

PROGRESSION OF SKILLS & KNOWLEDGE MAP

ST JOHN FISHER RC PRIMARY SCHOOL

MUSIC

PROGRESSION OF SKILLS & KNOWLEDGE MAP

AUTUMN TERM

AUTUMN TERM	Key Skills	Key Knowledge
YEAR 1	<ul style="list-style-type: none"> Distinguish between talking, whispering and singing voices. Pitch-match with increasing accuracy. Sing in a group and individually. Feel and mark the pulse in different ways using the voice, body and percussion Move rhythmically to the pulse of the music. Sing songs and play percussion instruments with improved control using appropriate changes in dynamics. Begin to recognise and name different sound sources. Begin to define how a sound has been produced. Perform and compose simple accompaniments and short pieces that create a specific mood or effect 	<ul style="list-style-type: none"> Everyone has a singing voice. The voice can be pitched higher and lower. Good vocal technique improves vocal sound quality and control. Pulse is a continuous, regular, steady beat that can be felt internally, like a musical 'heart-beat' Changes in dynamics are used to add contrast or create a particular effect. Different sound sources produce different sound qualities A sound source can make a range of different sounds.
YEAR 2	<ul style="list-style-type: none"> Sing a variety of songs, pitch-match with increasing accuracy and control. Sing songs which use a widening range of pitches Sing with awareness of good posture, breath control and clear diction. Feel and mark the pulse in different ways using the voice, body and using percussion Sing songs and play percussion instruments with improved control using a wider range of dynamics and gradations. Recognise aurally changes of dynamics in a song or instrumental piece. Recognise and name different untuned and tuned classroom percussion instruments. Describe an instrumental sounds using appropriate descriptive vocabulary Perform and compose simple accompaniments and short pieces that create a specific mood or effect 	<ul style="list-style-type: none"> Good singing relies on the development of accurate pitching and use of thinking voice. Good vocal technique improves vocal sound quality and control and allows the voice to be expressive. Pulse is a continuous, regular, steady beat that can be felt internally, like a musical 'heart-beat' Changes in dynamics are used to add contrast or create a particular effect. Different sound sources have different sound qualities An instrument can make a range of different sounds depending on how it is played.
YEAR 3	<ul style="list-style-type: none"> Recognise aurally and speak SOLFA rhythmic syllables; Read and perform short rhythm patterns 1-2 bars in length; Read and use written symbols for minims / crotchets / quavers and rests; Identify metres of 3 and 4 beats in the bar; Sing a wide variety of songs, pitch-match with increasing accuracy and control; Sing with vocal quality throughout their pitch range 	<ul style="list-style-type: none"> Timbre: every voice/instrument has its own unique sound qualities; Rhythm can be represented using written notation of different kinds; Rhythms can be organised into small sections (bars); Metre is the grouping of pulse beats (eg in 2s, 3s, 4s etc); Singing: good singing relies on the development of accurate pitching; Singing: good vocal technique improves range and control; Singing: the voice is an expressive instrument;

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YEAR 4	<ul style="list-style-type: none"> • Sing songs which contain wider jumps (intervals) in pitch • Place the voice with accuracy over a wider pitch range. • Cultivate an unbroken singing tone, using one breath per melodic phrase. • Distinguish between different sounds (vocal/instrumental) using appropriate descriptive and musical vocabulary. • Use dynamics expressively in performances and compositions with growing control and awareness of their effect • Improvise and compose pieces and accompaniments using given structures and devices. • Select and combine sounds in more complex rhythmic and melodic compositions. 	<ul style="list-style-type: none"> • Good vocal technique involves awareness of: correct posture; good breath control; accurate intonation; clear diction (articulation); appropriate changes in tone quality (timbre) and texture. • The voice is an expressive instrument and can convey a range of emotions to support and enhance the text. • Every voice/instrument has its own unique sound quality. • Dynamics are expressive elements in music that are used to achieve particular effects and moods • Musical ideas can be improvised, fixed and organised in different ways. • Rhythms and pitched sounds can be layered in a variety of ways to make different styles of harmony / create a particular mood or effect.
YEAR 5	<ul style="list-style-type: none"> • Sing songs which contain wider jumps (intervals) in pitch • Place the voice with accuracy over a wider pitch range. • Sing rounds, canons and simple harmonic two/three part arrangements, maintaining own part accurately with confidence and awareness of how the different parts fit together. • Sing songs from a wide range of musical genres and styles (sea shanty) • Feel and mark the strong beats eg. to accompany a song • Maintain the pulse accurately in vocal and instrumental performances and compositions • Recognise aurally simple musical structures (verse/chorus) • Analyse aurally the melodic and rhythmic structure of a simple song or instrumental piece • Perform simple accompaniments to songs and pieces using suitable devices like ostinato, drone, sequence and simple chords and arpeggio patterns. 	<ul style="list-style-type: none"> • Good vocal technique involves awareness of: correct posture; good breath control; accurate intonation and an even tone quality across a wide pitch range; clear diction (articulation); appropriate changes in tone quality (timbre) and texture. • The voice is an expressive instrument and can convey a range of emotions to support and communicate the text • Pulse can be organised into strong and weak beats and can be grouped in different ways. • Musical ideas can be improvised, fixed and organised in different ways – the process of composition • Harmony is produced using many different techniques and devices (rhythmic ostinato). • Rhythms can be layered to create effective accompaniments and compositions. • Pitched sounds can be layered in different ways to make different styles of harmony and create a particular mood or effect.
YEAR 6	<ul style="list-style-type: none"> • Sing songs which contain wider jumps (intervals) in pitch and more complex pitch patterns e.g. use of 'chromatic' notes • Place the voice with accuracy over a wider pitch range. 	<ul style="list-style-type: none"> • Good vocal technique involves awareness of: correct posture; good breath control; accurate intonation and an even tone quality across a wide pitch range; clear diction (articulation); appropriate changes in tone quality (timbre) and texture. • The voice is an expressive instrument and can convey a range of emotions to support and communicate the text

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	<ul style="list-style-type: none"> • Sing rounds, canons and simple harmonic two / three part arrangements, maintaining own part accurately with confidence and awareness of how the different parts fit together. • Sing songs , including their own simple compositions, from a wide range of musical genres and styles (swing) • Recognise aurally simple musical structures e.g. round • Analyse aurally the melodic and rhythmic structure of a simple song or instrumental piece • Play simple accompaniments to songs and pieces using devices like ostinato, drone, sequence and simple chords and arpeggio patterns. 	<ul style="list-style-type: none"> • Harmony is produced using many different techniques and devices. (ostinato) • Pitched sounds can be layered in different ways to make different styles of harmony and create a particular mood or effect. • Rhythms can be layered to create effective accompaniments and compositions. • An understanding of the text is an integral part of communicating the meaning of a song • Specific vocal techniques can be used to capture different elements of a particular musical genre or style (scat). • Musical ideas can be improvised, fixed and organised in different ways – the process of composition

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SPRING TERM

AUTUMN TERM	Key Skills	Key Knowledge
YEAR 1	<ul style="list-style-type: none"> Sing with awareness of posture, breath control and clear diction Identify aurally longer and shorter sounds and silences using voices and percussion Clap back short rhythmic patterns given aurally Identify and mark the pulse and / or the rhythm of a song Identify, mark and maintain a steady pulse when singing or performing Identify aurally how many sounds have been combined or organised (one, several, many) Begin to identify simple structures (like verse chorus) 	<ul style="list-style-type: none"> Good vocal technique improves vocal sound quality and control Rhythm is a pattern of sounds and silences of different lengths In a song, the rhythm fits with the syllables of the words (lyrics) Pulse is a continuous, regular, steady beat that can be felt internally, like a musical heart-beat. Pulse continues even when the rhythm rests. Pitch can be represented aurally in different ways including using SOLFA pitch names and hand signs. Sounds can be combined in different ways to create different effects Pieces in music are organised in different ways, to give them shape – a beginning, middle and end.
YEAR 2	<ul style="list-style-type: none"> Recognise aurally and speak short phrases using SOLFA rhythmic syllables Compose short rhythmic phrases using SOLFA rhythmic symbols (crotchets / quavers / crotchet rest) Feel and mark the pulse in different ways using the voice, body and percussion Identify, mark and maintain the desired tempo using body percussion / untuned instruments Experiment using changes in tempo in simple compositions Set changes in tempo with increasing confidence by controlling the speed of the pulse 	<ul style="list-style-type: none"> Note lengths and silences can be represented by rhythmic syllables Rhythm can be represented using written notation of different kinds In western stave notation, notes of different lengths are called crotchet / quaver Pulse is a continuous, regular, steady beat that can be felt internally, like a musical heart-beat. Pulse sets the tempo of the music Tempo is set and maintained by the speed of the pulse. Pitch can be represented using various forms, including graphic scores. Sounds can be combined in different ways to create different effects Pieces of music are organised in different ways to give them a shape – beginning, middle and end.
YEAR 3	<ul style="list-style-type: none"> Wider Opps - Recorders: Singing/Recorders: maintain own melodic line with growing confidence and control; when singing/playing use one breath per melodic phrase; sing/play songs which use an increasingly wider pitch range. Dynamics: Identify how and why a range of dynamic effects have been used in a piece and make choices about the use of dynamics in playing. Duration: recognise aurally and speak SOLFA rhythmic syllables (ta-aa, ta, te-te, rest) to copy, improvise and compose rhythmic phrases. Tempo: recognise how tempo has been used in a piece; and its effect to create excitement or highlight a particular word, phrase or emotion. Pitch: Begin to demonstrate the relationship between different pitches using SOLFA hand signs and pitch names DRM / MSL / DMS. 	<ul style="list-style-type: none"> Wider Opps - Recorders: Singing/playing: good singing/playing relies on the development of accurate pitching and use of thinking voice; good playing/vocal technique improves range and control; the voice/recorder is an expressive instrument. Dynamics: are expressive elements in music that are used to achieve particular effects and moods. Duration: rhythms can be added to songs to provide effective accompaniment. Tempo: is an expressive element in music that is used to achieve particular effects and moods. Pitch: can be represented using SOLFA pitch names and hand signs. Structure: a phrase is a melodic or rhythmic pattern, which functions as part of a musical sentence, giving the piece a sense of direction.

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YEAR 4	<ul style="list-style-type: none"> Structure: recognise aurally simple musical structures (round, verse chorus etc.) Identify aurally how and why dynamics have been used in compositions, using appropriate musical and descriptive vocabulary Improvise and compose rhythmic patterns Begin to combine rhythmic patterns with a limited number of pitches to create simple melodies and provide accompaniments Feel and mark the strong beat, developing a sense of metre Set and maintain a steady pulse when playing. Use pulse to develop the sense of phrase in rhythm and melody. Recognise aurally differences in pitch between bigger and smaller intervals. Maintain own rhythmic and / or melodic line with confidence and control. Determine the length of the phrase and relate this to the overall structure of the song Continue to analyse aurally the melodic and / or rhythmic structure of a simple song 	<ul style="list-style-type: none"> Dynamics are expressive elements in music that are used to achieve particular effects and moods Rhythm can be combined with pitch to make melody and provide harmonic accompaniments Pulse can be organised into strong and weak beats and grouped in different ways (metre) The pulse continues through rests in the rhythm The pulse beat can be sub divided into 2s or 4s Pitch can be represented using various forms of notation, including graphic scores and western stave Pitched sounds can be layered in a variety of ways to make different styles of harmony and create a particular mood or effect. Musical ideas can be improvised, fixed and organised in different ways – composition.
YEAR 5	<ul style="list-style-type: none"> Recognise aurally and speak rhythmic patterns Compose, read and perform rhythmic patterns using simple combinations of SOLFA written rhythmic symbols Identify how the pulse has been grouped (metre) Improvise and perform simple accompaniments to songs using harmonic devices (drone / simple chords) Begin to show an understanding of how chords are constructed e.g. a simple 3 note triad 1,3,5) Continue to use the elements expressively in performances and composition with good control and awareness of effect Select appropriate sounds in compositions and to accompany songs and pieces Use own voice / instrument in different ways with good control Use voice expressively in songs with awareness of effect created Maintain own melodic and / or rhythmic line with confidence and control with some awareness of the harmonies produced (drones, rounds, quodlibets) 	<ul style="list-style-type: none"> Note lengths and silences can be represented by syllables and written notation. Rhythms can be divided into small sections (bars) according to metre Rhythms can be added to songs to provide accompaniments. In western stave notation notes of different lengths are called, minim, crotchet, quaver, semi-quaver. Pulse can be grouped in different ways (metre) In traditional western music, pitches are named A-G, that is repeated in octaves Groups of notes played simultaneously “chords” can be used to harmonise a melody Timbre is an expressive element in music that is used to achieve a particular effect and mood and communicate meaning. An understanding of the text is an integral part of communicating the meaning of a song Specific vocal techniques can be used to capture different elements of a particular musical genre or style.

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- Improvise / perform simple accompaniments to songs using given devices (simple chords).
- Explore different parts of the voice (head / chest) with growing control and awareness
- Use and unbroken, relaxed singing tone, using one breath per melodic phrase, develop a focused singing tone with good articulation, pitch-matching, phrasing and dynamic range.

YEAR 6

- Place the voice with accuracy over a wider pitch range.
- Use voice expressively in songs with awareness of effect created.
- Sing rounds, canons and simple harmonic two / three part arrangements, maintaining own part accurately with confidence and awareness of how the different parts fit together.
- Recognise aurally and speak rhythms;
- Compose / read / perform rhythmic patterns using simple combinations of SOLFA written rhythmic symbols;
- Read and perform melodic phrases;
- Distinguish specifically between different music / sounds using appropriate descriptive and musical vocabulary;
- Show an understanding of how lyrics can reflect cultural and social meaning and use this to enhance their performance.
- Feel and mark the strong beats, maintaining the pulse accurately
- Identify aurally how the pulse has been grouped – metre (2/3/4's)
- Improvise and compose pieces and accompaniments using given structure and devices.
- Use notation as a support for creative work and performance.

- **Harmony** is produced using many different techniques and devices.
- **Pitched** sounds can be layered in different ways to make different styles of harmony and create a particular mood or effect.
- Note lengths and silences can be represented by **rhythmic** syllables
- **Rhythms** can be represented using written notation - In western stave notation, notes of different lengths are called: semi-breve, dotted minim, minim, crotchet, quaver, semi-quaver.
- **Pitch:** can be represented using stave notation.
- **Timbre** and **Tempo** are expressive elements in music that is used to achieve particular effects and moods and communicate meaning.
- **Pulse** can be organised into strong and weak beats and can help characterise a musical genre and style
- **Pulse** can be grouped in different ways (metre)
- **Structure:** musical ideas can be improvised, fixed and organised in different ways – the process of composition.