

WFJS Music Curriculum – Progression Map Years 3-6

	Year 3	Year 4	Year 5	Year 6
Singing	<p>Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so, tunefully and with expression.</p> <p>Start to take dynamics into account when singing (loud and soft)</p> <p>Perform actions confidently and in time to a range of action songs</p> <p>Walk, move or clap a steady beat with others, be able to do this to music of different tempos.</p> <p>Sing simple rounds in 2 parts as part of an ensemble</p> <p>Perform as a choir in school assemblies.</p>	<p>Continue to sing a broad range of unison songs with the range of an octave (do–do) pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo).</p> <p>Sing rounds and partner songs in different time signatures (3 and 4 time) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony.</p> <p>Perform a range of songs in school assemblies.</p>	<p>Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style.</p> <p>Sing three-part rounds, partner songs, and songs with a verse and a chorus and simple harmonies.</p> <p>Perform a range of songs in school assemblies and in school performance opportunities.</p>	<p>Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style.</p> <p>Continue to sing three- and four-part rounds (e.g. Calypso by Jan Holdstock) or partner songs, and experiment with positioning singers randomly within the group – i.e. no longer in discrete parts – in order to develop greater listening skills, balance between parts and vocal independence.</p> <p>Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.</p>
Improvising	<p>Experiment with improvising (using voices and untuned percussion), inventing short ‘on-the-spot’ responses.</p> <p>Structure musical ideas (e.g. using echo or question and answer phrases) to create music that has a beginning and end.</p>	<p>Improvise on a limited range of pitches on the instrument they are now learning, demonstrating the musical knowledge covered during the instrumental teaching with regards to dynamics and tempo.</p> <p>Continue this process in the composition tasks below.</p>	<p>Improvise using tuned percussion and melodic instruments, in a pentatonic scale, over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano).</p>	<p>Extend improvisation skills through working in small groups to:</p> <p>Create music with multiple sections that include repetition and contrast.</p> <p>Use chord changes as part of an improvised sequence.</p> <p>Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.</p>
Composing	<p>Compose rhythmic song accompaniments on untuned percussion using known rhythms and note values.</p> <p>Compose in response to different stimuli, e.g. stories, verse, images (paintings and photographs) and musical sources.</p> <p>Record ideas using graphic notation.</p>	<p>Combine known rhythmic notation with letter names to create short phrases (rising and falling) using a limited range of 3 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions.</p> <p>Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest and paired quavers) to create sequences of 3- or 4-beat phrases, arranged into bars.</p> <p>Explore developing knowledge of musical components by composing music to create a specific mood, (introduce major and minor tonality) for example creating music to convey a scene (linked to weather and space topic end of Spring/Summer term).</p> <p>Include instruments played in whole-class teaching to expand the scope and range of the sound palette available for composition work.</p>	<p>Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment.</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 tuned percussion and/or orchestral instruments. Notate this melody.</p> <p>Compose music that uses ternary structure. Link to Rivers topic in Geography.</p> <p>Record ideas using: graphic symbols, rhythm notation and time signatures, staff notation and technology.</p>	<p>Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment.</p> <p>Learn how to construct triads in a given key and relate to chord numbers. Use common chord progressions and compose a simple melody above.</p> <p>Use chords to compose music to evoke a specific atmosphere, mood or environment. For example, La Mer by Debussy and The River Flows In You by Yiruma both evoke images of water. Or create music to accompany a silent film or to set a scene in a play or book.</p> <p>Compose a song using available music software/apps to create and record it, discussing how musical contrasts are achieved.</p>

		Record ideas using: graphic symbols, rhythm notation and time signatures and staff notation if able.		
Performing	Identify the pulse, Perform using correct tempo keeping a steady beat (fast – allegro, slow – adagio), perform in unison as an ensemble, sing whilst clapping/playing the beat, read standard rhythmic notation using quavers, crotchets and crotchet rests, identify dynamic markings in music for <i>forte</i> and <i>piano</i>	Identify the pulse in $\frac{3}{4}$ or $\frac{4}{4}$, respond to simple changes in tempo keeping a steady beat, perform part of a polyrhythm, sing whilst performing a rhythmic accompaniment, read standard rhythmic notation using quavers, crotchets, crotchet rests and minims, identify dynamic markings for <i>forte</i> , <i>mezzo forte</i> and <i>piano</i> . Start to understand about stave notation and learn to read and play 3 notes on the treble clef stave. Play as part of an instrumental group in unison.	Perform keeping a steady beat having identified the time signature and considered an appropriate tempo, identify dynamic markings for <i>fortissimo</i> , <i>forte</i> , <i>mezzo forte</i> , <i>piano</i> and <i>pianissimo</i> . Read standard rhythmic notation using quavers, crotchets, crotchet rests, minims and semibreves. To start to learn about playing techniques such as staccato and legato, tremolo, picking, strumming, pizzicato. Understand and play from TAB notation and chords as well as reading strumming rhythms. Play as part of an instrumental group in unison or in 2-parts.	Perform keeping a steady beat having identified the time signature and considered an appropriate tempo, identify dynamic markings for <i>fortissimo</i> , <i>forte</i> , <i>mezzo forte</i> , <i>piano</i> and <i>pianissimo</i> . Read standard rhythmic notation using semiquavers, quavers, crotchets, crotchet rests, minims and semibreves. Continue to identify different playing techniques and understand why they are used. To continue to learn about stave notation and read and play notes from an octave on the treble clef stave. Play as part of an instrumental group in unison, 2-parts or to create chords.
Listening	Identify instrument groups, start to name instruments within the groups, describe mood, describe tempo, identify pulse, start to identify main genres (classical, pop, jazz, world music)	Use terms like ensemble, orchestra and band, identify the mood of the music, describe the tempo using correct terminology and simple dynamic descriptions. Start to become familiar with music from the main genres. Give their opinion about the music with simple reasons to back up their point.	Identify specific instruments in an orchestra, comment on mood and how this is created, describe tempo and dynamics using correct terminology, describe the musical texture using terms like a capella, accompaniment, solo, duet, male/female voice. Give personal response to the music with reasons to support.	Identify specific instruments in an orchestra, comment on mood and how this is created, describe tempo and dynamics using correct terminology, describe the musical texture using terms like a capella, accompaniment, solo, duet, male/female voice, identify instruments in an orchestra and describe any playing techniques they may hear. Give personal response to the music with reasons to support.