




BRW Music Curriculum

Progression of Skills

Key Stage 2

MUSICAL ASPECT	Year 3	Year 4	Year 5	Year 6
SINGING	<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 and piano, loud and soft (See Year 3 Songs To Sing) Perform as a choir in assemblies Sing songs to create different vocal effects Understand how mouth shapes can affect voice sounds Perform a range of songs in class assemblies, Nativity play, liturgies, Masses and concerts 	<ul style="list-style-type: none"> Continue to sing a broad range of unison songs with the range of an octave (do–so) pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo. See Year 4 Songs To Sing Section) 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 (e.g. Hear the Wind). Perform a range of songs in class assemblies, Advent Presentation, liturgies, Masses and concerts 	<ul style="list-style-type: none"> 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 a range of songs in class assemblies, Advent Presentation, liturgies, Masses and concerts Perform a range of songs in class assemblies, Advent Presentation, liturgies, Masses, Hub concerts and Musicals 	<ul style="list-style-type: none"> Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance Continue to sing three- and four-part rounds 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 in class assemblies, Advent Presentation, liturgies, Masses, Hub concerts and Musicals
LISTENING Memory and Movement	<ul style="list-style-type: none"> Create sequences of movements in response to sounds Identify phrases that could be used as an introduction, interlude and ending Experience live music making in and out of school, including performances by other classes, schools, concerts etc <p>See attached Grid</p>		<ul style="list-style-type: none"> Identify different moods and textures Identify how a mood is created by music and lyrics Listen to longer pieces of music and identify features Experience live music making in and out of school, including performances by other classes, schools, concerts etc <p>See attached Grid</p>	
COMPOSITION <i>Consists of Improvising and Composing at KS2</i>	<p>Improvise</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 (e.g. using echo or question and answer phrases) to create music that has a beginning, middle and end. Pupils to compose in response to different stimuli, e.g. stories, verse, images (paintings and photographs) and musical sources. <p>Compose</p> <ul style="list-style-type: none"> 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. 	<p>Improvise</p> <ul style="list-style-type: none"> Improvise on a limited range of pitches on the class instrument, making use of musical features including smooth (legato) and detached (staccato). Begin to make compositional decisions. Continue this process in the composition objectives below: <p>Compose</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. Know and 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, special event Introduce and play major and minor chords using boomwhackers Include instruments played in whole class/group/individual teaching to expand the scope and range of the sound palette available for composition work. Use creative ideas to record such as staff notation etc. E.g 	<p>Improvise</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, 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). Continue the process in the composition objectives below: <p>Compose</p> <ul style="list-style-type: none"> Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen Compose a short ternary piece Use chords to compose music to evoke a specific atmosphere, mood or environment or create music to accompany a silent film or to set a scene in a play or book Use creative ideas to record such as graphic symbols, rhythm notation and time signatures, staff notation, technology etc Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved WITHIN COMPUTING 	<p>Improvise</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>Compose</p> <ul style="list-style-type: none"> Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) Notate the melody Compose melodies made from pairs of phrases in a key suitable for the instrument chosen
Instruments	BOOM WHACKERS, RECORDERS, UKULELE	TRUMPET, UKULELE, VIOLIN	VIOLIN, TRUMPET, UKULELE	VIOLIN, TRUMPET, UKULELE

Reading and Writing Notation	<ul style="list-style-type: none"> Introduce the stave, lines, space (range of a 3rd) and clef. Use dot notation to show higher or lower pitch Introduce and understand the difference between crochets and paired quavers Apply word chants to rhythms, linking each syllable to one musical notes Introduce the terminology: minims, fast (allegro), slow (adagio), loud (forte), quiet (piano), getting louder/quieter (crescendo/decrescendo) 	<ul style="list-style-type: none"> Know, introduce and understand the differences between minims, crochets, 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. Know and use the terminology: fast (allegro), slow (adagio) getting faster/slower accelerando/rallentando), stave, lines, spaces (range of a 5th), loud (forte), quiet (piano), getting louder/softer (crescendo/decrescendo) 	<ul style="list-style-type: none"> Know and understand further the differences between semi-breves, minims, crochets, crochet rests, paired quavers and semi-quavers Know and 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 for known rhythms and note durations. Use the terminology of: fast (allegro), slow (adagio) getting faster/slower accelerando/rallentando), stave, lines, spaces (range of an octave), loud (forte), quiet (piano), getting louder/softer (crescendo/decrescendo) 	<ul style="list-style-type: none"> Know and further understand the differences between semibreves, minims, crochets, 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 Read and play from notation a four-bar phrase, confidently identifying note names and durations. Use the terminology of: fast (allegro), slow (adagio) getting faster/slower accelerando/rallentando), stave, lines, spaces (range of an octave), loud (forte), quiet (piano), getting louder/softer (crescendo/decrescendo)
Performance skills	<ul style="list-style-type: none"> Perform in different ways, exploring the way the performers are a musical resource. Perform with awareness of different parts 	<ul style="list-style-type: none"> Year 4: Play and perform following staff notation as whole class or in groups Year 4: Perform in two or more parts (e.g melody and accompaniment or a duet) from simple notation 	<ul style="list-style-type: none"> Present performances effectively with awareness of audience, venue and occasion Year 5: Play melodies on tuned percussion or melodic instruments following staff notation Year 5: Understand how triads are formed and then play them. Perform pieces and arrangements within a class orchestra 	<ul style="list-style-type: none"> Present performances effectively with awareness of audience, venue and occasion Year 6: Play melodies following staff notation, making decisions about dynamic range (loud, moderately loud etc) Year 6: Engage with others through ensemble playing
Evaluating and appraising	<ul style="list-style-type: none"> Recognise how music can reflect different intentions. 		<ul style="list-style-type: none"> Improve their work through analysis, evaluation and comparison. 	
The History of Music	<ul style="list-style-type: none"> Perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions Learn about the lives and works of the great composers and musicians <p>See Attached Grid</p>		<ul style="list-style-type: none"> Perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions Learn about the lives and works of the great composers and musicians <p>See Attached Grid</p>	
Appreciating and Understanding	<ul style="list-style-type: none"> Listen to live and recorded music from a wide range of influences, responding appropriately to the context Discuss how the elements of music are used in pieces from different periods, styles and culture Share growing opinions about music (likes/dislikes/story/emotion) and start to justify these <p>See Attached Grid</p>		<ul style="list-style-type: none"> Listen with increased concentration to live and recorded music from different traditions, genres, styles and times, responding appropriately to the context Share opinions about music (likes/dislikes/story/emotion) and be willing to justify these <p>See attached Grid</p>	

KS2 Progression of Musical Features

The table below sets out indicative musical features (elements) that give language to concepts that pupils have understanding of in sound. Pupils will have experienced them unconsciously in many contexts before, building on their work at Key Stage 1, and their holistic musical experiences across Key Stage 2 will naturally be far wider than this.

	Year 3	Year 4	Years 5 & 6
Rhythm, Metre and Tempo	Downbeats, fast (allegro), slow (adagio), pulse, beat	Getting faster (<i>accelerando</i>), Getting slower (<i>rallentando</i>), Bar, metre	Simple time, compound time, syncopation
Pitch and Melody	High, low, rising, falling; pitch range do–so	Pentatonic scale, major and minor tonality, pitch range do–do	Full diatonic scale in different keys
Structure and Form	Call and response; question phrase, answer phrase, echo, ostinato	Rounds and partner songs, repetition, contrast	Ternary form, verse and chorus form, music with multiple sections
Harmony	Drone	Static, moving	Triads, chord progressions
Texture	Unison, layered, solo	Duet, melody and accompaniment	Music in 3 parts, music in 4 parts

Dynamics and Articulation	Loud (<i>forte</i>), quiet (<i>piano</i>)	Getting louder (<i>crescendo</i>), getting softer (<i>decrescendo</i>); <i>legato</i> (smooth), <i>staccato</i> (detached)	Wider range of dynamics including <i>fortissimo</i> (very loud), <i>pianissimo</i> (very quiet), <i>mezzo forte</i> (moderately loud) and <i>mezzo piano</i> (moderately quiet)
Instruments and Playing Techniques	Instruments used in Foundation Listening	Instruments used in Foundation Listening including playing techniques	Instruments used in Foundation Listening including playing techniques and effects, for example pizzicato (e.g. mysterious) and tremolo (e.g. dark and expectant)

Constitution Parts of Musical Notation Progression			
	Year 3	Year 4	Years 5 & 6
Crotchets	✓	✓	✓
Paired quavers	✓	✓	✓
Minims	✓	✓	✓
Semibreves			✓
Semiquavers			✓
Rests		✓	✓
Time signatures 2/4, 3/4 and 4/4			✓
Fast (<i>allegro</i>), slow (<i>adagio</i>)	✓	✓	✓
Getting faster (<i>accelerando</i>), getting slower (<i>rallentando</i>)		✓	✓
Stave, lines and spaces, clef*, reading dot notation	✓ do-me Range of a 3rd	✓ do-so Range of a 5th	✓ do-do' Range of an octave
Loud (<i>forte</i>)	✓	✓	✓
Quiet (<i>piano</i>)	✓	✓	✓
Getting louder (<i>crescendo</i>), Getting softer (<i>decrescendo</i>)		✓	✓

