

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

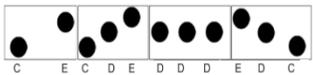
Years 3 - 6

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			
	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><i>Singing</i></p>	<ul style="list-style-type: none"> • Sing a range of songs in unison with: correct posture, accurate pitch, clear pronunciation, some awareness of others and perform 'action songs' confidently and in time. • Sing a song with a simple second part, with adult support. • Sing a range of simple '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 in different time signatures (3/4 time and 4/4 time) • Sing in solo, group (e.g. duets) and whole class contexts with some expression, clear diction, larger leaps and experiment with dynamics (e.g. forte, piano) as directed by teacher. • Sing, play and perform pieces with repetition and contrast e.g. verses, choruses, bridges, instrumentals. 	<ul style="list-style-type: none"> • Sing 3-part rounds, maintaining own part with increasing independence. • Sing whole songs that contain main and backing vocals and maintain part within 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 and 4-part rounds and partner songs independently and with confidence, maintaining own part when singing in harmony. • Sing songs with differing structures, including those with syncopated rhythms, with an appropriate style, a sense of ensemble and breathe in agreed places to identify phrases. • Sing with fluency, control and expression • Create different vocal effects when singing e.g. rapping.

<p>Playing</p>	<ul style="list-style-type: none"> • Play three clear pitches on a djembe drum and the recorder and show care of the instruments. • Play and perform on the recorder using dot notation on three pitches with a developing sense of pulse in small groups (trios and quartets) and in whole class contexts. • Play and perform from simple rhythmic scores using non-standard notation with a developing sense of pulse in small groups (trios and quartets) and whole class contexts. • As a whole class, play and perform a range of 'call and response' songs from another culture using word syllables, with changes in tempo and dynamics led by the teacher. 	<ul style="list-style-type: none"> • Understand the importance of 'warming up' before singing. • Play clear notes on the glockenspiel, recorder and boomwhacker and show care of the instruments • Play and perform melodies (and accompaniments) on the glockenspiel and recorder by combining simple rhythmic notation with letter names on a widening range of pitches. • Show awareness of the importance of 'counting in' and keeping in time with the group. • Play and perform rhythmic scores using simple standard notation to a steady beat • Play the correct pitch at the right time and for the correct duration when playing melodies on the boomwhacker as a whole class ensemble and in small groups. 	<ul style="list-style-type: none"> • Play melodies on a glockenspiel following staff notation on the stave and using notes C-C' (done as a whole class with greater independence through smaller group performances). • Begin to take the lead in the rehearsal and performance process by utilising rehearsal time effectively, making changes and practising insecure parts until 'performance-ready'. • Play and perform increasingly complex rhythmic scores along to music, maintaining part in a rhythmic texture and at different tempos. • As a whole class ensemble, play from a graphic score with an awareness of how multiple instrumental parts fit together. • Maintain rhythms accurately within the rhythmic texture of up to 6 Samba instruments and play in a ternary structure (done with a conductor with increased independence in groups). 	<ul style="list-style-type: none"> • Play whole songs, arranged in to different sections and with syncopated rhythms, and read a wide range of rhythmic and pitch notation with confidence. • Take the lead in the rehearsal and performance process. • Read and play rhythmic scores that require sub-divisions of the beat, maintaining part in rhythmic texture with confidence. • Identify the off-beat and play simple syncopated rhythms with some support. • Take on melody and accompaniment roles (such as chords and basslines) 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, compose and record sound effects (and sounds that represent an idea) in response to a story, using an appropriate pitch, tempo and instrument. • Compose a 'call and response' piece on the djembe using non-standard notation with a beginning, middle and end. • Improvise simple 'on the spot' 4-beat 'question and answer' phrases using word syllables on the djembe and on a limited range of pitches on the recorder. • Compose, using letter names and dot notation, to create rising 	<ul style="list-style-type: none"> • Using music technology, compose music for a specific purpose or to create a particular mood (Hampshire Music Service workshop). • Compose a simple accompaniment on untuned percussion with a developing sense of pulse using basic standard notation. • Using music technology, compose 4-beat phrases arranged in to bars by combining simple standard notation with letter names on a limited number of pitches. 	<ul style="list-style-type: none"> • Using music technology, compose an 8-bar melody on the stave with repetitive phrases and play on the glockenspiel. • Compose a samba piece in a ternary structure (main groove, break, return to main groove). • Improvise up to 8 beats over a simple groove responding to the beat, using a range of rhythms and wider pitch range. • Improvise freely over a drone using untuned percussion as part of a Samba bateria. 	<ul style="list-style-type: none"> • Using music technology, compose a whole piece of music in different sections using a wide range of musical dimensions, demonstrating appropriate style indicators for the genre. • Using music technology, compose an 8-bar melody on the stave with a clear melodic shape and use of the 'home note' (tonic) and play on classroom instruments. • Compose lyrics to a song to create an original piece. • Extend melodic improvisations beyond 8 beats over a fixed

	and falling phrases on the recorder.	<ul style="list-style-type: none"> • Improvise 4-beat melodic phrases on a small range of pitches on the recorder with a developing sense of pulse • Improvise 4-beat rhythmic phrases using standard notation with a developing sense of pulse. 		groove, using Middle C-C' and the 'home note' to shape clear, balanced melodies.
<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"> • Aurally identify simple instruments from the four instrumental families and when listening to music comprised of minimal layers. • Listen and respond to music using the body and movement. • Copy 4 beat stepwise melodic phrases on three pitches with accuracy on the recorder. • Copy 4-beat rhythmic phrases on three pitches with accuracy on the djembe drum. • 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 (see knowledge below). 	<ul style="list-style-type: none"> • Aurally identify a widening range of instruments from the four instrumental families in multi-layered pieces (including some world music instruments). • 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 (see knowledge below). 	<ul style="list-style-type: none"> • Aurally identify a wide variety of orchestral and samba instruments, using descriptive vocabulary to explain the qualities of their different sounds e.g. bright, metallic. • Develop the skill of playing by ear by copying back longer and more complex melodies on two pitches by ear with accuracy. • Identify the 'backbeat' (and accent other beats) and respond to tempo changes confidently e.g. presto and largo. • 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 (see knowledge below). 	<ul style="list-style-type: none"> • Aurally identify the instruments (and other style indicators) common to different genres of music. • Develop the skill of playing by ear by copying back longer and more complex melodies on three pitches and syncopated rhythms on untuned instruments. • 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> <p>(*See 'Duration' and 'Musical notations' below)</p>	<ul style="list-style-type: none"> • Use and understand non-standard musical notations, including word chants that link syllables to musical notes and dot notation to represent changes in pitch and note duration* 	<ul style="list-style-type: none"> • Use and understand simple standard musical notations, including crotchets, crotchet rests, paired quavers and minims arranged in to bars, and other Year 4 notation* 	<ul style="list-style-type: none"> • Use and understand standard musical notations, including dotted minims, minims, semibreves (and their equivalent rests) and semiquavers as well as other Year 5 notations* 	<ul style="list-style-type: none"> • Use and understand a wide range of standard musical notations, such as more complex sub-divisions of the pulse, single quavers, semiquavers (and their equivalent rests) as well as other Year 6 notations*

KNOWLEDGE		Progression of Knowledge			
		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 some composers use pitch to represent an idea e.g. the size of an animal. Know that ascending and descending dot notation are called rising and falling pitch shapes and recognise repeated pitches. 	<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 that the height of the note on the musical ladder determines the note's pitch. Know and further describe the differences in pitch shapes in music e.g. rising, falling, steps, repeats, leaps. Name and order the notes in the C major scale (octave). Know that sharp (#) and flat (b) notes are 'in-between notes' 	<ul style="list-style-type: none"> Know that notes sit on a staff and are positioned either <i>on</i> the lines (EGBDF) or <i>between</i> the lines (FACE) and show the note's pitch. Know that sharps (#) raise notes by a half step and flats (b) lower notes by a half step. Know that repeated phrases or motifs shape the structure of a piece, strengthen the musical theme and make the piece memorable. 	<ul style="list-style-type: none"> Quickly and confidently work out the pitches from the staff (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 chords are formed when multiple pitches are played together, including dyads (two notes) and triads (three notes), which are often used to support a melody. Understand that harmony is when two (or more) different pitches are sung together, making the music sound fuller and richer alongside the melody.
	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) as well as dotted minims (3 beats), minims (2 beats) and semibreves (4 beats) and their equivalent rests. Know the 'backbeat' emphasises beats 2 and 4 in 4/4 time. 	<ul style="list-style-type: none"> Describe more complex subdivisions of the pulse, single quavers, semiquavers (and their equivalent 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"> Understand that changes in dynamics (loud and quiet), including crescendo (getting louder) and decrescendo (getting quieter), add variety and interest to musical pieces 	<ul style="list-style-type: none"> Use the terms forte (f) and piano (p), when describing dynamics as well as staccato and legato to describe how notes are to be played and sung (articulation). 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 a wide range of terms to describe dynamics including: pianissimo (pp), piano (p), mezzo-piano (mp), mezzo-forte (mf), forte (f) and fortissimo (ff). 	<ul style="list-style-type: none"> Know the dynamics (and texture) of a piece can be adapted by changing the number and type of layers in the music e.g. the number of voices, types of instruments and types of accompaniments such as harmonies, chords and basslines.
	Tempo	<ul style="list-style-type: none"> Understand that the tempo of music can be described as slow, moderate and fast or as speeding 	<ul style="list-style-type: none"> Know that accelerando means a gradual increase in tempo. 	<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

	<ul style="list-style-type: none"> up or slowing down and how these affect the mood and energy of the music. Know that composers use tempo to represent ideas in music e.g. the speed of an animal. 	<ul style="list-style-type: none"> Know and describe tempo using terms such as allegro (quick and lively) and andante (moderately slow). 		<p>vivace and how such tempos relate to beats per minute (bpm).</p>
Timbre	<ul style="list-style-type: none"> Name the four instrument families, describe how they are played and recognise, visually, simple instruments of the orchestra. Know that different instruments can sound like animal noises or sound effects because of their unique sounds (timbre). 	<ul style="list-style-type: none"> Recognise a wider range of musical instruments and world music instruments by sight e.g. bouzaki and salpinx in Greek music. 	<ul style="list-style-type: none"> Know that timbre describes the unique sound an instrument makes and use descriptive vocabulary to characterise their qualities e.g. bright, scratchy. Know the instruments of the orchestra and group them by their timbre. Know the instruments and key features of a Samba band. 	<ul style="list-style-type: none"> Know that the timbre of brass instruments can be changed with the use of a jazz mute. Identify the instruments common to different genres of music e.g. 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 e.g. voices and instruments. 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 or 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, as well as its effect e.g. singing in a 3-part round, adding backing vocals, building up ostinatos in samba, the addition/removal of the number and types of instruments etc. 	<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. bass guitar or double bass. Know that 'partner songs' are when two or more songs (melodies) are sung at the same time and sound harmonious. Know that texture can be altered by backing tracks, harmonies, chords, and basslines.
Structure	<ul style="list-style-type: none"> Understand that music from different cultures have unique structures, such as 'call and response' (question and answer) in African drumming songs. Know that a verse-chorus structure refers to a song where there are repeated verses (different lyrics, same melody) and choruses (the same lyrics and melody, often repeated). 	<ul style="list-style-type: none"> Know that contrast and repetition appear in modern music (e.g. verses, choruses, instrumentals and bridges) and in classical music (themes and variations) Know a 2-part round is where multiple voices sing the same melody but at two different times (which also affects texture). Know that musical phrases can be arranged in to 'bars' and that the time signature shows the beats per bar. 	<ul style="list-style-type: none"> Name and describe the sections found within modern songs (e.g. intro, verse, chorus, bridge, instrumentals and outros) and their purpose in the overall structure of the piece. Know that ternary form, ABA, features a contrasting B section between two A sections, as seen in samba music (main groove, break and return to main groove). Know a 3-part round is where multiple voices sing the same 	<ul style="list-style-type: none"> Outline the structure of swing music (including head/tune, improvisation sections, middle 8). Know the genre of music will influence the structure of the piece however composers and musicians have the artistic freedom to break traditional rules and create their own unique forms. Know a medley is a collection of different songs that are sung one after the other as a single song.

				melody but start the song at three different times.	
	Musical notations*	<ul style="list-style-type: none"> • Know and understand that 'reading' music means: how the note symbols look (know how to play them) and their position (know what notes to play). • Recognise and describe crescendo and decrescendo symbols (< >). 	<ul style="list-style-type: none"> • Know that 'performance directions' are symbols and words that show you how to play (including Year 4 notation and durations, dynamic symbols (<i>f</i>, <i>p</i>), <i>accel</i> for accelerando, 4/4 time, repeat symbol, bar lines, staccato and legato symbols). 	<ul style="list-style-type: none"> • Recognise and know the meaning of the following on or near the staff: Year 5 notes and durations, treble clef (G clef), time signatures, dynamic symbols (<i>pp</i>, <i>mp</i> etc), minim/dotted minim and semibreve rests, flats/sharps on the staff, coda. 	<ul style="list-style-type: none"> • Recognise and know the meaning of the following notations: Year 6 notes and durations, tied notes, single quaver and semiquaver rests.
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 have different features e.g. djembe drumming. • Know that there is a musical timeline where composers and musicians can be placed in history e.g. Romantic period. 	<ul style="list-style-type: none"> • Name several periods on the musical timeline and explain where the composers and 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"> • Compare music within and between periods on the musical timeline, commenting on their historical contexts and the musical instruments and music technology available.