some dynamic and tempo terms to label and record their compositions.• Identifying notation symbols using musical terminology (<i>bar, bar-line, time signature, double bar-line, repeat, stave, treble clef, staccato, legato, dynamics. Most will say 1 beat or 4 beat or Ta and tee tee, but some will also use terms crotchet, quavers, minim, dotted minim, semibreve</i>)• Reading, playing and writing crotchet, paired quaver, minim, dotted minim, semibreve, crotchet and semibreve rests.• Reading and using pitch notation building on Y3: G A B (Y3) A B C D E (Y4 Aut 2) G A B C D (Y4 Aut 2) D E F G A (Y4 Sum1) and starting to notice patterns in written music (steps and skips) that make it easier to read notation. 	<ul style="list-style-type: none">• Using a combination of staff notation rhythm and pitch notation with letter names and graphic notation to represent their composition. Musical terms and directions can also be included.• Identifying notation symbols using musical terminology (<i>bar, bar-line, time signature, double bar-line, repeat, stave, treble clef, staccato, legato, dynamics. Some will also use crotchet, quavers, minim, dotted minim and semibreve</i>)• Reading, playing and writing crotchet, paired quaver, minim, dotted minim semibreve, and their equivalent rests with increasing accuracy.• Reading and using pitch notation building on Y3&4(noticing step and skip movement): G A B (Y3) A B C D E (Y4 Aut 2) G A B C D (Y4 Aut 2) D E F G A (Y4 Sum1) C D E F G (Y5)• Following a simple chord progression with developing accuracy and fluency, reading from a chord chart or lead sheet.	<ul style="list-style-type: none">• Recording own composition using appropriate forms of notation and/ or technology and incorporating any additional musical directions.• Identifying notation symbols using musical terminology (<i>bar, bar-line, time signature, double bar-line, repeat, stave, treble clef, staccato, legato, dynamics. Some will also use crotchet, quavers, minim, semibreve</i>)• Reading, playing and writing crotchet, paired quaver, minim, dotted minim semibreve, and their equivalent rests with increasing accuracy and confidence.• Building on from pitch reading in earlier years and using their knowledge to work out any notes they do not yet recognise.• Following a simple chord progression with developing accuracy and fluency, reading from a chord chart or lead sheet. Understanding how to read ukulele chord diagrams to enable independence.
<div>Nursery Skills & Progression</div>	<div>EYFS DEVELOPMENT MATTERS STATEMENTS 2020:</div> <ul style="list-style-type: none">• Listen with increased attention to sounds.• Respond to what they have heard, expressing their thoughts and feelings.• Remember and sing entire songs, building a repertoire of songs.• Sing the pitch of a tone sung by another person ('pitch match').• Sing the melodic shape (moving melody, such as up and down, down and up) of familiar songs.• Create their own songs or improvise a song around one they know.• Play instruments with increasing control to express their feelings and ideas.					
<div>Reception Skills & Progression</div>	<div>Development Matters 2020 Statements</div> <ul style="list-style-type: none">• Create MUSIC AND SOUNDS collaboratively, sharing ideas, resources and skills.• Return to and build on their previous learning, refining ideas and developing their ability to represent them.• Listen attentively, move to and talk about music (WITH INCREASING MUSIC VOCABULARY), expressing their feelings and responses.• Watch and talk about dance and performance art, expressing their feelings and responses.• Sing in a group or on their own, increasingly matching the pitch and following the melody.• Explore and engage in music making and dance, performing solo or in groups. <div>Early Learning Goals(ELG): used to assess them in the summer term of Reception.</div> <ul style="list-style-type: none">• Safely use and explore a variety of <i>instruments</i> (materials, tools and techniques, experimenting with colour, design, texture, form and function).• Share their creations, explaining the process they have used.• Make use of props and materials when role playing characters in narratives and stories. Being Imaginative and Expressive• Invent, adapt and recount narratives and stories with peers and their teacher.• Sing a range of well-known nursery rhymes and songs.• Perform songs, rhymes, poems and stories with others, and (when appropriate) try to move in time with music. <div>Music specific (ASY)</div> <ul style="list-style-type: none">○ Encourage children to use their voices creatively and expressively through singing, singing games, speaking chants/rhymes as well as some specific Kodaly songs to develop their pitch.○ Free, expressive movement in response to music. As well as developing a sense of pulse (unconsciously)○ Safely use and explore ways to use a variety of musical instruments, experimenting with sound (through the musical elements)○ Share their creations, explaining the process they have used○ Role playing characters and emotions through music and songs					