



Fairview Community Primary School Key Skills & Knowledge Progression Map: Music

At Fairview, our school values underpin everything we do and are core to the ethos of our school. Our aim is to develop a community of **responsible** learners who not only demonstrate **collaboration** and **perseverance** in their work, but who also show **kindness**, **respect** and **honesty** towards one another.

Music Intent Statement

At Fairview, every child is a musician and owns this knowledge with pride.

A broad and profound curricular and extra-curricular musical provision, entitling every child to access regular, specialist, whole-class music learning all year, as well as free of charge instrumental lessons from visiting specialist teachers, results in a unique musical experience which sets Fairview apart from other schools in Medway, as a centre of musical excellence. Children develop a love of music, becoming independent musicians, sensitively and independently performing, composing, listening and reflecting upon music through wide-ranging and diverse works, developing their knowledge of themselves and the world around them, to become mature, rounded musicians.

	Nursery	Reception	Year1	Year 2	Year 3	Year 4	Year 5	Year 6
Singing	<p>Sing a large repertoire of songs.</p> <p>Remember and sing entire songs.</p> <p>Sing the melodic shape (moving melody, such as up and down, down and up) of familiar songs.</p>	<p>Sing in a group or on their own, increasingly matching the pitch and following the melody</p>	<p>I can:</p> <p>sing simple songs, chants, rhymes and pentatonic songs, with a narrow pitch-range, from memory, collectively and in unison (same pitch as everyone else).</p> <p>respond to the simple visual directions of stop, start, loud, quiet.</p> <p>come in on time when I'm counted in.</p> <p>sing a wide range of call and response songs to control vocal pitch and to match the pitch I hear with accuracy.</p>	<p>I can:</p> <p>sing songs regularly with a pitch range of a fifth or less, i.e., C to G, like Once I caught a Fish Alive, with increasing vocal control and pitching accurately</p> <p>know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to my leader's directions and visual symbols, such as the</p>	<p>I can:</p> <p>sing a widening range of unison songs of varying styles and structures with a pitch range of C to G.</p> <p>sing tunefully and with expression.</p> <p>perform forte and piano, loud and soft.</p> <p>perform actions confidently and in time to a range of action songs (e.g., Head & Shoulders).</p> <p>walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of</p>	<p>I can:</p> <p>sing a broad range of unison songs with the range of an octave, pitching my voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo).</p> <p>sing rounds and partner songs in different time signatures (2, 3 and 4 time)</p> <p>sing repertoire with small and large leaps and a simple second part, to introduce vocal harmony</p>	<p>I can:</p> <p>sing a broad range of songs from an extended repertoire with a sense of ensemble and performance</p> <p>observe phrasing, pitch and style</p> <p>sing three-part rounds, partner songs, and songs with a verse and a chorus.</p> <p>sing a range of songs in school assemblies and other school performance opportunities.</p>	<p>I can:</p> <p>Sing a broad range of unison songs including ones with syncopated rhythms, as part of a choir, with a sense of ensemble and performance, observing rhythm phrasing, accurate pitching and appropriate style</p> <p>Sing three and four part rounds or partner songs, with singers positioned randomly to develop greater listening skills, part balance and vocal independence</p>

				symbols for crescendo, decrescendo and pause.	the music changes. perform as part of a group in school singing assemblies	perform a range of songs in school assemblies		Perform a range of songs as a choir in assemblies , school performances and to wider audiences
Listening	Sing the pitch of a note sung by another person ('pitch match').	Listen attentively, move to and talk about music, expressing their feelings and responses	I can: listen with concentration to familiar and unfamiliar high-quality recorded and live music, including classical, film, popular music, and music from different traditions. respond, as I listen, through movement, facial gesture and speech.	I can: listen with increased concentration to familiar and unfamiliar high-quality recorded and live music, including classical, film, popular music, and music from different traditions. respond, as I listen, through movement and facial gesture and also use my own words to talk about what I hear happening with the pulse / beat, rhythm and pitch of the music.	I can: listen to longer, familiar and unfamiliar, high-quality recorded and live music, including classical, film, popular music, and music from different traditions. respond, as I listen, through movement and facial gesture, my own words and key musical vocabulary to talk about what I hear happening with the pulse / beat, rhythm and pitch of the music.	I can: listen with an understanding of the stories, origins, traditions, history and social context of music listen to longer, familiar and unfamiliar, high-quality recorded and live music, including classical, film, popular music, and music from different traditions. respond, as I listen, through movement and facial gesture, my own words and key musical vocabulary to talk about what I hear happening with the pulse / beat, rhythm and pitch of the music.	I can: listen with an understanding of the stories, origins, traditions, history and social context of music listen to longer, familiar and unfamiliar, high-quality recorded and live music, including classical, film, popular music, and music from different traditions. respond, as I listen, through movement and facial gesture, my own words and key musical vocabulary to talk about what I hear happening with the pulse / beat, rhythm and pitch of the music.	I can: listen with enhanced sensitivity to the stories, origins, traditions, history and social context of music listen to long, familiar and unfamiliar, high-quality, complex recorded and live music, including classical, film, popular music, and music from different traditions. respond, as I listen, through musical performance, movement and facial gesture, my own words and key musical vocabulary to talk about what I hear happening with the pulse / beat, rhythm and pitch, melodic contours and expressive qualities of the music.
Composing	Create their own songs or improvise a song around one they know	Explore and engage in music making and dance, performing solo or in groups	I can: improvise simple vocal chants, using question and answer phrases.	I can: create music in response to a non-musical stimulus e.g., a rocket launch)	I can: improvise using my voice, tuned and untuned percussion, inventing short	I can: improvise on a limited range of pitches on the ukulele and keyboard making	I can: improvise freely over a drone, developing sense of shape and character, using	I can: create music with multiple sections which include repetition and contrast

	<p>Play instruments with increasing control to express their feelings and ideas.</p>		<p>create musical sound effects and short sequences of sounds in response to stimuli, e.g., storm at sea</p> <p>combine with other children to make a story, choosing and playing classroom instruments and other resources e.g., paper rubbed together for the sea.</p> <p>show I understand the difference between creating a rhythm pattern and a pitch pattern</p> <p>invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns.</p> <p>use music technology, in the form of electronic keyboards, to capture, change and combine sounds.</p> <p>recognise how graphic notation can represent created sounds.</p> <p>explore and invent my own symbols.</p>	<p>work with a partner to improvise simple question and answer phrases, which I sing and also play on untuned percussion, creating a musical conversation</p> <p>use graphic symbols, dot notation and stick notation, to notate composed pieces</p> <p>use music technology, in the form of electronic keyboards, to capture, change and combine sounds.</p>	<p>'on-the-spot' responses using a limited note-range, eg C, D and E.</p> <p>I can structure my musical ideas (e.g., use echo or question and answer phrases) to create music that has a beginning, middle and end.</p> <p>I can compose in response to different stimuli, e.g., stories, verse, images (paintings and photographs) and musical sources.</p> <p>I can compose by combining known rhythmic notation with letter names to create rising and falling phrases using just three notes, e.g., C, D and E.</p> <p>I can compose accompaniments to songs on untuned percussion using known rhythms and note values.</p>	<p>use of musical features including smooth (legato) and detached (staccato).</p> <p>make decisions about the overall structure of my improvisations.</p> <p>compose by combining known rhythmic notation with letter names to create short pentatonic phrases (using just 5 pitches) on the ukulele and the keyboard.</p> <p>sing and play these phrases as self-standing compositions.</p> <p>arrange notation cards of known note values, minim, crotchet, crotchet rest and paired quavers, to create sequences of 2-, 3- or 4-beat phrases, arranged into bars.</p> <p>explore musical components by composing music to create a specific mood, for example creating music to</p>	<p>tuned percussion and melodic instruments.</p> <p>improvise over a simple groove, responding to the beat, creating a satisfying melodic shape.</p> <p>experiment with a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano).</p> <p>compose melodies made from pairs of phrases in either C major or A minor or a key suitable for my instrument chosen. 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. For example, La Mer</p>	<p>Use chord changes in improvised sequences</p> <p>extend improvised melodies beyond 8 beats over a fixed groove to create a satisfying melodic shape</p> <p>plan and compose an 8 or 16 beat melodic phrase using the pentatonic scale and incorporate rhythmic variety and interest</p> <p>Play this melody on keyboards, glockenspiels or ukuleles</p> <p>notate this melody</p> <p>Compose melodies made from pairs of phrases in G major or E minor</p> <p>Enhance one of these melodies with rhythmic or chordal accompaniment</p> <p>Compose a ternary piece, record it and discuss how musical contrasts are achieved.</p>
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						<p>accompany a short film clip.</p> <p>compose using a C major and an A minor chord.</p> <p>compose as part of a class or group that includes different instruments to expand the scope and range of the sound palette available for composition work.</p> <p>represent my creative ideas using graphic symbols / rhythmic notation and time signatures / staff notation / technology.</p>	<p>by Debussy and The River Flows In You by Yiruma both evoke images of water. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book. Capture and record creative ideas using any of: graphic symbols or rhythm notation and time signatures staff notation technology.</p>	
<p>For EYFS & KS1: Musicianship</p> <p>For KS2: Performing</p>			<p>pulse / beat, I can:</p> <p>walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.</p> <p>use body percussion, clapping, tapping and walking, and untuned classroom percussion playing repeated rhythm patterns (ostinati) and short, pitched patterns on tuned instruments to keep a steady beat.</p>	<p>pulse / beat, I can:</p> <p>understand that the speed of the beat can change, creating a faster or slower pace (tempo).</p> <p>mark the beat of a listening piece by tapping or clapping and recognising changes in tempo.</p>	<p>I can:</p> <p>develop my ability to play tuned percussion, the recorder, the keyboard and the ukulele.</p> <p>play and perform melodies following staff notation using a small range (e.g., middle C to E / do-mi) as part of my whole class or in a small group.</p>	<p>I can:</p> <p>demonstrate basic skills on a musical instrument over a sustained learning period</p> <p>play and perform melodies following staff notation using a small range (e.g., middle C–G) with my whole class or in a small group.</p> <p>perform in two or more parts (e.g.,</p>	<p>I can:</p> <p>play melodies with my class, in groups and on my own, on tuned percussion, keyboard and ukulele, reading staff notation on one stave within an octave</p> <p>understand how triads are formed and play them on the above instruments</p>	<p>I can:</p> <p>Play a melody from staff notation on one stage with notes within an octave, making decisions about dynamic range including ff, pp, mf and mp.</p> <p>accompany this melody and others with block chords or a bass line, using keyboards, glockenspiels and ukuleles or with an online keyboard</p>

			<p>respond to the pulse in recorded / live music through movement and dance, stepping, jumping, walking on tiptoes</p> <p>rhythm, I can:</p> <p>perform short copycat rhythm patterns accurately, led by my teacher</p> <p>perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat.</p> <p>perform word-pattern chants.</p> <p>create, retain and perform my own rhythm patterns.</p> <p>pitch, I can:</p> <p>listen to different pitched sounds in the local school environment, comparing high and low sounds.</p> <p>sing familiar songs in both low and high voices and talk about the difference in sound</p> <p>explore pitch on tuned percussion to enhance storytelling, e.g., ascending xylophone notes to</p>	<p>walk in time to the beat of a piece of music or song</p> <p>know the difference between left and right to support coordination and shared movement with others.</p> <p>begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats.</p> <p>identify the beat groupings in familiar music that I sing regularly.</p> <p>Identify the beat groupings in music I listen to, e.g., in 2 beats Maple Leaf Rag by Joplin and in 3 beats The Elephant from Carnival of the Animals by Saint-Saëns.</p> <p>rhythm, I can:</p> <p>play copycat rhythms, copying a leader, and invent rhythms for others to</p>	<p>use my listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E / do-re-mi</p> <p>individually (solo) copy stepwise melodic phrases with accuracy at different speeds, allegro and adagio (fast and slow).</p> <p>perform question-and-answer phrases</p> <p>recognise aspects of notation such as the stave, lines and spaces, and treble clef</p> <p>use dot notation to show higher or lower pitch.</p> <p>understand the differences between crotchets and paired quavers.</p> <p>apply word chants to rhythms, understanding how to link each syllable to one musical note.</p>	<p>melody and accompaniment or duet) from simple notation using instruments played in whole class teaching.</p> <p>identify static and moving parts.</p> <p>copy short melodic phrases including those using the pentatonic scale (e.g., C, D, E, G, A)</p> <p>understand the differences between the notation of minims, crotchets, paired quavers and rests.</p> <p>read and perform pitch notation in a limited range (e.g. C to G)</p> <p>follow and perform simple rhythmic notation to a steady beat, maintaining my part accurately within the rhythmic texture and achieving a sense of ensemble</p>	<p>play simple chordal accompaniments to songs</p> <p>Perform a range of repertoire pieces and arrangements combining acoustic instruments or form mixed ensembles such as school band</p> <p>Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies</p> <p>understand the differences between semibreve, minims, crotchets and these notes' rests, plus paired quavers and semiquavers</p> <p>Understand the difference between 2/4, 3/4 and 4/4 time signatures</p> <p>Read and perform pitch notation within an octave</p> <p>Read and play short rhythmic phrases at sight from prepared</p>	<p>Engage with others via ensemble playing such as orchestra, band, taking on melody or accompaniment role.</p> <p>Accompaniment can be chordal or single note bass line.</p> <p>Understand difference between semibreve, minim, crotchet, quaver, semiquaver and equivalent rests</p> <p>further read pitch notation within an octave</p> <p>Read and play confidently from rhythm notation cards and rhythm scores in up to 4 parts that contain known rhythms and note durations</p> <p>read and play from notation a 4 bar phrase, confidently identifying notes names and durations</p>
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			<p>suggest climbing the steps of a slide, descending notes to suggest sliding down.</p> <p>quiet sounds created on a rain stick / shakers to depict a shower, regular strong low-pitched beats on a drum for menacing footsteps.</p> <p>follow pictures and symbols to guide pitch of singing and playing.</p>	<p>copy on untuned percussion.</p> <p>create rhythms using word phrases as a starting point.</p> <p>read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests.</p> <p>create and perform their own chanted rhythm patterns with the same stick notation.</p> <p>pitch, I can:</p> <p>sing the cuckoo interval (so-mi) e.g., G to E below, matching my voice accurately, supported by my leader playing the melody.</p> <p>sing short phrases independently within a singing game or short song.</p> <p>respond independently to pitch changes heard in short</p>			<p>cards, using conventional symbols for known rhythms and note durations</p>	
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				<p>melodic phrases, indicating with hands high / hands low.</p> <p>recognise dot notation and match it to 3-note tunes played on tuned percussion.</p>				
Key Vocab	<p>Song</p> <p>Sing</p> <p>Up down</p> <p>High low</p> <p>Note</p> <p>Instrument</p> <p>Feeling</p>	<p>Pitch</p> <p>Melody</p> <p>Tune</p> <p>Dance</p> <p>Solo</p> <p>Respond</p> <p>Explore</p>	<p>Pentatonic</p> <p>Unison</p> <p>Stop start</p> <p>Loud quiet</p> <p>Speed</p> <p>Quick Slow</p> <p>Beat</p> <p>Rhythm</p> <p>Percussion</p> <p>Instrument</p> <p>Call and response</p> <p>Improvise</p> <p>Sound effect</p> <p>Keyboard</p> <p>Notation</p> <p>Ostinato</p>	<p>Range</p> <p>Pause</p> <p>Rest</p> <p>Dynamics</p> <p>Tempo</p> <p>Crescendo</p> <p>Decrescendo</p> <p>Classical</p> <p>Popular</p> <p>Tradition</p> <p>Question and answer</p> <p>Symbol</p> <p>Crotchet</p> <p>Quaver</p> <p>Compose</p> <p>Perform</p> <p>Melody</p>	<p>Style</p> <p>Structure</p> <p>Expression</p> <p>Piano</p> <p>Forte</p> <p>In time</p> <p>Tradition</p> <p>Tuned and untuned</p> <p>Phrase</p> <p>Recorder</p> <p>Dot notation</p> <p>Allegro</p> <p>Adagio</p> <p>Staff Stave</p> <p>Treble clef</p> <p>Line and space</p> <p>Syllable</p>	<p>Octave</p> <p>Direction</p> <p>Partner song</p> <p>Time signature</p> <p>Leap</p> <p>Interval</p> <p>Part</p> <p>Harmony</p> <p>Line</p> <p>Ukulele</p> <p>Legato</p> <p>Staccato</p> <p>Improvisation</p> <p>Minim</p> <p>Sequence</p> <p>Solo</p> <p>Duet</p> <p>Ensemble</p> <p>Static</p> <p>Moving</p> <p>Steady</p> <p>Texture</p>	<p>Repertoire</p> <p>Phrasing</p> <p>Verse</p> <p>Chorus</p> <p>Three-part</p> <p>Drone</p> <p>Melodic shape</p> <p>Fortissimo</p> <p>Pianissimo</p> <p>Mezzo forte</p> <p>Mezzo piano</p> <p>Key</p> <p>C major</p> <p>A minor</p> <p>Chordal</p> <p>Accompaniment</p> <p>Ternary</p> <p>Atmosphere</p> <p>Graphic</p> <p>Record</p> <p>Silent silence</p> <p>Triad</p>	<p>Syncopated</p> <p>Ensemble</p> <p>Positioning</p> <p>Gesture</p> <p>Expression</p> <p>Expressive</p> <p>Balance</p> <p>Tradition</p> <p>Section</p> <p>Repetition and contrast</p> <p>Chord</p> <p>Chordal</p> <p>4-beat</p> <p>8-beat</p> <p>12-beat</p> <p>16-beat</p> <p>Bar</p> <p>Glockenspiel</p> <p>G major</p> <p>E minor</p> <p>Moderato</p> <p>Chord chordal</p> <p>Semibreve, minim, crotchet, quaver, semiquaver and equivalent rests</p> <p>4-bar, 8-bar, 16-bar</p>