

Childwall CE Music Progression of Knowledge and Skills Years 1 – 6.

The document below has been designed to show how we will cover all of the relevant music knowledge and skills across our school.

Year Group	<u>Singing</u>	<u>Listening</u>	<u>Composing</u>	<u>Musicianship</u> <ul style="list-style-type: none"> • <u>Pulse/Beat</u> • <u>Rhythm</u> • <u>Pitch</u>
EYFS				
1	<ul style="list-style-type: none"> • Sing simple songs, chants and rhymes from memory, singing collectively at the same pitch. • Sing simple songs with a very small range, mi-so and then slightly wider. • Sing a wide range of call and response songs, to control vocal pitch and to match the pitch they hear with accuracy. 	<p><u>For all year groups:</u></p> <ul style="list-style-type: none"> • The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. • Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. <p><u>Examples for Y1:</u> <u>Western Classical Tradition and film:</u> Rondo all Turca – Mozart (Classical)</p>	<ul style="list-style-type: none"> • Improvise simple vocal chants, using question and answer phrases. • Create musical sound effects and short sequences of sounds in response to stimuli. Combine to make a story, choosing and playing classroom instruments. • Understand the difference between creating a rhythm pattern and a pitch pattern. • Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns. • Use music technology to capture, change and combine sounds. • Recognise how graphic notation can represent created sounds. Explore and invent own symbols. 	<p><u>Pulse/Beat</u></p> <ul style="list-style-type: none"> • Walk, move, clap a steady beat with others, changing the speed of the beat as the tempo of music changes. • Use body and classroom percussion, playing repeated rhythm patters (ostinati) and short, pitched patterns on tuned instruments to maintain a steady beat. • Respond to the pulse in recorded/live music through movement. <p><u>Rhythm</u></p> <ul style="list-style-type: none"> • Perform short copycat rhythm patterns accurately. • Perform short repeating rhythm patters (ostinati) while keeping in time with a steady beat. • Perform word-pattern chants (e.g. caterpillar crawl, fish and chips); create, retain and perform their own rhythm patterns. <p><u>Pitch</u></p> <ul style="list-style-type: none"> • Listen to sounds in the local school environment, comparing high and low sounds. • Sing familiar songs in both low and high voices and talk about the difference in sound. • Explore percussion sounds to enhance storytelling. • Follow pictures and symbols to guide singing and playing.

		<p>Mars from <i>The Planets</i> – Holst (20th Century) <u>Popular Music:</u> Wild Man – Kate Bush (Art Pop) Runaway Blues – Ma Rainey (Blues) <u>Musical Traditions</u> Fanfarra (Cabua-Le-Le) – Sérgio Mendes/Carlinhos Brown (Brazil – Samba).</p>		
<p>2</p>	<ul style="list-style-type: none"> • Sing songs regularly with a pitch range of do-so with increasing vocal control. • Sing songs with a small pitch range, pitching accurately. • Know the meaning of dynamics (piano/forte) and tempo (fast/slow) and be able to demonstrate these when singing by responding to the leader's directions and visual symbols. 	<p><u>Western Classical Tradition and Film</u> Night Ferry – Anna Clyne (21st Century) Bolero – Ravel (20th Century) <u>Popular Music</u> Hound Dog – Elvis Presley (Rock n Roll) With A Little Help from My Friends – The Beatles (Pop) <u>Musical Traditions</u> Baris – Gong Kebyar of Peliatan (Indonesia – Gamelan)</p>	<ul style="list-style-type: none"> • Create music in response to a non-musical stimulus. • Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion. • Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces. • Use music technology to capture, change and combine sounds. 	<p><u>Pulse/Beat</u></p> <ul style="list-style-type: none"> • Understand that the tempo of the beat can change. • Mark the beat of a listening piece by tapping or clapping and recognising tempo as well as changes in tempo. • Walk in time to the beat of a piece of music or song. • Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats. • Identify the beat groupings in familiar music that they sing regularly and listen to, e.g. in 2 (<i>Maple Leaf Rag etc.</i>), in 3 (<i>The Elephant from Carnival of the Animals etc.</i>). <p><u>Rhythm</u></p> <ul style="list-style-type: none"> • Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion. • Create rhythms using word phrases as a starting point. • Read and respond to chanted rhythm patterns, and represent them with stick notation. • Create and perform their own chanted rhythm patterns with the same stick notation. <p><u>Pitch</u></p> <ul style="list-style-type: none"> • Play a range of singing games based on the cuckoo interval (so-mi), matching voices accurately. • Sing short phrases independently within a singing group or short song. • Respond independently to pitch changes heard in short melodic phrases, indicating with actions. • Recognise dot notation and match it to 3-note tunes played on tuned percussion.

Year Group	<u>Singing</u>	<u>Listening</u>	<u>Composing</u> <ul style="list-style-type: none"> • <u>Improvise</u> • <u>Compose</u> 	<u>Musicianship</u> Musical Features	<u>Performing</u>
3	<ul style="list-style-type: none"> • Sing a widening range of unison songs of varying styles and structures with a pitch range of do-so, tunefully and with expression. Perform forte/piano. • Perform actions confidently and in time to a range of action songs. • Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. • Perform in school assemblies. 	<p><u>Western Classical Tradition and Film</u> Hallelujah from <i>Messiah</i> – Handel (Baroque) Night on a Bare Mountain – Mussorgsky (Romantic) Jai Ho from <i>Slumdog Millionaire</i> – A.R. Rahman (21st Century) <u>Popular Music</u> I Got You (I Feel Good) – James Brown (Funk) Le Freak – Chic (Disco) <u>Musical Traditions</u> Sahela Re – Kishori Amonkar (India – Indian Classical)</p>	<p><u>Improvise</u></p> <ul style="list-style-type: none"> • Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played in whole-class/group/individual/instrumental teaching), inventing short ‘on-the-spot’ responses using a limited note-range. • Structure musical ideas to create music that has a beginning, middle and end. Pupils should compose in response to different stimuli. <p><u>Compose</u></p> <ul style="list-style-type: none"> • Combine known rhythmic notation with letter names to create rising and falling phrases using three notes (do, re, mi). • Compose song accompaniments on untuned percussion using known rhythms and note values. 	<p><u>Rhythm, Metre and Tempo</u> Downbeats, allegro, adagio, pulse, beat <u>Pitch and Melody</u> High, low, rising, falling; pitch range do-so <u>Structure and Form</u> Call and response; question phrase, answer phrase, echo, ostinato <u>Harmony</u> Drone <u>Texture</u> Unison, layered, solo <u>Dynamics and Articulation</u> Forte, piano <u>Instruments and Playing Techniques</u> Instruments used in Foundation Listening</p>	<ul style="list-style-type: none"> • Develop facility in playing tuned percussion or a melodic instrument. Play and perform melodies following staff notation using a small range as a whole class or in small groups. • Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi. • Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio. Extend to question and answer phrases. <p><u>Reading notation</u></p> <ul style="list-style-type: none"> • Introduce stave, lines and spaces, and clef. Use dot notation to show higher and lower pitch. • Introduce and understand the differences between crotchets and paired quavers. • Apply word chants to rhythms, understanding how to link each syllable to one musical note.
4	<ul style="list-style-type: none"> • Continue to sing a broad range of unison songs with the range of an octave pitching the voice accurately and following directions for crescendo and diminuendo. • Sing rounds and partner songs in different time signatures and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony. 		<p><u>Improvise</u></p> <ul style="list-style-type: none"> • Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including legato and staccato. • Begin to make compositional decisions about the overall structure of improvisations. Continue this process in the composition tasks. <p><u>Compose</u></p> <ul style="list-style-type: none"> • Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions. 	<p><u>Rhythm, Metre and Tempo</u> Accelerando, rallentando, bar, metre <u>Pitch and Melody</u> Pentatonic scale, major and minor tonality, pith range do-do <u>Structure and Form</u> Rounds and partner songs, repetition, contrast <u>Harmony</u> Static, moving <u>Texture</u> Duet, melody and accompaniment <u>Dynamics and Articulation</u></p>	<p><u>Instrumental Performance</u></p> <ul style="list-style-type: none"> • Develop facility in the basic skills of a selected musical instrument over a sustained learning period. • Play and perform melodies following staff notation using a small range as a whole-class or in small groups. • Perform in two or more parts from simple notation using instruments played in whole class teaching. Identify static and moving parts. • Copy short melodic phrases including those using the pentatonic scale. <p><u>Rhythmic Notation</u></p>

	<ul style="list-style-type: none"> Perform in school assemblies. 		<ul style="list-style-type: none"> Arrange individual notation cards of known note values to create sequences of 2-, 3-, 4-beat phrases, arranged into bars. Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip. Introduce major and minor chords. Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work. Capture and record creating ideas using any of: <ul style="list-style-type: none"> Graphic symbols Rhythm notation and time signatures Staff notation Technology. 	<p>Crescendo, diminuendo/decrescendo, legato, staccato</p> <p><u>Instruments and Playing Techniques</u></p> <p>Instruments used in Foundation Listening including playing techniques</p>	<ul style="list-style-type: none"> Introduce and understand the differences between minims, crotchets, paired quavers and rests. Read and perform pitch notation within a defined range. Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture.#
5	<ul style="list-style-type: none"> Sing a broad range of songs from an extended repertoire. This should include observing phrasing, accurate pitching and appropriate style. Sing three-part rounds, partner songs, and songs with a verse and chorus. Perform a range of songs in school assemblies and in school performance opportunities. 	<p><u>Western Classical Tradition and Film</u></p> <p>English Folk Song Suite – Vaughan Williams (20th Century)</p> <p>Symphonic Variations on an African Air – Coleridge-Taylor (20th Century)</p> <p>This Little Babe from <i>Ceremony of Carols</i> – Britten (20th Century)</p> <p><u>Popular Music</u></p> <p>Play Dead – Björk (90s Singer/Songwriter)</p> <p>Smalltown Boy – Bronski Beat (80s Synth/Pop)</p> <p><u>Musical Traditions</u></p> <p>Jin-Go-La-Ba (Drums of Passion) – Babatunde Olatunji (Nigeria – Drumming)</p> <p>Inkanyezi Nezazi – Ladysmith Black</p>	<p><u>Improvise</u></p> <ul style="list-style-type: none"> Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments. Improvise over a simple groove, creating a satisfying melodic shape; experiment with using a wider range of dynamics, including fortissimo, pianissimo, mezzo forte/piano. Continue this process in the composition tasks. <p><u>Compose</u></p> <ul style="list-style-type: none"> Compose melodies made from pairs of phrases in either C major or A minor. These melodies can be enhanced with rhythmic or chordal accompaniment. Working in pairs, compose a short ternary piece. Use chords to compose music to evoke a specific atmosphere, mood or environment. Capture and record creative ideas using any of: <ul style="list-style-type: none"> Graphic symbols Rhythm notation and time signatures Staff notation Technology. 	<p><u>Rhythm, Metre and Tempo</u></p> <p>Simple time, compound time, syncopated</p> <p><u>Pitch and Melody</u></p> <p>Full diatonic scale in different keys</p> <p><u>Structure and Form</u></p> <p>Ternary form, verse and chorus form, music with multiple sections</p> <p><u>Harmony</u></p> <p>Triads, chord progressions</p> <p><u>Texture</u></p> <p>Music in 3 parts, music in 4 parts</p> <p><u>Dynamics and Articulation</u></p> <p>Wider range of dynamics including fortissimo, pianissimo, mezzo forte, mezzo piano</p> <p><u>Instruments and Playing Techniques</u></p> <p>Instruments used in Foundation Listening including playing techniques and effects, for example pizzicato (e.g. mysterious) and tremolo (e.g. dark and expectant)</p>	<p><u>Instrumental Performance</u></p> <ul style="list-style-type: none"> Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one staff and using notes within the Middle C-C'/do-do range. Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs. Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles. Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies. <p><u>Reading notation</u></p> <ul style="list-style-type: none"> Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. Understand the differences between 2/4, 3/4 and 4/4 time signatures. Read and perform pitch notation within an octave. Read and play short rhythmic phrases at sight from prepared cards, using

		Mambazo (South Africa – Choral)			conventional symbols for known rhythms and note durations.
6	<ul style="list-style-type: none"> Sing a broad range of songs, including those that involve syncopated rhythms with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style. Continue to sing three- and four- part rounds or partner songs, and experiment with positioning singers randomly within the group in order to develop greater listening skills, balance between parts and vocal independence. Perform a range of songs in school assemblies, school performance opportunities and if possible to a wider audience. 	<p><u>Western Classical Tradition and Film</u> 1812 Overture – Tchaikovsky (Romantic) Connect It – Anna Meredith (21st Century) <u>Popular Music</u> Say My Name – Destiny’s Child (90s RnB) <u>Musical Traditions</u> Sprinting Gazelle – Reem Kelani (Middle East – Folk) Sea Shanties – Various (England – Folk) Mazurkas Op. 24 – Chopin (Poland – Folk) Libertango – Piazzolla (Argentina – Tango)</p>	<p><u>Improvise</u> Extend improvisation skills through working in small groups to:</p> <ul style="list-style-type: none"> 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. <p><u>Compose</u></p> <ul style="list-style-type: none"> Plan and compose an 8- or 16- beat melodic phrase using the pentatonic scale and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody. Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. Either of these melodies can be enhanced with rhythmic or chordal accompaniment. Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved. 	<p><u>Rhythm, Metre and Tempo</u> Simple time, compound time, syncopated <u>Pitch and Melody</u> Full diatonic scale in different keys <u>Structure and Form</u> Ternary form, verse and chorus form, music with multiple sections <u>Harmony</u> Triads, chord progressions <u>Texture</u> Music in 3 parts, music in 4 parts <u>Dynamics and Articulation</u> Wider range of dynamics including fortissimo, pianissimo, mezzo forte, mezzo piano <u>Instruments and Playing Techniques</u> Instruments used in Foundation Listening including playing techniques and effects, for example pizzicato (e.g. mysterious) and tremolo (e.g. dark and expectant)</p>	<p><u>Instrumental Performance</u></p> <ul style="list-style-type: none"> Play a melody following staff notation written on one staff and using notes within an octave range; make decisions about dynamic range, including very loud, very quiet, moderately loud and moderately quiet. Accompany this same melody, and others, using block chords or a bass line. Engage with others through ensemble playing with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line. <p><u>Reading Notation</u></p> <ul style="list-style-type: none"> Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests. Further develop the skills to read and perform pitch notation within an octave. Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations. Read and play from notation a four-bar phrase, confidently identifying note names and durations.

**Link to
school
Christian
Vision
(Intent).**

The Christian values that we as a school uphold throughout our curriculum are an intrinsic part of our Music curriculum and are woven throughout all lessons. Music is an essential part of the spirituality found throughout our school. Music and song bring us together as a school daily to worship God. We celebrate the musical talents of all children, whatever their age or ability as this is a gift which they have been given which should be praised and encouraged.

Music is found throughout all aspects of school life, whether as part of a lesson, an extra-curricular activity or in Collective Worship. All children are encouraged to perform throughout their time in school and the children understand the need to respect and encourage each other's talents. Music naturally encourages perseverance and the children understand the importance of encouraging their peers and sharing their own personal experiences and gifts to help support their friends when developing their skills.

Music often generates an emotional response in others. The children are taught how music can be a great comfort and support to those in need. Music can help us to show compassion towards others and helps us to express our own spirituality through music and song. Music also helps the children to develop their understanding of the importance of morals. We listen to children's performances and critique them with respect. While honesty is encouraged, the children understand the need to feedback and to share their opinions of performances sensitively and carefully, thoughtfully and positively.

The curriculum encourages children to develop their own tastes in music but again, the children are taught to respect the opinions of others and to encourage their peers in the exploration of a variety of musical genres.

Music is an incredibly social subject and one which regularly brings children of all ages together. The choir also works hard to support the local community, regularly singing at events across Liverpool. They often sing at charitable events and are taught to have an understanding of the importance of this in terms of spreading happiness and support to those in need.

They can all learn from one another, whatever their age and older children are often able to support those younger than them as they begin their musical journey with us.

In lessons, the children are encouraged to explore the music of different faiths and cultures, sharing their own experiences where possible. This is done with the understanding that we respect the faiths of others and are sensitive to this during discussions in class and when sharing our opinions. The children understand that music is an important part of many cultures and faiths and is used when celebrating, supporting people in difficult times or during worship. They are actively encouraged to broaden their understanding of other faiths and cultures. After all, music is said to be the most universal language of them all.

Perhaps the last word here should be given to Bono who once said Music can change the world because it can change people. Above all, we encourage our children to be kind, thoughtful, respectful, reflective and spiritual.