



Alton Park's Progression in Music Knowledge and Skills

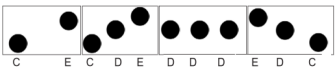

Pitch is referred to as Do Ray Me Fah Soh Lah Ti Do

	Year 2	Year 3	Year 4	Year 5	Year 6
Singing	<p>Sing songs regularly with a pitch range of do-so with increasing vocal control.</p> <p>Sing songs with a small pitch range (e.g. Rain, Rain Go Away), pitching accurately.</p> <p>Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. crescendo, decrescendo, pause</p>	<p>Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so (e.g. Extreme Weather), tunefully and with expression.</p> <p>Perform forte and piano, loud and soft.</p> <p>Perform actions confidently and in time to a range of action songs (e.g. Heads and shoulders).</p> <p>Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.</p> <ul style="list-style-type: none"> • Perform as a choir in school assemblies. 	<p>Continue to sing a broad range of unison songs with the range of an octave (do–do) (e.g. One More Day—a traditional sea shanty) pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo).</p> <p>Sing rounds and partner songs in different time signatures (2, 3 and 4 time) (e.g. Our Dustbin) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony (e.g. Hear the Wind).</p> <p>Perform a range of songs in school assemblies.</p>	<p>Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style.</p> <p>Sing three-part rounds, partner songs, and songs with a verse and a chorus.</p> <p>Perform a range of songs in school assemblies and in school performance opportunities.</p>	<p>Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style.</p> <ul style="list-style-type: none"> • Continue to sing three- and four-part rounds (e.g. Calypso by Jan Holdstock) or partner songs, and experiment with positioning singers randomly within the group – i.e. no longer in discrete parts – in order to develop greater listening skills, balance between parts and vocal independence.

					Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.
Listening and Appraising	<p>Sing songs regularly with a pitch range of do-so with increasing vocal control.</p> <p>Sing songs with a small pitch range (e.g. Rain, Rain Go Away), pitching accurately.</p> <p>Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. crescendo, decrescendo, pause</p> <p>Listening to recorded performances</p>	<p>Recognising timbre changes in music they listen to</p> <p>Recognising structural features in music they listen to.</p> <p>Listening to and recognising instrumentation.</p> <p>Beginning to use musical vocabulary to describe music.</p> <p>Identifying melodies that move in steps.</p> <p>Identifying melodies that move in steps.</p>	<p>Discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary (Indian, classical, Chinese, Battle Songs, Ballads, Jazz).</p> <p>Understanding that music from different parts of the world, and different times, have different features.</p> <p>Recognising and explaining the changes within a piece of music using musical vocabulary.</p> <p>Describing the timbre, dynamic, and textural details of a piece of music, both verbally, and through movement.</p> <p>Beginning to show an awareness of metre.</p>	<p>Recognising the use and development of motifs in music.</p> <p>Identifying gradual dynamic and tempo changes within a piece of music</p> <p>Recognising and discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary (Samba, Rock and Roll, Blues).</p> <p>Identifying common features between different genres, styles and traditions of music.</p> <p>Recognising, naming and explaining the effect of the interrelated dimensions of music.</p> <p>Identifying scaled</p>	<p>Recognising and confidently discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary, and explaining how these have developed over time (South African, West African, Musical Theatre, Dance Remix, Classical).</p> <p>Representing the features of a piece of music using graphic notation, and colours, justifying their choices with reference to musical vocabulary.</p> <p>Comparing, discussing and evaluating music using detailed musical vocabulary.</p>

			Recognising and beginning to discuss changes within a piece of music.	dynamics (crescendo/decrecendo) within a piece of music. Using musical vocabulary to discuss the purpose of a piece of music.	
Composing through Improvisation	<p>Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch). Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation. Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces. Use music technology, if available, to capture, change and combine sounds</p>	<p>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 (e.g. using echo or question and answer phrases) to create music that has a beginning, middle and end. Pupils should compose in response to different stimuli, e.g. stories, verse, images (paintings and photographs) and musical sources</p>	<p>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. Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 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.</p> <ul style="list-style-type: none"> • Introduce major and minor chords. 	<p>Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments. Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano).</p>	<p>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>

			<ul style="list-style-type: none"> • Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work. 		
Composing with Musical Structure		<p>Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi).</p> <p>Compose song accompaniments on untuned percussion using known rhythms and note values.</p>	<p>Capture and record creative ideas using any of:</p> <p>graphic symbols rhythm notation and time signatures staff notation technology</p>	<p>Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment.</p> <p>Working in pairs, compose a short ternary piece. Use chords to compose music to evoke a specific atmosphere, mood or environment. For example, La Mer by Debussy and The River Flows In You by Yiruma both evoke images of water. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book.</p>	<p>Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) 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.</p> <p>Compose a ternary piece; use available music software/apps to create and record</p>

				<p>Capture and record creative ideas using any of: graphic symbols rhythm notation and time signatures staff notation technology</p>	<p>it, discussing how musical contrasts are achieved.</p>
<p>Performing - Instrumental</p>		<p>Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. Play and perform melodies following staff notation using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups (e.g. trios and quartets).</p> <p>Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi (see illustration):</p>  <p>Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases.</p>	<p>Develop facility in the basic skills of a selected musical instrument over a sustained learning period. This can be achieved through working closely with your</p>  <p>local Music Education Hub who can provide whole-class instrumental teaching programmes. Play and perform melodies following staff notation using a small range (e.g. Middle C–G/do–so) as a whole-class or in small groups. Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. Identify static and moving parts.</p>	<p>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. This should initially be done as a whole class with greater independence gained each lesson through smaller group performance. Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs (e.g. Yellow Submarine by The Beatles). Perform a range of repertoire pieces and arrangements combining acoustic instruments to form</p>	<p>Play a melody following staff notation written on one staff and using notes within an octave range (do–do); 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. This could be done using keyboards, tuned percussion or tablets, or demonstrated at the board using an online keyboard. Engage with others through ensemble playing (e.g. school orchestra, band, mixed ensemble) with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line.</p>

				<p>mixed ensembles, including a school orchestra.</p> <p>Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies.</p>	
Reading Notation		<p>Introduce the staff, lines and spaces, and clef. Use dot notation to show higher or lower pitch.</p> <p>Introduce and understand the differences between crotchets and paired quavers.</p> <p>Apply word chants to rhythms, understanding how to link each syllable to one musical note</p>	<p>Introduce and understand the differences between minims, crotchets, paired quavers and rests.</p> <p>Read and perform pitch notation within a defined range (e.g. C–G/do–so).</p> <p>Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.</p>	<p>Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers.</p> <p>Understand the differences between 2/4, 3/4 and 4/4 time signatures.</p> <p>Read and perform pitch notation within an octave (e.g. C–C'/do–do).</p> <p>Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.</p>	<p>Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests.</p> <p>Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do).</p> <p>Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations.</p> <p>Read and play from notation a four-bar phrase, confidently identifying note names and durations.</p>
Instruments		Glockenspiel	Glockenspiel Ukulele	Glockenspiel Recorder	Glockenspiel Recorder
Vocabulary	<p>dynamics</p> <p>tempo</p> <p>percussion</p> <p>notation</p>	<p>Embed all previous year vocabulary :</p> <p>breve</p>	<p>Embed all previous years vocabulary :</p> <p>genre (category)</p> <p>tempo (how fast or slow)</p>	<p>Embed all previous years vocabulary :</p> <p>graphic notation</p> <p>(representation of</p>	<p>Embed all previous years vocabulary :</p> <p>contrast (the difference between parts or</p>

	rhythm	<p>timbre (the sound quality of an instrument)</p> <p>dynamics</p> <p>metre</p> <p>allegro (fast)),</p> <p>adagio (slow)</p> <p>crotchet (one beat)</p> <p>paired quavers (together they are equal to one crotchet)</p> <p>stave (5 parallel, horizontal lines that indicate the pitch)</p> <p>cleft (goes at the beginning of the stave to determine the pitch)</p> <p>chants</p> <p>glockenspiel</p> <p>pulse (the steady beat of the music)</p>	<p>crescendo (gradual increase of volume)</p> <p>decrescendo (gradual decrease in volume)</p> <p>major chords sound brighter, and minor chords sound sad)</p> <p>pitch</p> <p>ukulele</p> <p>rhythmic notation (to describe the rhythm)</p> <p>minim (musical note equal to two crotchets)</p> <p>time signature or metre signature (how many beats are in each bar)</p> <p>onsomble (a musical group of people who perform together)</p> <p>rest (the interval of time that the player is not playing a note)</p> <p>texture (the quality of the sound in a piece and how layer interact)</p> <p>score (is notation in a manuscript)</p>	<p>music through the use of symbols outside of traditional music notation)</p> <p>drone (is the use of sustain sounds, notes and tone clustered)</p> <p>melodic shape (eg ostinato which is a group of notes that repeats itself over and over)</p> <p>fortissimo (very loud)</p> <p>pianissimo (very soft or quiet)</p> <p>mezzoforte (medium sound)</p> <p>ternary (three part musical form)</p> <p>triads (a cord made of three tones)</p> <p>acoustic instrument (produces sounds through vibration - no electricity)</p> <p>semibreve (a note half the length of a whole note or breve)</p> <p>coda (short piece that brings a section to an end)</p>	<p>different instrument sounds)</p> <p>fixed grove (the rhythmic part of the music that makes you want to move)</p> <p>octave (from C to C)</p> <p>pentatonic scales (musical scale with five notes per octave eg the 5 black keys on a piano)</p> <p>block chords (a succession of musical chords moving in the same rhythm)</p> <p>base line (the low pitched instrumental part of music such as in Blues or Jazz)</p>

Year 3 Bronze challenges

Year 4 Bronze/ Silver challenges

Year 5 Silver challenges

Year 6 Gold challenges