

Progression of skills in Year 3

	LEARNING OBJECTIVES: Children will learn that...	LEARNING OUTCOMES: Children will be able to...
DYNAMICS	<ul style="list-style-type: none"> Dynamics are expressive elements in music that are used to achieve particular effects and moods. 	<ul style="list-style-type: none"> Identify aurally how and why a range of dynamics effects have been used in a piece (vocal or instrumental) and make choices about the use of dynamics in simple their own compositions and performances.
DURATION (Rhythm)	<ul style="list-style-type: none"> Note lengths and silences can be represented by rhythmic syllables. Rhythm can be represented using written notation of different kinds. Rhythms can be divided into small sections – bars - according to the ‘metre’ – the grouping of pulse beats e.g. in 2s, 3s, 4s , 5s etc Rhythms can be added to songs to provide effective accompaniments In Western ‘stave’ notation, notes of different lengths are called: Crotchet:1 beat (<i>corresponds with the pulse</i>) Quaver: ½ beat (<i>the crotchet pulse beat is divided into 2 even halves</i>). Minim: 2 beats (<i>2 crotchet beats are joined together to Make a longer sound</i>) 	<ul style="list-style-type: none"> Recognise aurally and speak ‘SOLFA’ rhythmic syllables for 2, 1, ½ beat notes and 1 and 2 beat rests (ta-ah, ta, te-te) to copy, improvise and compose short rhythmic phrases. Read, perform and compose short rhythm patterns 1-2 bars in length, using written rhythmic symbols for minims, crotchets, paired quavers and rests. Begin to identify aurally metres of 2,3 and 4 beats in a bar Devise and perform layered rhythmic accompaniments to known songs using percussion instruments and appropriate Music Technology.
PULSE	<ul style="list-style-type: none"> Pulse can be organised into strong and weak beats and grouped in different ways (metre). The pulse continues through rests in the rhythm. The pulse beat can be sub- divided into 2s or 4s – Simple Time 	<ul style="list-style-type: none"> Feel the strong beat, demonstrating a developing sense of metre (grouping of pulse in 2s, 3s or 4s). Mark the strong beats in different ways e.g. tapping, walking, using percussion. Set and maintain a steady pulse when playing and singing. Identify and separate rhythm from pulse <i>e.g. mark the pulse whilst another group taps the rhythm of a song, with awareness of when a rest in the rhythm occurs.</i>
TEMPO	<ul style="list-style-type: none"> Tempo is an expressive element in music that is used to achieve particular effects and moods. 	<ul style="list-style-type: none"> Recognise how tempo has been used in a piece (song or instrumental) and its effect (e.g. to create excitement or calm).

		<ul style="list-style-type: none"> • Make informed choices about its use in their own simple compositions. • Describe and compare different kinds of music using appropriate musical vocabulary (<i>e.g. Allegro; Andante; Adagio</i>).
PITCH	<ul style="list-style-type: none"> • Pitch can be represented using various forms of notation, including graphic scores and the Western 'stave' pitch ladder ('dot' notation). • In traditional Western music, pitches are names using with first 7 letters of the alphabet: ABCDEFG. This harmonic cycle then repeats an octave (8 steps) higher or lower 	<ul style="list-style-type: none"> • Recognise aurally differences in pitch, distinguishing more accurately between bigger and smaller intervals (jumps / leaps) and smaller steps. • Recognise 'dot' notation using a simplified pitch 'ladder' e.g. 5 or 6 pitches, placed on a 3 line stave. • Begin to sing and play short melodic phrases using 'dot' notation. • Improvise and compose simple 3 - 4 note melodies and use 'dot' or graphic notation to document them.
TIMBRE	<ul style="list-style-type: none"> • Every voice / instrument has its own unique sound quality • Sounds can be selected and combined to produce a particular effect, mood or feeling. 	<ul style="list-style-type: none"> • Distinguish aurally between different sounds (vocal and instrumental) using appropriate descriptive and musical vocabulary. • Select appropriate sounds in simple compositions and to accompany a variety of songs. • Use own voice / instrument in different ways with increasing control. • Use voice expressively in songs with some awareness of effect created.
TEXTURE	<ul style="list-style-type: none"> • Pitched sounds can be layered in different ways to make harmony and create a particular mood or effect. • Rhythms can be layered to create effective accompaniments and compositions. 	<ul style="list-style-type: none"> • Sing a range of songs as a soloist and in a group, in unison and simple harmony (2-part rounds and canons, quodlibets, use of ostinato phrases). • Maintain own rhythmic and / or melodic line with growing confidence and control. • Play and sing simple accompaniments to songs using devices like drone and ostinato (rhythmic and melodic). • Select and combine sounds in simple rhythm and melodic compositions.
STRUCTURE	<ul style="list-style-type: none"> • A phrase is a melodic or rhythmic pattern, which functions as part of a musical sentence, giving the piece a sense of direction. 	<ul style="list-style-type: none"> • Determine the length of a phrase (number of pulse beats in the phrase) and relate this to the overall structure of a song.

	<ul style="list-style-type: none"> • In a song, phrase length is usually determined by the meaning of the words and the punctuation used (comma, full stop) • Musical ideas can be improvised, fixed and organised in different ways - composition. 	<ul style="list-style-type: none"> • Begin to analyse aurally the melodic and / or rhythmic structure of a simple song, noting use of repetition or changes: <i>e.g. in melodic shape – ‘Phrase 1 goes up but Phrase 2 comes down’; in rhythmic shape – ‘Phrase 1 has the same rhythm as Phrase 3, but the rhythms of phrases 2 and 4 are different’.</i> • Recognise aurally simple musical structures e.g. canon, round, verse and chorus, ABA and use of devices like drone and ostinato. Improvise and compose simple pieces and accompaniments using given structures and devices.
SINGING	<ul style="list-style-type: none"> • Good singing relies on the development of accurate pitching and use of ‘thinking voice’ • Good vocal technique improves pitch range and control • The voice is an expressive instrument. 	<ul style="list-style-type: none"> • Sing a wide variety of songs, pitch-matching with accuracy and control. • Sing with a free vocal quality throughout their pitch range. • When singing, use one breath per melodic phrase. • Sing songs which use an increasingly wider pitch range e.g. Major and Minor Scale steps 1 – 6/8 • Hold own line in simple rounds and canons with increasing accuracy, confidence and growing awareness of effect created. • Use the voice with awareness and control over breathing, diction and posture. • Sing confidently to communicate meaning using an appropriate range of timbre and dynamics.