

Entrust Music Service Staffordshire – Skills Progression Map KS1/KS2

National Curriculum Content	KEY STAGE 1 Pupils should be taught to: <ul style="list-style-type: none"> • Use their voices expressively and creatively by singing songs and speaking chants and rhymes. • Play tuned and untuned instruments musically. • Listen with concentration and understanding to a range of high-quality live and recorded music. • Experiment with, create, select and combine sounds using the inter-related dimensions of music. • Use technology to support learning where appropriate. 		KEY STAGE 2 Pupils should be taught to: <ul style="list-style-type: none"> • Sing and play musically with increasing confidence and control. • Develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory. • Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. • Improvise and compose music for a range of purposes using the inter-related dimensions of music 		<ul style="list-style-type: none"> • Listen with attention to detail and recall sounds with increasing aural memory. • Use and understand staff and other musical notations. • Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians. • Develop an understanding of the history of music. • Use technology to support learning where appropriate. 	
Performing	Year 1:	Year 2:	Year 3:	Year 4:	Year 5:	Year 6:
Composing and Improvising	<ul style="list-style-type: none"> • Say words/rhymes and clap/play to create simple rhythmic patterns. • Improvise a rhythm/sound over a given number of beats. • Add sound effects to a story. • Make a piece of music to illustrate a character or mood. • Respond to music through movement. • Understand simple graphic notation – one sign for a sound or group of sounds. 	<ul style="list-style-type: none"> • Use simple pitch and rhythm patterns to develop a structure for a short piece. • Improvise a rhythm/sound over a given number of beats. • Begin to recognise how music will fit a topic/theme. • Experiment with different timbres to create effects. • Recognise and begin to use contrasts in dynamics, tempo or pitch in a simple composition. • Respond to music through movement. • Notate a composition using simple graphic notation. • Understand that music can be notated in different ways. 	<ul style="list-style-type: none"> • Make four-bar rhythms in groups, pairs or individually. • Improvise with increasing confidence. (e.g. using 2 – 3 notes). • Contribute to a group composition which has a definite start, performance and finish and playing own part. • Choose instruments and playing techniques to accurately depict story, mood or character showing an awareness of timbre. • Adds pitch names to rhythmic notation to make melodies. • Understand how changes in pitch can be shown on a graphic score. • Understand graphic scores and how more than one sound can play at a time to create texture. • Start to understand simple rhythmic notation including crotchet, quaver, minim, semibreve. 	<ul style="list-style-type: none"> • Construct a piece with a simple structure (e.g. Binary or Ternary). • Improvise with increasing confidence (e.g. using 2 – 3 notes). • Can add own words to an existing tune to make a new song. • Makes soundscapes/descriptive/atmospheric pieces with narrative/through-composed structures. • Add pitch names to rhythmic notation to make more complex melodies • Begin to show an awareness of how changes in pitch can be shown on a staff. • Work independently within a group composition showing thought in selection of instruments and playing techniques and understanding the effect of timbre and texture, including adding a drone. 	<ul style="list-style-type: none"> • Construct a piece with a simple structure (e.g. Binary or Ternary, Verse-Chorus, Intro/Outro). • Improvise with increasing confidence (e.g. using a scale pattern). • Use scale patterns to construct melodies, understanding pitch direction, movement by step and leap and knowing names of notes. • Compositions show sensitivity to mood/time/location through use of inter-related dimensions of music, experimenting with the use of harmony to create texture. • Works independently within a group composition showing thought in selection of instruments and playing techniques, Is beginning to compose using conventional notation for rhythms and/or pitch. 	<ul style="list-style-type: none"> • Construct a piece with a more complex structure (e.g. Rondo, Twelve-bar Blues). • Improvise with increasing confidence. (e.g. using a scale pattern). • Can use different scale patterns to construct melodies (e.g. major, minor, pentatonic). • Compositions show sensitivity to mood/time/location through use of inter-related dimensions of music, including experimenting with harmonies and chords to create texture. • Works independently within a group composition showing thought in selection of instruments and playing techniques, • Notate compositions using a variety of methods, incorporating the inter-related dimensions of music.
Aural Awareness	<ul style="list-style-type: none"> • Listen to and experiment with vocal and instrumental sounds. • Copy back simple rhythmic patterns and melodies. • Recognise duration as being long or short. • Recognise pitch as high or low. • Recognise different articulations e.g. smooth and detached. • Feel if the tempo is fast or slow by responding to the pulse. • Recognise differences in dynamics as loud or soft. 	<ul style="list-style-type: none"> • Begin to recognise the sounds of different instruments (timbre) with an understanding of how sounds are produced. • Sing and recognise simple melodic shapes and patterns. • Take a lead in activities that involve imitation or call and response. • Continue to develop an awareness of pulse, duration, pitch, tempo, dynamics and articulations in all activities. 	<ul style="list-style-type: none"> • Recognise and describe how sounds are made on different instruments. • Sing and recognise short melodic shapes and rhythmic patterns from memory. • Continue to develop an awareness of pulse, duration, pitch, tempo, dynamics and articulations in all activities. • Recognise different metres (e.g. 3 time and 4 time). 	<ul style="list-style-type: none"> • Recognise and describe how sounds are made and changed on different instruments and how this groups them into different instrumental families. • Memorise rhythmic and melodic phrases and match to conventional/graphic pitch notation. • Continue to develop an awareness of the inter-related dimensions of music, pulse and articulations. • Recognise simple structures in the music that is being performed or listened to (e.g. phrases, Binary, Ternary, Verse-Chorus). • Recognise different metres (e.g. 2, 3 or 4 time). 	<ul style="list-style-type: none"> • Recognise and identify instrumental families aurally. • Memorise more complex rhythmic and melodic patterns and match conventional notation/graphic pitch notation. • Continue to develop an awareness of the inter-related dimensions of music, pulse and articulations. • Recognise simple structures in the music that is being performed or listened to (e.g. Binary, Ternary, Verse-Chorus, Rondo, Variation, 12-Bar Blues) • Compare and discuss differences in performances of the same piece of music. • Recognise a variety of metres. 	<ul style="list-style-type: none"> • Recognise and identify instrumental families aurally, including instruments from different genres, cultures and traditions, comparing and contrasting them with their own musical practices and experiences. • Memorise more complex rhythmic and melodic patterns and match to conventional notation. • Continue to develop an awareness of the inter-related dimensions of music, pulse and articulations. • Recognise structures in the music that is being performed or listened to (Rondo, Variation, Twelve Bar Blues, Ternary, Verse-Chorus, Intro/Outro, through-composed). • Compare and discuss differences in performances of the same piece of music. • Recognise a variety of metres.

Reflecting and Evaluating	<ul style="list-style-type: none"> •Comment on own performances and compositions. •Describe music and sounds in simple terms. •Talk about how the music makes them feel and why. 	<ul style="list-style-type: none"> •Talk about own and peers’ work and make simple suggestions for improvement. •Begin to recognise how other composers use changes in dynamics, pitch and tempo for effect. 	<ul style="list-style-type: none"> •Make constructive comments on own and others’ music to develop compositions and performances. •Make simple connections and comparisons with music being listened to and own compositions and performances. •Begin to recognise how composers use the inter-related dimensions of music to create effects and mood. 	<ul style="list-style-type: none"> •Make constructive comments on own and others’ music to develop compositions and performances discussing some of the inter-related dimensions of music. •Make simple connections and comparisons with music being listened to and own compositions and performances. •Identify how composers use the inter-related dimensions of music to create effects and mood. •Ask questions about music in other cultures and traditions. 	<ul style="list-style-type: none"> •Make constructive and comments on own and others’ music to develop compositions and performances using the full range of inter-related dimensions of music. •Make simple connections and comparisons with music being listened to and own compositions and performances. •Discuss music in subjective and objective terms using musical vocabulary. •Recognise how music reflects its purpose, place and time including other culture and traditions. 	<ul style="list-style-type: none"> •Make constructive and refined comments on own and others’ music to develop compositions and performances using the full range of inter-related dimensions of music. •Make connections and comparisons with music being listened to and own compositions and performances, identifying the use of musical devices (e.g. Canon, Ostinato, Repetition, Sequence). •Recognise how music reflects its purpose, place and time, including other cultures and traditions, and relating it to their own cultures, traditions and experiences.
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Elements and Notation Vocabulary	<p><u>Year 1</u></p> <p><u>Elements (new learning)</u></p> <p>pitch</p> <p>pulse</p> <p>rhythm</p> <p>tempo</p> <p>duration</p> <p>dynamics</p>	<p><u>Year 2</u></p> <p><u>Elements (new learning)</u></p> <p>timbre</p> <p>Revisit elements from prior knowledge</p> <p>pitch</p> <p>pulse</p> <p>rhythm</p> <p>tempo</p> <p>duration</p> <p>dynamics</p>	<p><u>Year 3</u></p> <p><u>Elements (new learning)</u></p> <p>forte</p> <p>piano</p> <p>allegro</p> <p>adagio</p> <p>Revisit elements from prior knowledge</p> <p><u>Notation</u></p> <p>crochet</p> <p>quaver</p> <p>minim</p> <p>semibreve</p>	<p><u>Year 4</u></p> <p><u>Elements (new learning)</u></p> <p>legato</p> <p>staccato</p> <p>texture</p> <p>Revisit elements from prior knowledge</p> <p><u>Notation</u></p> <p>crochet</p> <p>quaver</p> <p>minim</p> <p>semibreve</p> <p>rest</p>	<p><u>Year 5</u></p> <p><u>Elements (new learning)</u></p> <p>fortissimo</p> <p>mezzo forte</p> <p>mezzo piano</p> <p>Revisit elements from prior knowledge</p> <p><u>Notation</u></p> <p>crochet</p> <p>quaver</p> <p>minim</p> <p>semibreve</p> <p>rest</p> <p>semiquaver</p>	<p><u>Year 6</u></p> <p><u>Elements (new learning)</u></p> <p>crescendo</p> <p>decrescendo</p> <p>Revisit elements from prior knowledge</p> <p><u>Notation</u></p> <p>crochet</p> <p>quaver</p> <p>minim</p> <p>semibreve</p> <p>rest</p> <p>semiquaver</p>
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