

Music Curriculum Progression of Skills and Knowledge



At Westfields Junior School, we aim to foster children's talents as musicians by developing their ability to critically engage with music, allowing them to develop the musical skills of listening, composing, improvisation, playing (including singing) and performing using appropriate musical vocabulary. We believe musical learning is not linear; therefore, our curriculum design ensures the above skills and the inter-related dimensions of music are revisited in every unit of work in every year group. We use cross-curricular links, where appropriate, but also teach musical units of work from 'Charanga' to keep music learning fresh and lively and to widen children's musical repertoire. Ultimately, Westfields aim to deliver a high-quality music education that engages and inspires pupils to develop a life-long passion for music and one that increases their creativity, confidence and a sense of achievement.

The National Curriculum for Music

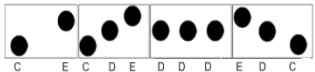
Years 3 - 6

Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory. Pupils should be taught to:

- 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
- listen with attention to detail and recall sounds with increasing aural memory
- use and understand staff and other musical notations
- appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians
- develop an understanding of the history of music.

| SKILLS | Progression of Skills | | | |
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| | Year 3 | Year 4 | Year 5 | Year 6 |
| <p>Play and perform in solo and ensemble contexts with increasing accuracy, fluency, control and expression</p> <p>Singing</p> | <ul style="list-style-type: none"> • Sing a range of unison songs with correct posture, accurate pitch, clear pronunciation and some awareness of others in the choir. • Perform actions to 'action songs' confidently and in time. • Sing a song with a simple second part, with adult support. • Sing a range of 'call and response' songs from another culture, with changes in tempo and dynamics led by the teacher. | <ul style="list-style-type: none"> • Sing simple 2-part rounds, with adult-led parts. • Sing in solo, group (e.g. duets) and whole class contexts with some expression, clear diction and experiment with dynamics (e.g. forte, piano). • Sing, play and perform pieces with repetition and contrast (e.g. verses/choruses, intros/outros and themes/variations). • Understand the importance of 'warming up' before singing. | <ul style="list-style-type: none"> • Sing 3-part rounds (and partner songs) maintaining own part with increasing independence. • Sing whole songs that contain main and backing vocals and maintain part with group. • When singing, show control, observe phrasing, think about when to breathe (as advised by teacher) and demonstrate a developing sense of musical expression, fluency and confidence, ensemble and performance. | <ul style="list-style-type: none"> • Sing 3/4-part rounds and partner songs independently and with confidence. • Sing a range of songs with differing structures with an appropriate style, a sense of ensemble and performance and breathe in agreed places to identify phrases. • Create different vocal effects when singing (e.g. rapping). • Maintain part as a group when singing in harmony. • Sing/play with control, expression, fluency and confidence. |

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| <p>Playing</p> | <ul style="list-style-type: none"> • Play 3 clear pitches on a djembe drum and the recorder and show care of the instruments. • As a whole class, play a range of 'call and response' songs from another culture using word syllables, with changes in tempo and dynamics led by the teacher. • Play and perform using simple non-standard rhythm notation with a developing sense of pulse in small groups (trios and quartets). • Play and perform simple melodies using dot notation on a small range of notes as a whole class and in small groups (trios and quartets). | <ul style="list-style-type: none"> • Show awareness of the importance of 'counting in' and keeping in time with the group. • Play and perform simple rhythmic parts from memory and from Year 4 notation (e.g. accompaniments over a melody or in a simple rhythmic score with a conductor). • Play and perform melodies by combining Year 4 rhythmic notation with letter names on a small range of pitches. • Play clear notes on the glockenspiel and Boomwhacker and show care of the instruments. • Play major (happy) and minor chords (sad). | <ul style="list-style-type: none"> • Begin to take the lead in the rehearsal/performance process and utilise rehearsal time effectively, making changes and practising insecure parts until 'performance-ready'. • Play more significant parts from ear/using Year 5 rhythmic notation, with a good sense of pulse and an awareness of how the parts fit together with developing confidence (e.g. playing from a graphic score, building up and maintain polyrhythms in samba music). • Play an ostinato in an unusual time signature (5/4). • Play melodies with a developing understanding of the stave (done as a whole class with greater independence through smaller group performances). • Play simple chords as accompaniments to familiar songs, with a developing understanding of the stave. | <ul style="list-style-type: none"> • Take the lead in the rehearsal/performance process. • Play Year 6 rhythmic notation by sub-dividing the beat with confidence and independence. • Play on the off-beat (and other syncopated rhythms) with accuracy, control and fluency, with limited support. • Read and play melodies using the stave and staff notation, confidently identifying note names and durations. • Play more complex chordal accompaniments/basslines, with an understanding of the stave, as part of a multi-layer ensemble. |
| <p>Improvise and compose music for a range of purposes using the inter-related dimensions of music (see knowledge of the 8 inter-related dimensions below)</p> | <ul style="list-style-type: none"> • Using music technology, improvise and compose animal sounds (and other sound effects) to accompany a story using an appropriate instrument and taking account of pitch and tempo. • Compose a 'call and response' piece on the djembe using non-standard notation with a beginning, middle and end. • Compose using letter names and dot notation to create rising and falling phrases on the recorder. • Improvise simple 'on the spot' 4 beat question and answer phrases on a limited range of pitches (djembe and recorder). | <ul style="list-style-type: none"> • Using music technology, compose music for a specific purpose (Hampshire Music Service workshop). • Compose an accompaniment on untuned percussion with a developing sense of pulse using Year 4 rhythmic notation. • Compose by arranging individual notation cards of known note value (crotchets, paired quavers, crotchet rests) to create sequences of 4-beat phrases arranged in to bars. • Using music technology, compose a melody by combining Year 4 rhythmic notation and letter names on a limited range of pitches and play on classroom instruments. | <ul style="list-style-type: none"> • Using music technology, compose a 4-bar melody using Year 5 staff notation and a developing understanding of the stave and play on classroom instruments. • Compose a piece in a ternary structure (ABA) using an unusual time signature to evoke atmosphere. • Combine 4+ rhythmic samba patterns (ostinatos) to create a polyrhythmic texture, building up and maintaining part with developing confidence. • Improvise up to 8 beats over a simple groove responding to the beat, using a wide range of dynamics. | <ul style="list-style-type: none"> • Using music technology, compose a whole piece of music using the 8 inter-related dimensions of music, demonstrating appropriate style indicators for the genre. • Using music technology, notate an 8-bar melody on the stave with confidence using Year 6 notation and play on classroom instruments. • Compose lyrics to a song to create an original song. • Extend improvised melodies beyond 8 beats over a fixed groove creating a melodic shape (using the home note). |

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| | | <ul style="list-style-type: none"> • Improvise 4-beat rhythmic phrases using Year 4 rhythm notation with a developing sense of pulse. • Improvise 4-beat melodic phrases using Year 4 notation using a limited note range with a developing sense of pulse. | <ul style="list-style-type: none"> • Improvise an 8 beat melody over a simple groove responding to the beat, using a range of dynamics. | |
| <p>Listen with attention to detail and recall sounds with increasing aural memory</p> <p>Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians</p> | <ul style="list-style-type: none"> • Identify the 4 orchestral families and simple instruments within music comprised of minimal layers. • Listen and respond to music using the body and movement. • Copy stepwise melodic phrases on 3 pitches with accuracy on the djembe drum and recorder. • Listen and order phrases using dot notation on a limited pitch range.  <ul style="list-style-type: none"> • Find a steady pulse with increasing independence. • Comment on their own and others' performances using Year 3 musical terminology. • Give opinions, recognise and describe music of the music drawn from different traditions, great composers and musicians using Year 3 musical vocabulary. | <ul style="list-style-type: none"> • Recognise a widening range of orchestral and world instruments by their sound (e.g. bouzaki and salpinx in Greek music). • Copyback simple 4 beat rhythms (on two pitches by ear) at different speeds (allegro/adagio). • Find a steady pulse independently and adjust when the tempo changes with adult support (e.g. accelerando, allegro etc). • Appraise own and others' performances using Year 4 musical terminology. • Appraise, recognise and describe music drawn from different traditions, great composers and musicians using Year 4 musical vocabulary. | <ul style="list-style-type: none"> • Identify a wide variety of orchestral and samba instruments (e.g. repinique, agogos) by sound using timbre vocabulary (e.g. bright, metallic). • Show developing confidence when copying back longer and more complex rhythms (on two pitches by ear) with accuracy. • Independently find the pulse in music of various or changing tempos, playing on the 'backbeat'. • Appraise own and others' performances using Year 5 musical terminology. • Appraise, evaluate, recognise and give opinions on music drawn from different traditions, great composers and musicians using Year 5 musical vocabulary. | <ul style="list-style-type: none"> • Identify aurally the instruments common to different genres of music (e.g. jazz/swing, rap, rock) and other style indicators. • Copyback complex and extended rhythms, including syncopated rhythms (on 3 pitches), by ear accurately. • Lead copyback activities. • Identify the off-beat in music with limited support. • Appraise own and others' performances using Year 6 musical terminology. • Appraise and compare musical genres and music drawn from great composers and musicians using Year 6 musical vocabulary. |
| <p>Use and understand staff and other musical notations</p> | <ul style="list-style-type: none"> • Use dot notation to show changes in pitch as well as note durations for crotchets, paired quavers and crotchet rests. • Play word chant rhythms, understanding how to link each syllable to a musical note. | <ul style="list-style-type: none"> • Play using standard notation for crotchets, crotchet rests, paired quavers and minims and other Year 4 notations (see knowledge section below). | <ul style="list-style-type: none"> • Play and understand the differences between Year 4 notation as well as semiquavers, minims (and their equivalent rests), semibreves and dotted minims and other Year 5 notations (see knowledge section below). | <ul style="list-style-type: none"> • Play and demonstrate a deep understanding of the differences between semibreves, minims, quavers, semiquavers (and their equivalent rests), dotted minims, other more complex sub-divisions of the pulse and other Year 6 notations (see knowledge section below). |

| KNOWLEDGE | | Progression of Knowledge | | | |
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| | | Year 3 | Year 4 | Year 5 | Year 6 |
| 8 Inter-related dimensions of music | Pitch | <ul style="list-style-type: none"> Know that the height of dot notation determines its pitch. Know how the hand placement on the djembe drum and finger placement on the recorder creates different pitches. Know that Camille Saint-Saens uses pitch to represent an animal's size. Know that ascending and descending dot notation are called rising and falling pitch shapes. | <ul style="list-style-type: none"> Know that a melody is the main 'tune' in a piece and is created when we combine rhythm and pitch notation. Know and further describe the differences in pitch shapes in music (e.g. rising, falling, steps, repeats, leaps). Using their knowledge, name and order the notes in the C major scale (octave). Know major chords create a happy sound and minor chords a sad sound. | <ul style="list-style-type: none"> Know that notes sit on a 5-line stave either <u>on</u> the lines (EGBDF) or <u>between</u> the lines (FACE) and show the note's pitch. Know and explain that a chord is the layering of several pitches played at the same time and know the notes within the C major triad and A minor triad (and others). | <ul style="list-style-type: none"> Using their knowledge, quickly and confidently work out the pitches to play on the stave (as well as the duration of the note). Know the 'home note' in a scale and its importance in creating a melodic shape when improvising or composing. Know that multiple pitches played together make chordal accompaniments (dyads/triads). Know that 2 note harmonies are created when 2 different notes are sung at the same time. |
| | Duration | <ul style="list-style-type: none"> Know that different notes (dot notation, word chants) have different durations and tell us how long to play a note for. Know that a rest is one beat of silence. | <ul style="list-style-type: none"> Know the importance of the pulse in playing in time. Know the duration of crotchets (1 beat), quavers (1/2+1/2 beat), rests (1 beat of silence) and minims (2 beats). | <ul style="list-style-type: none"> Know the duration of semiquavers (1/4 beat x4), semibreves (4 beats) and dotted minims (3 beats) and minim rest (2 beats of silence). Know the 'backbeat' emphasises beats 2 and 4 in 4/4 time. | <ul style="list-style-type: none"> Know the duration of other more complex sub-divisions of the pulse (including single quaver) as well as semiquaver, quaver and semibreve rests. Know that syncopation is where the beat that would not usually be accented is 'stressed' (off-beat). |
| | Dynamics/ articulation | <ul style="list-style-type: none"> Know that dynamic changes (loud, quiet) add interest to musical pieces. Know dynamics in music can be changed by singing or playing in different group sizes (e.g. in unison, as a soloist, trio or quartet). | <ul style="list-style-type: none"> Use the terms forte(f), piano(p), crescendo and decrescendo when describing dynamics as well as staccato and legato to describe how notes are to be played/sung (articulation). | <ul style="list-style-type: none"> Use a wide range of terms to describe dynamics including: pianissimo (pp), piano (p), mezzo-piano (mp), mezzo-forte (mf), f (forte) and fortissimo (ff). | <ul style="list-style-type: none"> Know the dynamics of a piece can be adapted by changing the number and type of layers in the music (e.g. number of voices, accompaniments, types of instruments, harmonies/chords etc). |
| | Tempo | <ul style="list-style-type: none"> Understand that the tempo of a musical piece can be changed to achieve different effects. | <ul style="list-style-type: none"> Know that accelerando means an increase in tempo. Know and describe tempo using terms such as allegro (quick and lively) and andante (moderately slow). | <ul style="list-style-type: none"> Know and describe tempo using a range of terms including largo and presto. | <ul style="list-style-type: none"> Know and describe tempo using a wide range of terms including lento, moderato and vivace. |
| | Timbre | <ul style="list-style-type: none"> Using their knowledge, name the 4 instrument families, know how they are played and | <ul style="list-style-type: none"> Know and recognise a wider range of orchestral and world instruments by sight (e.g. | <ul style="list-style-type: none"> Know that timbre is known as 'tone colour' and the sounds of orchestral instruments/world instruments can be described | <ul style="list-style-type: none"> Know that the timbre of brass instruments can be changed with the use of a jazz mute. |

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| | | <p>recognise, visually, simple instruments of the orchestra.</p> <ul style="list-style-type: none"> Know that an instrument can be matched to an animal noise or sound effect based on its timbre (and other dimensions). | <p>bouzaki and salpinx in Greek music).</p> | <p>in different ways e.g. rich, bright, scratchy.</p> <ul style="list-style-type: none"> Know the instruments and features of a Samba band (e.g. repinique, agogos, maestre, bateria etc). | <ul style="list-style-type: none"> Using their knowledge, name the instruments common to jazz/swing, rap and rock music. Know that voices have their own timbre and can be adapted in different ways when singing (e.g. rap). |
| | Texture | <ul style="list-style-type: none"> Know that music is made up of different layers of sound. Know the difference between the pulse and rhythm. | <ul style="list-style-type: none"> Know that when we combine a melody, rhythm, accompaniment and different instruments it creates 'layers' in music. Know a duet is a performance by two players/singers. | <ul style="list-style-type: none"> Know that texture in music can be described as 'thin' (one or two layers) or 'thick' (many layers). Know and describe ways texture can be created in music (e.g. the addition of chords, singing in parts, building up polyrhythms, addition/removal of the number/types of instruments etc) and its link to dynamics. Know that 'partner songs' are when 2+ songs (melodies) are sung at the same time, which fit together and sound good when sung together. | <ul style="list-style-type: none"> Know a 'bassline' is the lowest line of a piece of music and is usually played on a bass instrument (e.g. such as bass guitar or double bass). Know a 'walking bassline' is a note on every beat with a melodic shape that rises and falls. |
| | Structure | <ul style="list-style-type: none"> Know that the structure of a song is often made up from verses and choruses. Know that music from different cultures have different structural features (e.g 'echo' or 'question and answer' in African 'call and response' songs). | <ul style="list-style-type: none"> Know that contrast and repetition appear in modern music (e.g. verses, choruses and extending to outros, intros, instrumentals). Know that a 'theme' in music is the main melody and that 'variations' are when the melody has been changed in some way. Know a round is where multiple voices sing the same melody but start the song at different times. | <ul style="list-style-type: none"> Using their knowledge, name and describe the sections found within modern songs (e.g. intro, verse, chorus, bridge, instrumentals and outros). Know some music is in ternary form, ABA, where section B contrasts with section A. Know the structure of Samba music (intro, main, 'break', main). | <ul style="list-style-type: none"> Using their knowledge, outline the structure of a jazz/swing song (including head/tune, improvisation sections, middle 8). Know the genre of music will generally dictate the structure of the piece however composers/musicians may choose not to follow these rules. Know a medley is a collection of different songs that are sung one after the other as a single song. |
| | Musical notations | <ul style="list-style-type: none"> Know and understand that 'reading' music means: how the note symbols looks (know how to play them) and their position (know what notes to play). | <ul style="list-style-type: none"> Know that 'performance directions' are symbols and words that show you how to play (including Year 4 notation/duration, dynamic symbols f, p, < >, <i>accel</i> for | <ul style="list-style-type: none"> Recognise and know the meaning of the following on or near the staff: Year 5 notes/duration, treble clef, time signatures (4/4, 5/4), dynamic symbols (pp. mp etc), minim | <ul style="list-style-type: none"> Recognise and know the meaning of the following notations: Year 6 notes/durations, tied notes, repeat symbols, various rest types (semiquaver, quaver, semibreve), single quavers. |

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| | | | accelerando, flats and sharps symbols, 4/4 time signature). | rest, flat/sharps on the stave, 'rhythmonics' in Samba. | |
| Develop an understanding of the history of music | <ul style="list-style-type: none"> Know that music from different times and different cultures served different purposes and has different features (e.g. djembe drumming). | <ul style="list-style-type: none"> Using their knowledge, name several periods on the musical timeline and explain where the musicians explored in class are placed. | <ul style="list-style-type: none"> Know and describe the musical timeline in terms of the musical periods and their historical contexts, placing an increasing number of composers and musicians appropriately. Know and describe the history of Samba music and its importance to Brazilian culture. | <ul style="list-style-type: none"> Know about and be able to compare music within and between periods on the musical timeline, their historical contexts and the musical instruments and music technology available. | |