

**Cheadle Primary – the school at the heart of the village, free to flourish, ready to learn and succeed. Progression of Skills: Music Year 6**

Understanding Music	Notation
<p>Use body percussion, instruments and voices in the key centres of: C major, G major, D major, A minor and D minor and in the time signatures of: 2/4, 3/4, 4/4, 5/4 and 6/8.</p> <p>Find and keep a steady beat.</p> <p>Listen and copy rhythmic patterns made of minims, dotted crotchets, crotchets, dotted quavers, triplet quavers, quavers, semiquavers and their rests, by ear or from notation.</p> <p>Copy back melodic patterns using the notes:</p> <p>D, E, F, G, A            C, D, E, F, G, A, B            G, A, B, C, D, E, F#            D, E, F#, G, A, B, C#            A, B, C, D, E, F, G</p>	<p>Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.</p> <p>Explore, read and respond to standard notation, using dotted semibreves, dotted minims, minims, triplet crotchets, dotted crotchets, crotchets, dotted quavers, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B    F, G, A, Bb, C, D, E, F, G, Ab, Bb, C, D, Eb    G, A, Bb, C, D, E, F    G, A, B, C, D, E, F#    D, E, F, G, A, D, E, F#, A, B, C#    E, F#, G, G#, A, B, C, C#    Eb, F, G, Ab, Bb, C, D</p> <p>Identify: • Stave • Treble clef • Time signature</p> <p>Recognise how notes are grouped when notated. Identify the stave and symbols on the stave (such as the treble clef), the name of the notes on lines and in spaces, barlines, a flat sign and a sharp sign.</p> <p>Read and perform pitch notation within and across an octave (eg C–C'/do–do).</p>
Listening	Playing instruments
<p>Talk about feelings created by the music.</p> <p>Justify a personal opinion with reference to Musical Elements.</p> <p>Identify 2/4, 4/4, 3/4, 6/8 and 5/4.</p> <p>Identify the musical style of a song using some musical vocabulary to discuss its musical elements.</p> <p>Identify the following instruments by ear and through a range of media: bass guitar, electric guitar, percussion, sections of the orchestra such as brass, woodwind and strings, electric organ, congas, pianos and synthesizers, and vocal techniques such as scat singing.</p> <p>Discuss the structure of the music with reference to verse, chorus, bridge and an instrumental break.</p> <p>Explain a bridge passage and its position in a song.</p> <p>Recall by ear memorable phrases heard in the music.</p> <p>Identify major and minor tonality, chord triads I, IV and V, and intervals within a major scale.</p> <p>Explain the role of a main theme in musical structure.</p> <p>Know and understand what a musical introduction and outro is, and its purpose.</p> <p>Identify the sound of a Gospel choir and soloist, Rock band, symphony orchestra and Acapella groups.</p> <p>Recognise the following styles and any key musical features that distinguish the style: 20th and 21st Century Orchestral, Soul, Pop, Hip Hop, Jazz: Swing, Rock, Disco, Romantic, Zimbabwean Pop, R&amp;B, Folk, Gospel, Salsa, Reggae, Musicals and Film Music.</p>	<p>Rehearse and learn to play one of four differentiated instrumental parts by ear or from notation, in the tonal centres of C major, F major, G major, D major, E major, A major, Eb major, D minor and F minor.</p> <p>Play a melody following staff notation written on one stave and using notes within an octave range (do–do); make decisions about dynamic range, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte) and moderately quiet (mezzo piano).</p>

<p><b>Singing</b></p> <p>Rehearse and learn songs from memory and/or with notation.  Sing a broad range of songs as part of a choir, including those that involve syncopated rhythms, with a good sense of ensemble and performance this should include observing rhythm, phrasing, accurate pitching and appropriate style.  Continue to sing in parts where appropriate. Sing in 2/4, 4/4, 3/4, 5/4 and 6/8. Sing with and without an accompaniment.  Sing syncopated melodic patterns. Demonstrate and maintain good posture and breath control whilst singing.  Sing expressively, with attention to breathing and phrasing.  Sing expressively, with attention to dynamics and articulation.  Lead a singing rehearsal.  Talk about the diff styles of singing used for the diff. styles of songs sung in this year.  Discuss with others how connected you are to the music and songs, and how the songs and styles are connected to the world.</p>	<p><b>Creating: Improvising</b></p> <p>Explore improvisation within a major scale, using the notes:  C, D, E, F, G  G, A, B<math>\flat</math>, C, D  G, A, B, C, D  F, G, A, C, D  Improvise over a groove, responding to the beat, creating a satisfying melodic shape with varied dynamics and articulation.</p>
<p><b>Creating: Composing</b></p> <p>Plan and compose an 8 or 16-beat melodic phrase, using the pentatonic scale (eg 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 -either of these melodies can be enhanced with rhythmic or simple chordal accompaniment.  Create a simple chord progression.  Compose a ternary (ABA form) piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.  Create music in response to music and video stimulus.  Use music technology, if available, to capture, change and combine sounds. Start to use structures within compositions, eg introduction, multiple verse and chorus sections, AB form or ABA form (ternary form).  Use simple dynamics and rhythmic variety.  Compose song accompaniments, perhaps using basic chords.  Use a wider range of dynamics, including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet).  Use full scales in different keys.  Create a melody using crotchets, quavers and minims, and perhaps semibreves and semiquavers, and all equivalent rests.  Use a pentatonic and a full scale. Use major and minor tonality: C, D C, D, E C, D, E, F C, D, E, F, G Start and end on the note C (C major)  G, A G, A, B G, A, B, D G, A, B, D, E Start &amp; end on the note G (Pentatonic on G)  D, E D, E, F D, E, F, G D, E, F, G, A Start and end on the note D (D minor)  F, G F, G, A F, G, A, C F, G, A, C, D Start and end on the note F (Pentatonic on F)  F, G F, G, A<math>\flat</math> F, G, A<math>\flat</math>, B<math>\flat</math> F, G, A<math>\flat</math>, B<math>\flat</math>, C Start and end on the note F (F minor)</p>	<p><b>Performing</b></p> <p>Create, rehearse and present a holistic performance for a specific event, for an unknown audience.  Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.  Create, rehearse and present a holistic performance, with a detailed understanding of the musical, cultural and historical contexts.  Perform from memory or with notation.  Understand the value of choreographing any aspect of a performance.  A student or a group of students rehearse and lead parts of the performance.  Understand the importance of the performing space and how to use it.  Record the performance and compare it to a previous performance.  Collect feedback from the audience and reflect how the audience believed in the performance.  Discuss how the performance might change if it was repeated in a larger/smaller performance space.</p>

