



Be inspired.... Have belief and grow.

Music

Musicianship/Instrument Performance.

EYFS	Yr 1/2	Yr 3/4	Yr 5/6
<ul style="list-style-type: none"> • Explore, use and refine a variety of musical effects to express their ideas and feelings. • Explore and engage in music making, performing solo or in groups. 	<p>Pulse/Beat</p> <ul style="list-style-type: none"> • Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. • Use body percussion, (e.g. clapping, tapping, walking) and classroom percussion (shakers, sticks and blocks, etc.), playing repeated rhythm patterns (ostinati) and short, pitched patterns on tuned instruments (e.g. glockenspiels or chime bars) to maintain a steady beat. • Respond to the pulse in recorded/live music through movement and dance, e.g. Stepping (e.g. Mattachins from 	<p>Performing</p> <ul style="list-style-type: none"> • 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). • Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C–D–E/do–re–mi (see illustration): • Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and 	<p>Instrumental Performance</p> <ul style="list-style-type: none"> • Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one stave 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).



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	<p>Capriol Suite by Warlock), Jumping (e.g. Trepak from The Nutcracker by Tchaikovsky) Walking on tiptoes (e.g. Scherzo from The Firebird Suite by Stravinsky).</p> <ul style="list-style-type: none"> • Understand that the speed of the beat can change, creating a faster or slower pace (tempo). • Mark the beat of a listening piece (e.g. Bolero by Ravel) 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 (e.g. La Mourisque by Susato). Know the difference between left and right to support coordination and shared movement with others. • Begin to group beats in twos and threes by tapping knees on 	<p>adagio, fast and slow. Extend to question-and-answer phrases.</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 (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. • Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A). <p>Reading Notation</p> <ul style="list-style-type: none"> • Introduce the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch. 	<ul style="list-style-type: none"> • Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra. • Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies. • Play a melody following staff notation written on one stave 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.
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	<p>the first (strongest) beat and clapping the remaining beats.</p> <ul style="list-style-type: none"> Identify the beat groupings in familiar music that they sing regularly and listen to, e.g. in 2 Maple Leaf Rag by Joplin in 3 The Elephant from Carnival of the Animals by Saint-Saëns <p>Rhythm</p> <ul style="list-style-type: none"> Perform short copycat rhythm patterns accurately, led by the teacher. Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat. Perform word-pattern chants (e.g. ca-ter-pil-lar crawl, fish and chips); create, retain and perform their own rhythm patterns. Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion. 	<ul style="list-style-type: none"> 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. Introduce and understand the differences between minims, crotchets, paired quavers and rests. Read and perform pitch notation within a defined range (e.g. C–G/do–so). Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble. 	<ul style="list-style-type: none"> 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>Reading Notation</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 (e.g. C–C'/do–do). Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols
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	<ul style="list-style-type: none">• Create rhythms using word phrases as a starting point (e.g. Hel-lo Si-mon or Can you come and play?).• Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests.• Create and perform their own chanted rhythm patterns with the same stick notation. <p>Pitch</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, e.g. ascending xylophone notes to suggest Jack climbing the		<p>for known rhythms and note durations.</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 (e.g. C–C/ do–do).• 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.
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	<p>beanstalk, quiet sounds created on a rainstick/shakers to depict a shower, regular strong beats played on a drum to replicate menacing footsteps.</p> <ul style="list-style-type: none">• Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum.• Play a range of singing games based on the cuckoo interval (so-mi, e.g. Little Sally Saucer) matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track.• Sing short phrases independently within a singing game or short song.• Respond independently to pitch changes heard in short melodic phrases, indicating with actions		
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	<p>(e.g. stand up/sit down, hands high/hands low).</p> <ul style="list-style-type: none">• Recognise dot notation and match it to 3-note tunes played on tuned percussion		
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