

Progression of skills in Year 6

	LEARNING OBJECTIVES: Children will learn that...	LEARNING OUTCOMES: Children will be able to...
DYNAMICS	<ul style="list-style-type: none"> Dynamics are expressive elements in music that are used to achieve particular effects and moods. 	<ul style="list-style-type: none"> Use a wide range of dynamic contrast expressively in performances and composition (vocal and instrumental) with good control and awareness of their effect. Identify aurally and using simple notation how and why dynamics have been used in compositions, using appropriate musical and descriptive vocabulary Describe and compare different kinds of music using appropriate musical and descriptive vocabulary. Create and perform music that meets intentions and combines sounds imaginatively with awareness and understanding.
DURATION (Rhythm)	<ul style="list-style-type: none"> Note lengths and silences can be represented by rhythmic syllables. Rhythm can be represented using written notation of different kinds. Rhythms can be divided into small sections – bars - according to the ‘metre’ – the grouping of pulse beats e.g. in 2s, 3s, 4s , 5s etc Rhythms can be added to songs to provide effective accompaniments In Western ‘stave’ notation, notes of different lengths are called: Semi-breve: 4 beats (<i>4 crotchet beats are joined together to make a longer sound</i>) Dotted Minim: 3 beats (<i>3 crotchet beats are joined together to make a longer sound</i>) Minim: 2 beats (<i>2 crotchet beats are joined together to make a longer sound</i>) Crotchet:1 beat (<i>corresponds with the pulse</i>) 	<ul style="list-style-type: none"> Improvise and compose more complex rhythmic patterns and combine these to make longer phrases and rhythm pieces. Identify aurally metres of 2,3 and 4 beats in a bar. Compose, read and perform rhythmic patterns e.g. using simple combinations of SOLFA written rhythmic symbols for: 4, 3, 2, 1, ½ and ¼ beat notes. Begin to combine rhythm / pitch notation using a simplified stave (4-5 lines) to compose and perform short melodies using a limited range of pitches e.g. Steps 1-5 of the Major or Minor scale or the Pentatonic scale (<i>vocal and instrumental and using appropriate Music Technology</i>)

	<p>Quaver: $\frac{1}{2}$ beat (<i>the crotchet pulse beat is divided into 2 even halves</i>)</p> <p>Semi-quaver: $\frac{1}{4}$ beats (the crotchet pulse beat is Divided into 4 even quarters)</p> <ul style="list-style-type: none"> • Rhythm can be combined with pitch to make melody and provide harmonic accompaniments 	
PULSE	<ul style="list-style-type: none"> • Pulse can be organised into strong and weak beats and this can help characterise a musical genre and style e.g. to create the feel of a march ($2/4$ or $4/4$) or a waltz ($3/4$) • Pulse can be grouped in different ways (metre) • The pulse beat can be sub-divided into 3s – Compound Time 	<ul style="list-style-type: none"> • Feel and mark the strong beats e.g. as part of an instrumental accompaniment to a known song. • Maintain the pulse accurately in vocal and instrumental performances and compositions. • Identify aurally how the pulse has been grouped (metre) e.g. in 2s, 3s or 4s. • Identify aurally well-known musical ‘styles’ which are partly defined by how the pulse is grouped and marked e.g. march, waltz, lullaby, reggae. • Begin to identify aurally between examples of Simple Time ($2/4$; $3/4$; $4/4$) and Compound Time ($6/8$; $9/8$; $12/8$)
TEMPO	<ul style="list-style-type: none"> • Tempo is an expressive element in music that is used to achieve particular effects and moods and communicate meaning 	<ul style="list-style-type: none"> • Use tempo expressively in performances and composition with control and awareness of its effect. • Describe and compare different kinds of music using appropriate musical vocabulary. • Create and perform music that meets intentions and combines sounds imaginatively with awareness and understanding.
PITCH	<ul style="list-style-type: none"> • Pitch can be represented using SOLFA pitch names and hand signs. • Pitch can be represented using stave notation. • There are many different forms of scale including major, several types of minor, pentatonic, ‘blues’ and each has its own distinct sound and musical characteristics. 	<ul style="list-style-type: none"> • Read and perform more complex melodic phrases (vocal and instrumental) • Sing and play songs which use major, minor, pentatonic and ‘blues’ scales and identify them aurally. • Demonstrate a growing understanding of how chords are constructed and used in common harmonic sequences e.g. <i>Chord 1 to Chord 4 to Chord 5 then back to Chord 1.</i>

	<ul style="list-style-type: none"> • Pitches can be raised or lowered using sharps (#) and flats (<i>b</i>) • Harmony is produced using many different techniques and devices. • Pitched sounds can be layered in different ways to make different styles of harmony and create a particular mood or effect. • Groups of notes played simultaneously – ‘chords’ - can be used to harmonise a melody. 	<ul style="list-style-type: none"> • Begin to identify aurally where chords change within a harmonic framework and describe the effect of simple cadences e.g. as ‘finished’ (<i>Chord 5 to Chord 1</i>) or ‘unfinished’ (<i>Chord 5 to Chord 6</i>). • Play simple accompaniments to songs using devices like ostinato, drone, sequence and simple chords and arpeggio patterns.
TIMBRE	<ul style="list-style-type: none"> • Timbre is an expressive element in music that is used to achieve particular effects and moods and communicate meaning. 	<ul style="list-style-type: none"> • Create and perform music that meets intentions and combines sounds imaginatively with awareness and understanding. • Distinguish specifically between different sounds (vocal and instrumental) using appropriate descriptive and musical vocabulary. • Use percussion (and other) instruments (including IT) in different ways with good control. • Use voice expressively in songs with awareness of effect created. • Describe and compare different kinds of music using appropriate musical vocabulary.
TEXTURE	<ul style="list-style-type: none"> • Harmony is produced using many different techniques and devices. • Pitched sounds can be layered in different ways to make different styles of harmony and create a particular mood or effect. • Groups of notes played simultaneously – ‘chords’ - can be used in different ways to harmonise a melody. • Rhythms can be layered to create effective accompaniments and compositions. 	<ul style="list-style-type: none"> • Maintain own melodic line with confidence and control in 2 and 3- part harmony, with awareness of the different harmonies produced. • Demonstrate a growing understanding of how chords are constructed and used in common harmonic <i>sequences e.g. Chord 1 to Chord 4 to Chord 5 then back to Chord 1.</i> • Begin to identify aurally where chords change within a harmonic framework and describe the effect of simple cadences e.g. as ‘finished’ (<i>Chord 5 to Chord 1</i>) or ‘unfinished’ (<i>Chord 5 to Chord 6.</i>) • Play simple accompaniments to songs and pieces using devices like ostinato, drone, sequence and simple chords and arpeggio patterns.

STRUCTURE	<ul style="list-style-type: none"> • Musical ideas can be improvised, fixed and organised in different ways – the process of composition. 	<ul style="list-style-type: none"> • Analyse aurally the melodic and rhythmic structure of a simple song or instrumental piece, noting use of repetition or changes and devices like drone, ostinato, and sequence. • Recognise aurally simple musical structures e.g. canon, round, verse and chorus, rondo, AABA, theme and variations • Continue to recognise aurally the use of different scales – major, minor and pentatonic and note the effect created. • Improvise and compose pieces and accompaniments using given structures and devices. • Use notation as a support for creative work and performance.
SINGING	<ul style="list-style-type: none"> • Good vocal technique involves awareness of: correct posture; good breath control; accurate intonation and an even tone quality across a wide pitch range; clear diction (articulation); appropriate changes in tone quality (timbre) and texture. • The voice is an expressive instrument and can convey a range of emotions to support and communicate the text • An understanding of the text is an integral part of communicating the meaning of a song • Specific vocal techniques can be used to capture different elements of a particular musical genre or style 	<ul style="list-style-type: none"> • Place the voice with accuracy over a wider pitch range of 12 or 13 pitches. • Sing songs which contain wider jumps (intervals) in pitch and more complex pitch patterns e.g. use of ‘chromatic’ notes • Explore different parts of the voice – ‘head’ and ‘chest’ – with growing control and awareness. • Use an ‘unbroken’ singing tone, using one breath per melodic phrase. • Sing rounds, canons and simple harmonic two / three part arrangements, maintaining own part accurately with confidence and awareness of how the different parts fit together. • Show an understanding of how lyrics can reflect cultural and social meaning and use this to enhance their performances. • Sing songs , including their own simple compositions, from a wide range of musical genres and styles.