

<b>PROGRESSION IN MUSIC AT BROOMGROVE JUNIOR SCHOOL</b>				
	Band 3	Band 4	Band 5	Band 6
<b>Active Listening</b>	<p>I can listen, with direction, to a range of high quality music.</p> <p>I can confidently recognise a range of musical instruments.</p>	<p>I can confidently recognise a range of musical instruments and the sounds they make.</p> <p>I can confidently recognise and explore a range of musical styles and know their basic style indicators.</p> <p>I can use musical language to appraise a piece of music.</p>	<p>I can develop a deeper understanding of the history and context of music.</p>	<p>I am developing a deeper understanding of the history and context of music.</p> <p>I appreciate and understand a wide range of music drawn from different traditions, great composers and musicians.</p>
<b>What we do at Broomgrove</b>	<p>We listen to a selection of pieces of music representing characters and discuss the elements of music (tempo, pitch, mood, texture, timbre, dynamics) and how they match the characters.</p> <p>We investigate the sounds of the Orchestra and the instruments used by watching video clips.</p>	<p>We explore the music and instruments used in reggae, jazz and country music.</p> <p>We listen to samples of reggae, jazz and country and discuss the music elements heard as well as stylistic features.</p> <p>We listen to Baba Yaga (Mussorgsky) and use musical language to discuss the different cover versions (metal, brass band, orchestral, piano).</p>	<p>We listen to music through history from Medieval to Modern.</p> <p>We discuss the changing style and purpose of Western classical music through the ages.</p> <p>We identify different instruments played through history (timbre).</p> <p>We listen attentively to music and create graphic scores.</p>	<p>We explore the music and instruments used in rock, opera and folk music.</p> <p>We listen to examples of rock, opera and folk, discussing the elements heard and stylistic features.</p> <p>We listen attentively to modern classical pieces – Firebird (Stravinsky), Connect It (Meredith) and Hook (Fitkin) to inspire our composition and improvisation.</p>

<b>Singing</b>	I can sing songs in multiple parts with increasing confidence.	I can sing as part of an ensemble with confidence and precision.	I can sing as part of an ensemble with increasing confidence and precision.	I can sing as part of an ensemble with full confidence and precision.
<b>What we do at Broomgrove</b>	We sing songs with multiple parts (Nanuma, 24 Monkeys, Superhero) and in unison. We experiment with pitch, tempo and dynamics while singing.	We sing songs with multiple parts (I Hear the Band Far Away, The Human Drum Kit) and instruments. We use our voices percussively and expressively for vocal effect.	We sing songs with multiple parts (Four White Horses, Black Neon Sign).  We can sing simple harmony lines.	We sing songs of increasing difficulty as a class ensemble, sometimes with harmony parts.  We show good posture, technique and commitment to working as team.
<b>Performing</b>	I can play and perform in solo or ensemble contexts with confidence.	I can play and perform in solo or ensemble contexts with increasing confidence.	I can play and perform in solo or ensemble contexts with some accuracy, control, fluency and expression.	I can play and perform in solo or ensemble contexts with increasing accuracy, control, fluency and expression.
<b>What we do at Broomgrove</b>	We have opportunities to perform as soloists or ensembles during music lessons.  We prepare songs to perform at the Christmas production.	We have opportunities to perform as soloists or ensembles during music lessons.  We prepare songs to perform at the Christmas production.	We have opportunities to perform as soloists or ensembles during music lessons.  We prepare songs to perform at the Christmas production.  We perform ostinato compositions	We have opportunities to perform as soloists or ensembles during music lessons.  We prepare songs to perform at the Christmas production.  We perform rhythmic chants
<b>Playing Instruments (including Composing and Improvising)</b>	I understand that composition is when a composer writes down and records a musical idea.	I can copy increasingly challenging rhythms using body percussion or untuned percussion instruments where appropriate.	I understand how pulse, rhythm and pitch work together.  I can improvise with increasing confidence using my own voice, rhythms and varied pitch.	I can create a simple composition and write it down using formal notation.  I can improvise and compose music for a range of purposes

	I understand that improvisation is when a composer makes up a tune within boundaries.		I can compose complex rhythms from an increasing aural memory.	using the inter-related dimensions of music (musical elements).
<b>What we do at Broomgrove</b>	<p>We compose our own music using lego brick structure.</p> <p>We write down our musical ideas (compositions) using graphic notation.</p> <p>We compose music to match a theme using the pentatonic scale.</p> <p>We record this using colour blocks.</p> <p>We improvise pieces of music from a selection of instruments, based on our current topics.</p>	<p>We use Body Beats with Ollie Tunmer to learn body percussion with increasing difficulty.</p> <p>We improvise our own Body Beats percussion.</p> <p>We use Body Beats as inspiration for compositions using body percussion.</p> <p>We learn to play simple melodies on the descant recorder.</p>	<p>We use African Drumming circles to do Call and Response activities, repeating increasingly challenging rhythms and series of hand movements.</p> <p>We learn touch, tone and bass sounds on the djembe.</p> <p>We improvise and compose drum patterns.</p> <p>We compose ostinato rhythms and perform as small group ensembles.</p> <p>We use Chrome Music Lab – Song Maker to compose pieces of music based on a theme, of which pulse, rhythm and pitch are key features.</p>	<p>We compose melodies inspired by Stravinsky and notate them using formal musical notation.</p> <p>We compose rhythmic chants</p> <p>We improvise in the style of modern classical composer Fitkin.</p> <p>We compose our own body percussion routines inspired by BBC Ten Pieces, Connect It (Anna Meredith).</p>
<b>Reading &amp; Understanding Musical Notation</b>	I am developing an understanding of formal, written notation which includes crotchets and rests.	I am developing an understanding of formal, written notation which includes minims and quavers.	I am developing an understanding of formal, written notation which includes staff (stave), semibreves and dotted crotchets.	I am deepening an understanding of formal, written notation which includes staff (stave), semibreves and dotted crotchets.

<p><b>What we do at Broomgrove</b></p>	<p>We continue our music notation journey with the introduction of the crotchet rest.</p> <p>We practise clapping rhythm patterns that include a rest.</p> <p>We compose tunes using picture notation and standard notation using stickers on the stave.</p> <p>We convert picture notation to standard notation.</p> <p>We use the notebuilder to make notes on the lines E G B D F</p>	<p>We continue our notation work by clapping rhythms from standard notation that include minims and quavers.</p> <p>We know how many beats each are worth and can use our resources to compose patterns and tunes.</p> <p>We learn to play simple melodies from standard notation.</p> <p>We have the opportunity to take Stave house Awards</p>	<p>We continue our notation work with the introduction of the dotted crotchet and jazz rhythms (skipping).</p> <p>We follow dotted rhythms to play along to recorded music.</p> <p>We confidently use crotchets. Minims, semibreves, quavers and dotted minims on the stave.</p> <p>We begin working towards Stave House Awards.</p>	<p>We continue to build confidence using notation by using our Stave House resources.</p> <p>We strengthen our skills in music reading.</p> <p>We learn to play an accompaniment from standard notation.</p> <p>We begin to use notation to write down our compositions (musical ideas) using both rhythm and pitch.</p> <p>We have the opportunity to take the Stave House Awards.</p>
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