

# KS 2 Music - skill progression

## Year 3

### Singing

- Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so or more, tunefully and with expression. Perform forte and piano, loud and soft.
- Perform actions confidently and in time to a range of action songs.
- Clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.
- Perform in school assemblies.

### Listening

Suggested pieces, though not exclusively the following:

#### Western Classical Tradition and Film

Title	Composer	Period
Hallelujah from <i>Messiah</i>	Handel	Baroque
Night on a Bare Mountain <sup>3</sup>	Mussorgsky	Romantic
Jai Ho from <i>Slumdog Millionaire</i>	A. R. Rahman	21st Century
Rondo alla Turca	Mozart	Classical
Mars from <i>The Planets</i>	Holst	20th Century
Bolero	Ravel	20th Century
Night Ferry	Anna Clyne	21st Century

#### Popular Music

Style	Title	Artist(s)
Funk	I Got You (I Feel Good)	James Brown
Disco	Le Freak	Chic
Rock n Roll	Hound Dog	Elvis Presley
Art Pop	Wild Man	Kate Bush
Blues	Runaway Blues	Ma Rainey
Pop	With A Little Help from My Friends	The Beatles

#### Musical Traditions

Country	Tradition	Title	Artist/Composer
India	Indian Classical	Sahela Re	Kishori Amonkar
Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown
Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan

## Composing

Improvise:

- 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.

Compose

- Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi).
- Compose song accompaniments on untuned percussion using known rhythms and note values

## Performing

- Develop performing skills using tuned percussion and a melodic instrument (Recorder/Ukulele).
- Play and perform melodies following staff notation using a small range as a whole class or in small groups.

## Reading Notation

- Introduce the staff, lines and spaces, and clef. Use dot notation to show higher or 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.

## Year 4

### Singing

- Continue to sing a broad range of unison songs with the range of an octave or more pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo).
- Sing rounds and partner songs in different time signatures (2, 3 and 4 time and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony
- Perform in school assemblies.

### Listening

Suggested pieces, though not exclusively the following:

#### Western Classical Tradition and Film

Title	Composer	Period
<b>Symphony No. 5</b>	<b>Beethoven</b>	<b>Classical</b>
<b>O Euchari</b>	<b>Hildegard</b>	<b>Early</b>
<b>For the Beauty of the Earth</b>	<b>Rutter</b>	<b>20th Century</b>
Jai Ho from <i>Slumdog Millionaire</i>	A. R. Rahman	21st Century
Hallelujah from <i>Messiah</i>	Handel	Baroque
Rondo alla Turca	Mozart	Classical
Night on a Bare Mountain	Mussorgsky	Romantic
Mars from <i>The Planets</i>	Holst	20th Century
Bolero	Ravel	20th Century
Night Ferry	Anna Clyne	21st Century

#### Popular Music

Style	Title	Artist(s)
<b>Jazz</b>	<b>Take the 'A' Train<sup>4</sup></b>	<b>Billy Strayhorn/Duke Ellington Orchestra</b>
<b>90s Indie</b>	<b>Wonderwall</b>	<b>Oasis</b>
Rock n Roll	Hound Dog	Elvis Presley
Pop	With a Little Help with My Friends	The Beatles
Funk	I Got You (I Feel Good)	James Brown
Disco	Le Freak	Chic
Art Pop	Wild Man	Kate Bush
Blues	Runaway Blues	Ma Rainey

## Musical Traditions

Country*	Tradition	Title	Artist/Composer
Punjab/UK	Bhangra	Bhabiye Akh Larr Gayee	Bhujhangy Group
Trinidad	Calypso	Tropical Bird	Trinidad Steel Band
Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown
Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan
India	Indian Classical	Sahela Re	Kishori Amonkar

## Composing

### Improvise

- Improvise on a limited range of pitches using instruments, make use of musical features including smooth (legato) and detached (staccato).
- Begin to make compositional decisions about the overall structure of improvisations.

### Compose

- Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches. Sing and play these phrases as self-standing compositions.
- Arrange individual notation cards or notate rhythms 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
- Introduce major and minor chords.
- Capture and record creative ideas using any of:
  - o graphic symbols
  - o rhythm notation and time signatures
  - o staff notation
  - o technology

## Performing

### Instrumental Performance

- Develop skills further using a range of instruments
- Play and perform melodies following staff notation using a limited range 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.

## Reading Notation

- 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

## Year 5

### Singing

- 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.
- Sing three-part rounds, partner songs, and songs with a verse and a chorus.
- Perform in school assemblies and in school performance opportunities.

### Listening

Suggested pieces, though not exclusively the following:

#### Western Classical Tradition and Film

Title	Composer	Period
English Folk Song Suite <sup>5</sup>	Vaughan Williams	20th Century
Symphonic Variations on an African Air	Coleridge-Taylor	20th Century
This Little Babe from <i>Ceremony of Carols</i>	Britten	20th Century
Jai Ho from <i>Slumdog Millionaire</i>	A.R. Rahman	21st Century
O Eucharisti	Hildegard	Early
Hallelujah from <i>Messiah</i>	Handel	Baroque
Rondo alla Turca	Mozart	Classical
Symphony No. 5	Beethoven	Classical
Night on a Bare Mountain	Mussorgsky	Romantic
Mars from <i>The Planets</i>	Holst	20th Century
Bolero	Ravel	20th Century
For the Beauty of the Earth	Rutter	20th Century
Night Ferry	Anna Clyne	21st Century

## Popular Music

Style	Title	Artist(s)
90s Singer/Songwriter	Play Dead	Björk
80s Synth/Pop	Smalltown Boy	Bronski Beat
Jazz	Take the 'A' Train	Billy Strayhorn/Duke Ellington Orchestra
Rock n Roll	Hound Dog	Elvis Presley
Pop	With A Little Help from My Friends	The Beatles
Funk	I Got You (I Feel Good)	James Brown
Disco	Le Freak	Chic
Art Pop	Wild Man	Kate Bush
90s Indie	Wonderwall	Oasis
Blues	Runaway Blues	Ma Rainey

## Musical Traditions

Country*	Tradition	Title	Artist/Composer
Nigeria	Drumming	Jin-Go-La-Ba (Drums of Passion)	Babatunde Olatunji
South Africa	Choral	Inkanyezi Nezazi	Ladysmith Black Mambazo
Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown
Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan
India	Indian Classical	Sahela Re	Kishori Amonkar
Punjab/UK	Bhangra	Bhabiye Akh Larr Gayee	Bhujhangy Group
Trinidad	Calypso	Tropical Bird	Trinidad Steel Band

## Composing

### Improvise

- 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).

## Compose

- Compose melodies made from pairs of phrases in either major or minor key suitable for the instrument being used. 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:
  - o graphic symbols
  - o rhythm notation and time signatures
  - o staff notation
  - o technology

## Performing

### Instrumental Performance

- 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.
- Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed classroom ensembles.
- Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies.

## Reading Notation

- 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 scores, using conventional symbols for known rhythms and note durations

## Year 6

### Singing

- Sing a broad range of songs, including those that involve syncopated rhythm, 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 in school assemblies, school performance opportunities and to a wider audience.

### Listening

#### Western Classical Tradition and Film

Title	Composer	Period
1812 Overture	Tchaikovsky	Romantic
Connect It <sup>6</sup>	Anna Meredith	21st Century
O Eucharist	Hildegard	Early
Hallelujah from <i>Messiah</i>	Handel	Baroque
Rondo alla Turca	Mozart	Classical
Symphony No. 5	Beethoven	Classical
Night on a Bare Mountain	Mussorgsky	Romantic
Mars from <i>The Planets</i>	Holst	20th Century
Bolero	Ravel	20th Century
English Folk Song Suite <sup>6</sup>	Vaughan Williams	20th Century
Symphonic Variations on an African Air	Coleridge-Taylor	20th Century
For the Beauty of the Earth	Rutter	20th Century
This Little Babe from <i>A Ceremony of Carols</i>	Britten	20th Century
Night Ferry	Anna Clyne	21st Century
Jai Ho from <i>Slumdog Millionaire</i>	A. R. Rahman	21st Century

## Popular Music

Style	Title	Artist(s)
90s RnB	Say My Name	Destiny's Child
Blues	Runaway Blues	Ma Rainey
Jazz	Take the 'A' Train	Billy Strayhorn/Duke Ellington Orchestra
Rock n Roll	Hound Dog	Elvis Presley
Pop	With A Little Help from My Friends	The Beatles
Funk	I Got You (I Feel Good)	James Brown
Disco	Le Freak	Chic
80s Synth/Pop	Smalltown Boy	Bronski Beat
90s Singer/Songwriter	Play Dead	Björk
Art Pop	Wild Man	Kate Bush
90s Indie	Wonderwall	Oasis

## Musical Traditions

Country*	Tradition	Title	Artist/Composer
Middle East	Folk	Sprinting Gazelle	Reem Kelani
England	Folk	Sea Shanties	Various
Poland	Folk	Mazurkas Op. 24	Chopin
Argentina	Tango	Libertango	Piazzolla
Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown
Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan
India	Indian Classical	Sahela Re	Kishori Amonkar
Punjab/UK	Bhangra	Bhabiye Akh Larr Gayee	Bhujhangy Group
Trinidad	Calypso	Tropical Bird	Trinidad Steel Band
Nigeria	Drumming	Jin-Go-La-Ba (Drums of Passion)	Babatunde Olatunji
South Africa	Choral	Inkanyezi Nezazi	Ladysmith Black Mambazo

## Composing

### Improvise

- Extend improvisation skills through working in small groups to:
  - 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

## Compose

- Plan and compose an 8- or 16-beat melodic phrase using scales (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 major or minor keys.
- Add rhythmic or chordal accompaniment.
- Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.

## Performing

### Instrumental Performance

- Play a melody following staff notation written on one staff and using notes within an octave range (do–do); make decisions about dynamic range.
- 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 with pupils taking on melody or accompaniment roles

## Reading Notation

- 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 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.