



Music

Substantive: Duration, Pitch, Tempo, Dynamics, Timbre, Texture, Structure, Notation.

Disciplinary: Listening, Composing, Performing, Appreciation for the History of / different Genres of music.

End point (Focus theme / Key Concept) Linked to the Interrelated Dimensions of Music.	Year 3	Year 4	Year 5	Year 6
<p>Duration (Encompassing elements of both rhythm and pulse). Rhythm. (The long and short sounds or patterns that happen over the pulse). Pulse. (The regular heartbeat of the music).</p>	<ul style="list-style-type: none"> To know that different notes have different durations, and that crotchets are worth one whole beat. To know that written music tells you how long to play a note for. 	<ul style="list-style-type: none"> To know that combining different instruments playing different rhythms creates layers of sound called 'texture'. To know that playing 'in time' requires playing the notes for the correct duration as well as at the correct speed. To know that a motif in music can be a repeated rhythm. When composing, developing melodies using rhythmic variation, transposition, inversion, and looping is evident. Playing syncopated rhythms with accuracy, control and fluency when performing is evident. 	<ul style="list-style-type: none"> To know that 'polyrhythms' means many different rhythms played at once. To know that the duration of a note or phrase in music can be shown using a repeated symbol or the size of a symbol on a graphic score. 	<ul style="list-style-type: none"> To understand that all types of music notation show note duration, including the Kodaly method which uses syllables to indicate rhythms. To understand that representing beats of silence or 'rests' in written music is important as it helps us play rhythms correctly. To know that a quaver is worth half a beat. When composing, developing melodies using rhythmic variation is evident. Performing by following a conductor's cues and directions.
<p>Pitch. (High and low sounds).</p>	<ul style="list-style-type: none"> To know that the group of pitches in a song is called its 'key' and that a key decides whether a song sounds happy or sad. 	<ul style="list-style-type: none"> To know that a bass line is the lowest pitch line of notes in a piece of music, and a walking bassline (where patterns of notes go up then down again) is common in rock and roll. 	<ul style="list-style-type: none"> To understand that a minor key (pitch) can be used to make music sound sad. To understand that major chords create a bright, happy 	<ul style="list-style-type: none"> To know that the Solfa syllables represent the pitches in an octave. To understand that 'major' key signatures use note





	<ul style="list-style-type: none"> To know that some traditional music around the world is based on five-notes called a 'pentatonic' scale. To understand that a pentatonic melody uses only the five notes C D E G A. 	<ul style="list-style-type: none"> To know that a glissando in music means a sliding effect played on instruments or made by your voice. To know that 'transposing' a melody means changing its key, making it higher or lower pitched. 	<p>sound. To know that a 'bent note' is a note that varies in its pitch, e.g. the pitch may slide up or down.</p> <ul style="list-style-type: none"> To understand that varying effects can be created using only your voice, for example by changing the pitch, dynamic or tempo of the sounds made. Working as a group to perform a piece of music, adjusting dynamics and pitch according to a graphic score, keeping in time with others and communicating with the group. 	<p>itches that sound cheerful and upbeat.</p> <ul style="list-style-type: none"> To understand that 'minor' key signatures use note pitches that can suggest sadness and tension. To know that a melody can be adapted by changing its pitch. Whilst listening, representing changes in, pitch can be discussed justifying their choices with reference to musical vocabulary. When composing, developing melodies using transposition and changes in pitch is evident.
<p>Tempo. (How fast or slow the music is played).</p>	<p>No new learning regarding tempo in Y3, teachers should ensure children are comfortable with the following:</p> <ul style="list-style-type: none"> To recognise music that is 'fast' or 'slow'. To understand that we can match our body movements to the speed (tempo) or pulse (beat) of music. To know that the 'pulse' is the steady beat that goes through music. To know that tempo is the speed of the music. To understand that the tempo of a musical phrase can be changed to achieve a different effect. Whilst listening, an early understanding of metre is evident. 	<ul style="list-style-type: none"> To know that playing in time means all performers playing together at the same speed. Whilst listening, gradual tempo changes within a piece of music are noticed. When performing, singing and playing in time with peers with accuracy and awareness of their part in the group performance is evident. 	<ul style="list-style-type: none"> To understand that a slow tempo can be used to make music sound sad. To understand that varying effects can be created using only your voice, for example by changing the pitch, dynamic or tempo of the sounds made. 	<ul style="list-style-type: none"> To know that a melody can be adapted by changing its dynamics, pitch, or tempo.





	<ul style="list-style-type: none"> When composing, suggesting, and implementing improvements to their own work, using musical vocabulary regarding: dynamics, timbre, texture and tempo is evident. When performing, singing, and playing in time with peers, with some degree of accuracy and awareness of their part in the group performance is evident. 			
<p>Dynamics. (How loud or quiet the music is).</p>	<ul style="list-style-type: none"> To know that the word 'crescendo' means a sound getting gradually louder. Whilst listening, children can describe the dynamics of a piece of music both verbally, and through movement. When composing, suggesting, and implementing improvements to their own work, using musical vocabulary regarding: dynamics, timbre, texture and tempo is evident. Singing songs in a variety of musical styles with accuracy and control, demonstrating developing vocal technique including the use of dynamics is evident. 	<ul style="list-style-type: none"> To know that changing the dynamics of a musical phrase or motif can change the texture of a piece of music. Whilst listening, gradual dynamic changes within a piece of music are noticed. When listening, identifying scaled dynamics (crescendo/decrescendo) within a piece of music is evident. Singing longer songs in a variety of musical styles from memory, with accuracy, control, fluency and a developing sense of expression including control of subtle dynamic changes is evident. 	<ul style="list-style-type: none"> To understand that varying effects can be created using only your voice, for example by changing the pitch, dynamic or tempo of the sounds made. Working as a group to perform a piece of music, adjusting dynamics and pitch according to a graphic score, keeping in time with others and communicating with the group. 	<ul style="list-style-type: none"> To know that a melody can be adapted by changing its dynamics. Whilst listening, representing changes in, dynamics can be discussed justifying their choices with reference to musical vocabulary. When composing, developing melodies using changes in dynamics is evident. Working as a group to perform a piece of music, adjusting the interrelated dimensions of music (such as: dynamics), as required, keeping in time with others and communicating with the group.
<p>Timbre. (The quality of the sound that makes a voice or instrument unique).</p>	<ul style="list-style-type: none"> To understand that the timbre of instruments played affect 	<ul style="list-style-type: none"> To know that grouping instruments according to their 	<ul style="list-style-type: none"> To understand that human voices have their own individual timbre, and that this can be 	<ul style="list-style-type: none"> To know that timbre can also be thought of as 'tone colour' and can be described in many





	<p>the mood and style of a piece of music.</p> <ul style="list-style-type: none"> • Whilst listening, children can describe the timbre of a piece of music both verbally, and through movement. • When composing, suggesting, and implementing improvements to their own work, using musical vocabulary regarding: dynamics, timbre, texture and tempo is evident. 	<p>timbre can create contrasting 'textures' in music.</p> <ul style="list-style-type: none"> • To understand that both instruments and voices can create audio effects that describe something you can see. 	<p>adapted by using the voice in different ways.</p>	<p>ways e.g., warm, or cold, rich or bright.</p>
<p>Texture. (The different layers of sound).</p>	<ul style="list-style-type: none"> • To know that many types of music from around the world consist of more than one layer of sound; for example, a 'tala' and 'rag' in traditional Indian music. • Whilst listening, children can describe the textural features of a piece of music both verbally, and through movement. • Combining melodies and rhythms to compose a multi-layered composition in a given style (pentatonic) is evident. • When composing, suggesting, and implementing improvements to their own work, using musical vocabulary regarding: dynamics, timbre, texture and tempo is evident. 	<ul style="list-style-type: none"> • To know that combining different instruments and different rhythms when we compose can create layers of sound we call 'texture'. • To understand that harmony means playing two notes at the same time, which usually sound good together. • When composing, creating a piece of music with at least four different layers and a clear structure is evident. • Playing melody parts on tuned instruments with accuracy and control and developing instrumental technique is evident. 	<ul style="list-style-type: none"> • To understand that a chord is the layering of several pitches played at the same time. • To know that polyrhythms means many rhythms played at once. • When composing, combining rhythmic patterns (ostinato) into a multi-layered composition using all the inter-related dimensions of music to add musical interest is evident. • Playing a simple chord progression with accuracy and fluency is evident. • Singing songs in two or more parts, in a variety of musical styles from memory, with accuracy, fluency, control and expression. 	<ul style="list-style-type: none"> • To understand that texture can be created by adding or removing instruments in a piece and can create the effect of dynamic change. • To know that a countermelody is different to harmony because it uses a different rhythm as well as complementary notes. • Whilst listening, representing changes in, texture can be discussed justifying their choices with reference to musical vocabulary. • Composing a multi-layered piece of music from a given stimulus with voices, bodies and Instruments is evident. • When composing, developing melodies using changes in texture is evident.





				<ul style="list-style-type: none"> Singing songs in two or more secure parts from memory, with accuracy, fluency, control and expression. Performing a solo or taking a leadership role within a performance.
<p>Structure. (The musical arrangement and order of the sections that make up a piece).</p>	<ul style="list-style-type: none"> To know that in a ballad, a 'stanza' means a verse. To know that music from different places often has different structural features, eg traditional Chinese music is based on the five-note pentatonic scale. Whilst listening, children can discuss the stylistic features of different genres, styles and traditions of music using musical vocabulary. Through listening, children can develop an understanding that music from different parts of the world has different features including structural differences. Whilst listening, children can recognise and explain the changes within a piece of music notably structural changes using musical vocabulary. Composing a piece of music in a given style using typical structural elements with voices and instruments (Battle 	<ul style="list-style-type: none"> To know that deciding the structure of music when composing can help us create interesting music with contrasting sections. An ostinato is a musical pattern that is repeated over and over; a vocal ostinato is a pattern created with your voice. To understand that musical motifs (repeating patterns) are used as a building block in many well-known pieces of music. Whilst listening, recognition of the use and development of motifs in music is evident. When listening, recognising, and discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary (Samba, Rock and Roll) is evident. When listening, identifying common features between different genres, styles, and traditions of music is evident. When composing, beginning to improvise musically within a 	<ul style="list-style-type: none"> To know that a loop is a repeated rhythm or melody, and is another word for ostinato. To know that 12-bar Blues is a sequence of 12 bars of music, made up of three different chords. Whilst listening, recognising, and confidently discussing the stylistic and structural features of different genres, styles and traditions of music using musical vocabulary. (South African, West African, Musical, Theatre, Blues, Dance Remix.). Improvising coherently within a given style as an element of composition. Composing a detailed piece of music from a given stimulus of structure with voices, bodies and instruments (Remix, Colours, Stories, Drama) is evident. Confidently discussing the stylistic features of different genres, styles and traditions of music and explaining how 	<ul style="list-style-type: none"> To know that a chord progression is a sequence of chords that repeats throughout a song. To know that a 'theme' in music is the main melody and that 'variations' are when this melody has been changed in some way. Whilst listening, identifying the way that features or structural elements of a song can complement one another to create a coherent overall effect is evident. Whilst listening, recognising, and confidently discussing the stylistic features of music and relating it to other aspects of the Arts (Pop art, Film music) is evident. Whilst listening to a piece, discussing musical eras in context, identifying how they have influenced each other, and discussing the impact of different composers on the development of musical styles is evident.





	<p>Song, Indian Classical, Jazz, Swing) is evident.</p> <ul style="list-style-type: none"> Understanding that music from different times has different features. 	<p>given style or structure is evident.</p> <ul style="list-style-type: none"> Composing a coherent piece of music in a given style with voices, bodies and instruments is evident. Recognising and discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary. 	<p>these have developed over time.</p>	<ul style="list-style-type: none"> Improvising coherently and creatively within a given style, incorporating given features and structural elements is evident. Composing an original song, incorporating lyric writing, melody writing and the composition of accompanying features, within a given structure is evident. Discussing musical eras in context, identifying how they have influenced each other, and discussing the impact of different composers on the development of musical styles.
<p>Notation. (The ability to write down musical sounds).</p>	<ul style="list-style-type: none"> To understand that 'reading' music means using how the written note symbols look and their position to know what notes to play. Using letter name and rhythmic notation (graphic or staff), and key musical vocabulary to label and record their compositions is evident. Performing from basic staff notation, incorporating rhythm and pitch and being able to identify these symbols using musical terminology is evident. 	<ul style="list-style-type: none"> To know that 'performance directions' are words added to music notation to tell the performers how to play. When composing, using letter name, graphic and rhythmic notation and key musical vocabulary to label and record their compositions is evident. 	<ul style="list-style-type: none"> To know that simple pictures can be used to represent the structure (organisation) of music. To understand that in written staff notation, notes can go on or between lines, and that the lines show the pitch of the note. Whilst listening, representing the features of a piece of music using graphic notation, and colours, justifying their choices with reference to musical vocabulary is evident. Using staff notation to record rhythms and melodies is evident when composing. 	<ul style="list-style-type: none"> To know that 'graphic notation' means writing music down using your choice of pictures or symbols but 'staff notation' means music written more formally on the special lines called 'staves'. To know that chord progressions are represented in music by Roman numerals. Recording own composition using appropriate forms of notation and/or technology and incorporating. Performing with accuracy and fluency from graphic and staff notation and from their own notation.





Fierté Multi Academy Trust
Edge Hill Academy
Progression Map - Music



			<ul style="list-style-type: none">Performing with accuracy and fluency from graphic and simple staff notation is evident.	
--	--	--	---	--

