	Junior Music Knowledge Progression				
	Year 3	Year 4	Year 5	Year 6	
Listen and appraise	To know five songs from memory and who sang them or wrote them. To know the style of the five songs. To choose one song and be able to talk about: Its lyrics: what the song is about Any musical dimensions featured in the song, and where they are used (texture, dynamics, tempo, rhythm and pitch) identify the main sections of the song (introduction, verse, chorus etc.) Name some of the instruments they heard in the song	To know five songs from memory and who sang them or wrote them. To know the style of the five songs. To choose one song and be able to talk about: Some of the style indicators of that song (musical characteristics that give the song its style). The lyrics: what the song is about. Any musical dimensions featured in the song and where they are used (texture, dynamics, tempo, rhythm and pitch). Identify the main sections of the song (introduction, verse, chorus etc). Name some of the instruments they heard in the song.	To know five songs from memory, who sang or wrote them, when they were written and, if possible, why. To know the style of the five songs and to name other songs from the Units in those styles. To choose two or three other songs and be able to talk about: Some of the style indicators of the songs (musical characteristics that give the songs their style) The lyrics: what the songs are about Any musical dimensions featured in the songs and where they are used (texture, dynamics, tempo, rhythm and pitch) Identify the main sections of the songs (intro, verse, chorus etc.) Name some of the instruments they heard in the songs The historical context of the songs. What else was going on at this time?	To know five songs from memory, who sang or wrote them, when they were written and why? To know the style of the songs and to name other songs from the Units in those styles. To choose three or four other songs and be able to talk about: • The style indicators of the songs (musical characteristics that give the songs their style) • The lyrics: what the songs are about • Any musical dimensions featured in the songs and where they are used (texture, dynamics, tempo, rhythm, pitch and timbre) • Identify the structure of the songs (intro, verse, chorus etc.) • Name some of the instruments used in the songs • The historical context of the songs. What else was going on at this time, musically and historically? • Know and talk about that fact that we each have a musical identity	
Games	Know how to find and demonstrate the pulse.	Know and be able to talk about:	Know and be able to talk about:	Know and be able to talk about:	
		How pulse, rhythm and pitch work together	How pu <mark>ls</mark> e, rhythm, pitch, tempo, dynamics, texture and structure work		

	Know the difference between pulse	11	together and how they connect in a	How pulse, rhythm, pitch, tempo,
	and rhythm.	Pulse: Finding the pulse – the heartbeat of	song	dynamics, texture and structure work
		the music) _	together to create a song or music
	Know how pulse, rhythm and pitch		How to keep the internal pulse	
	work together to create a song.	Rhythm: the long and short patterns over	Naveigal Landaushin, anating acceptant	How to keep the internal pulse
	Know that every piece of music has a	the pulse	Musical Leadership: creating musical ideas for the group to copy or respond	Musical Leadership: creating musical
	pulse/steady beat.	Know the difference between pulse and rhythm	to	ideas for the group to copy or respond
	Know the difference between a	mytimi		10
	musical question and an answer.	Pitch: High and low sounds that create melodies		
		How to keep the internal pulse		
		Musical Leadership: creating musical ideas		
		for the group to copy or respond to		
Singing	To know and be able to talk about:	To know and be able to talk about:	To know and confidently sing five songs and their parts from memory, and to	To know and confidently sing five songs and their parts from memory, and to
	Singing in a group can be called a choir	Singing in a group can be called a choir	sing them with a strong internal pulse.	sing them with a strong internal pulse.
		Leader or conductor: A person who the	To choose a song and be able to talk	To know about the style of the songs so
	Leader or conductor: A person who	choir or group follow	about:	you can represent the feeling and
	the choir or group follow	Songs can make you feel different things		context to your audience
	Songs can make you feel different things e.g. happy, energetic or sad	e.g. happy, energetic or sad	Its main features	To choose a song and be able to talk about:
		Singing as part of an ensemble or large	Singing in unison, the solo, lead vocal,	
	Singing as part of an ensemble or large group is fun, but that you must	group is fun, but that you must listen to each other	backing vocals or rapping	Its main features
	listen to each other		To know what the song is about and the	Singing in unison, the solo, lead vocal,
		Texture: How a solo singer makes a	meaning of the lyrics	backing vocals or rapping
	To know why you must warm up	thinner texture than a large group		
	your voice	To be seen the control of the contro	To know and explain the importance of	To know what the song is about and the
		To know why you must warm up your voice	warming up your voice	meaning of the lyrics
				To know and explain the importance of
				warming up your voice
Playing	To know and be able to talk about:	To know and be able to talk about:	To know and be able to talk about:	To know and be able to talk about:

	The instruments used in class (a glockenspiel, a recorder)	The instruments used in class (a glockenspiel, recorder or xylophone).	Different ways of writing music down – e.g. staff notation, symbols	Different ways of writing music down – e.g. staff notation, symbols
	giockenspiel, a recorder)	glockenspiel, recorder of kylophone).	e.g. starr riotation, symbols	e.g. starr riotation, symbols
	10	Other instruments they might play or be	The notes C, D, E, F, G, A, B + C on the	The notes C, D, E, F, G, A, B + C on the
	786	played in a band or orchestra or by their friends.	treble stave	treble stave
	00		Th <mark>e</mark> instruments they might play or be	The instruments they might play or be
			played in a band or orchestra or by their friends	played in a band or orchestra or by their friends
Improvisation	To know and be able to talk about	To know and be able to talk about	To know and be able to talk about	To know and be able to talk about
	improvisation:	improvisation:	improvisation:	improvisation:
	Improvisation is making up your own tunes on the spot	Improvisation is making up your own tunes on the spot	Improvisation is making up your own tunes on the spot	Improvisation is making up your own tunes on the spot
				·
	When someone improvises, they	When someone improvises, they make up	When someone improvises, they make	When someone improvises, they make
	make up their own tune that has never been heard before. It is not	their own tune that has never been heard	up their own tune that has never been heard before. It is not written down	up their own tune that has never been heard before. It is not written down
	written down and belongs to them	before. It is not written down and belongs to them.	and belongs to them.	and belongs to them.
	white a down and selengs to them	to encini	and selongs to them.	and selongs to them.
	To know that using one or two notes	To know that using one or two notes	To know that using one or two notes	To know that using one, two or three
	confidently is better than using five	confidently is better than using five	confidently is better than using five	notes confidently is better than using five
	To know that if you improvise using	To know that if you improvise using the	To know that if you improvise using the	
	the notes you are given, you cannot make a mistake	notes you are given, you cannot make a mistake	notes you are given, you cannot make a mistake	To know that if you improvise using the notes you are given, you cannot make a
	make a mistake	IIIIstake	IIIIstake	mistake
		To know that you can use some of the riffs	To know that you can use some of the	
		you have heard in the Challenges in your	riffs you have heard in the Challenges in	To know that you can use some of the
		improvisations	your improvisations	riffs and licks you have learnt in the Challenges in your improvisations
			To know three well-known improvising	Chanenges in your improvisations
			musicians	To know three well-known improvising musicians
Composition	To know and be able to talk about:	To know and be able to talk about:	To know and be able to talk about:	To know and be able to talk about:
	A composition: music that is created	A composition: music that is created by	A composition: music that is created by	A composition: music that is created by
	by you and kept in some way. It's like	you and kept in some way. It's like writing	you and kept in some way. It's like	you and kept in some way. It's like
	writing a story. It can be played or	a story. It can be played or performed	writing a story. It can be played or	writing a story. It can be played or
	performed again to your friends.	again to your friends.	performed again to your friends.	performed again to your friends.

	Different ways of recording compositions (letter names, symbols, audio etc.)	Different ways of recording compositions (letter names, symbols, audio etc.)	A composition has pulse, rhythm and pitch that work together and are shaped by tempo, dynamics, texture and structure	A composition has pulse, rhythm and pitch that work together and are shaped by tempo, dynamics, texture and structure
	00		Notation: recognise the connection between sound and symbol	Notation: recognise the connection between sound and symbol
Performance	To know and be able to talk about:	To know and be able to talk about:	To know and be able to talk about:	To know and be able to talk about:
	Performing is sharing music with other people, an audience	Performing is sharing music with other people, an audience	Performing is sharing music with other people, an audience	Performing is sharing music with an audience with belief
	A performance doesn't have to be a drama! It can be to one person or to each other	A performance doesn't have to be a drama! It can be to one person or to each other	A performance doesn't have to be a drama! It can be to one person or to each other	A performance doesn't have to be a drama! It can be to one person or to each other
	You need to know and have planned everything that will be performed	You need to know and have planned everything that will be performed	Everything that will be performed must be planned and learned	Everything that will be performed must be planned and learned
	You must sing or rap the words clearly and play with confidence	You must sing or rap the words clearly and play with confidence	You must sing or rap the words clearly and play with confidence	You must sing or rap the words clearly and play with confidence
	A performance can be a special occasion and involve an audience including of people you don't know	A performance can be a special occasion and involve an audience including of people you don't know	A performance can be a special occasion and involve an audience including of people you don't know	A performance can be a special occasion and involve an audience including of people you don't know
	It is planned and different for each occasion	It is planned and different for each occasion	It is planned and different for each occasion	It is planned and different for each occasion
	It involves communicating feelings, thoughts and ideas about the song/music	It involves communicating feelings, thoughts and ideas about the song/music	A performance involves communicating ideas, thoughts and feelings about the song/music	A performance involves communicating thoughts and feelings through songs