



Thursfield Primary School – Skills Progression Map FS/KS1/KS2



National Curriculum Content	FS		KEY STAGE 1 Pupils should be taught to:			KEY STAGE 2 Pupils should be taught to:	
	<ul style="list-style-type: none"> • Sing a range of well-known nursery rhymes and songs; • Perform songs, rhymes, poems and stories with others, and – when appropriate try to move in time with music 		<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 			<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 	
	FS	Y1	Y2	Y3	Y4	Y5	Y6
Performing	<ul style="list-style-type: none"> •Explore making different sounds with the voice and instruments. • Show an understanding of pulse. • Sing and chant songs and rhymes in unison. •Begin to sing in tune using melodies that move mainly by step and include small intervals. • Start and stop at the appropriate time. 	<ul style="list-style-type: none"> •Explore making different sounds with the voice and instruments. • Show an understanding of pulse. • Sing and chant songs and rhymes in unison. •Begin to sing in tune using melodies that move mainly by step and include small intervals. • Start and stop at the appropriate time. • Follow a leader when performing as a group. •Recognise visual signs for start, stop, mime actions, sing in your head. •Putting actions to songs. •Playing a pitched note/drone to accompany a song. 	<ul style="list-style-type: none"> •Perform a simple melody using voice and/or instruments. •Perform with a strong sense of pulse. • Start to understand the difference between pulse and rhythm. •Perform, demonstrating use of dynamics, pitch and tempo. •Play simple rhythms. • Sing in tune within a limited pitch range up to an octave. •Develop an awareness of diction when singing. • Sing/chant in unison and with a simple second part. •As part of a group, maintain an ostinato/drone with the voice or on instruments. •Perform and interpret a piece using simple notation. • Follow a conductor and recognise visual signs for start, stop, mime actions, sing in your head 	<ul style="list-style-type: none"> •Play a simple melody with technical control of the instrument/voice to create a pleasing sound. •Perform, demonstrating changes in dynamics, pitch, tempo and articulation. •Demonstrate the difference between pulse and rhythm. •Clap or tap a pulse whilst speaking/playing/improvising a rhythm/song. •Understand and respond to visual cues for starting and stopping. •Direct others to start and stop using gestures and can follow a conductor. •Maintain a second part in a vocal or instrumental piece (e.g. partner songs and rounds). • Sing rhythmically and expressively using a limited range of notes of approximately an octave with increased control. 	<ul style="list-style-type: none"> •Demonstrate awareness of the need for good posture and diction whilst singing in order to maintain a pleasing sound. • Sing and play with an awareness of how the interrelated dimensions of music affect the performance and its impact on the audience. •Perform using a range of rhythmic/melodic notation and/or from graphic notation including crotchet, quaver, minim, semibreve, semiquaver. •Understand and respond to visual cues for starting and stopping, sustaining sounds, ending words with clear consonant sounds and/or fading away. •Direct others to start and stop using gestures and can follow a conductor. •Maintain a third part in a vocal or instrumental piece showing an understanding of texture (e.g. partner songs, rounds and simple part harmony). •Continue to sing rhythmically and expressively using a range of approximately an octave with increased control. 	<ul style="list-style-type: none"> •Demonstrate awareness of the need for good posture, breathing and diction whilst singing in order to maintain a pleasing sound. •Sing and play with an understanding of how the interrelated dimensions of music affect the performance and its impact on the audience. •Perform using a range of rhythmic and melodic notation combining the inter-related dimensions of music. •Understand and respond to visual cues for starting and stopping, and/or fading away, tempi, dynamics and articulation. •Maintain a third part in a vocal or instrumental piece showing an understanding of texture. •Direct others to start and stop using gestures or counting in, setting tempi and dynamics. •Perform a solo part within a group. 	<ul style="list-style-type: none"> •When singing, show greater mastery and control of tone, diction, posture and breathing consistently. •Use the interrelated dimensions of music when singing and playing in a variety of styles. •Maintain a third part in a vocal or instrumental piece with an understanding of harmony and texture. •Perform using a range of rhythmic and melodic notation to play a variety of ostinati and simple pieces or songs, including expression and articulations. •Understand and respond to visual cues for starting and stopping, sustaining sounds, ending words with clear consonant sounds and/or fading away, tempi, dynamics and articulation with greater accuracy. •Direct others to start and stop using gestures or counting in, setting tempi and dynamics, articulation and show how to change these within a piece.
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. •Respond to music through movement. 	<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. •Compose a piece with a beginning, middle and end. 	<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 ideas to a group composition, playing own part. •Choose instruments and playing techniques to accurately depict story, mood or character showing an awareness of timbre. •Add pitch names to rhythmic notation to make melodies. •Understand how changes in pitch can be shown on either graphic score and staff notation. •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). •Add own words to an existing tune to make a new song. •Make 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. •Use ICT to compose. 	<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. •Compose showing 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. •Use ICT for recording/refining compositions. 	<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). •Compose showing 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. •To create a piece using ICT (i.e. garage band).
Aural Awareness and Theoretical Knowledge	<ul style="list-style-type: none"> •Listen to and experiment with vocal and instrumental sounds. •Copy back simple rhythmic patterns and melodies. •Recognise differences in dynamics as loud or soft. 	<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. 	<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. 	<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 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). 	<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 interrelated dimensions of music, pulse and articulations. 	<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.

		<ul style="list-style-type: none"> •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"> •Continue to develop an awareness of pulse, duration, pitch, tempo, dynamics and articulations in all activities. •Recognise groups of instruments. 		<ul style="list-style-type: none"> •Recognise different metres (e.g. 2, 3 or 4 time). 	<ul style="list-style-type: none"> •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"> •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 how the music makes them feel and why. 	<p>Comment on own performances and compositions.</p> <ul style="list-style-type: none"> •Describe how the music makes them feel and why. •Describe music and sounds in simple terms using basic musical vocabulary including pulse/beat, rhythm and pitch. 	<p>Talk about own and peers' work and make simple suggestions for improvement.</p> <ul style="list-style-type: none"> •Discuss how the music makes them feel and why. •Describe music and sounds in simple terms using basic musical vocabulary including pulse/beat, rhythm/duration and pitch. 	<p>Make constructive comments on own and others' music to develop compositions and performances.</p> <ul style="list-style-type: none"> •Use active listening to make simple connections and comparisons between own compositions and performances, and those of other musicians. •Begin to recognise how composers use the inter-related dimensions of music to create effects and mood 	<p>Make constructive comments on own and others' music to develop compositions and performances discussing some of the inter-related dimensions of music.</p> <ul style="list-style-type: none"> •Use active listening to make simple connections and comparisons between own compositions and performances, and those of other musicians. • Identify how composers use the inter-related dimensions of music to create effects and mood. •Ask questions about music in other cultures and traditions. 	<p>Make constructive comments on own and others' music to develop compositions and performances making use of inter-related dimensions of music.</p> <ul style="list-style-type: none"> •Use active listening to make simple connections and comparisons between 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, traditions and a variety of genres. •Discuss music in subjective and objective terms using musical vocabulary. 	<p>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.</p> <ul style="list-style-type: none"> •Use active listening to make simple connections and comparisons between 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 own cultures, traditions and experiences •Confidently use a wide range of musical vocabulary.