



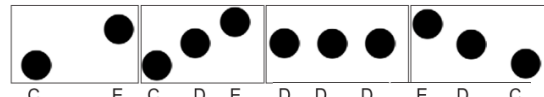
# ROBERT MILES JUNIOR SCHOOL

## Model Music Curriculum Progression Document

### Overview

	Year 3	Year 4	Years 5 & 6		Year 3	Year 4	Years 5 & 6
<b>Rhythm, Metre and Tempo</b>	Downbeats, fast ( <i>allegro</i> ), slow ( <i>adagio</i> ), pulse, beat	Getting faster ( <i>accelerando</i> ), Getting slower ( <i>rallentando</i> ), Bar, metre	Simple time, compound time, syncopation	Crotchets	✓	✓	✓
<b>Pitch and Melody</b>	High, low, rising, falling; pitch range do–so	Pentatonic scale, major and minor tonality, pitch range do–do	Full diatonic scale in different keys	Paired quavers	✓	✓	✓
<b>Structure and Form</b>	Call and response; question phrase, answer phrase, echo, ostinato	Rounds and partner songs, repetition, contrast	Ternary form, verse and chorus form, music with multiple sections	Minims	✓	✓	✓
<b>Harmony</b>	Drone	Static, moving	Triads, chord progressions	Semibreves			✓
<b>Texture</b>	Unison, layered, solo	Duet, melody and accompaniment	Music in 3 parts, music in 4 parts	Semiquavers			✓
<b>Dynamics and Articulation</b>	Loud ( <i>forte</i> ), quiet ( <i>piano</i> )	Getting louder ( <i>crescendo</i> ), getting softer ( <i>decrescendo</i> ); <i>legato</i> (smooth), <i>staccato</i> (detached)	Wider range of dynamics including <i>fortissimo</i> (very loud), <i>pianissimo</i> (very quiet), <i>mezzo forte</i> (moderately loud) and <i>mezzo piano</i> (moderately quiet)	Rests		✓	✓
<b>Instruments and Playing Techniques</b>	Instruments used in Foundation Listening	Instruments used in Foundation Listening including playing techniques	Instruments used in Foundation Listening including playing techniques and effects, for example pizzicato (e.g. mysterious) and tremolo (e.g. dark and expectant)	Time signatures 2/4, 3/4 and 4/4			✓
				Fast ( <i>allegro</i> ), slow ( <i>adagio</i> )	✓	✓	✓
				Getting faster ( <i>accelerando</i> ), getting slower ( <i>rallentando</i> )		✓	✓
				Staff, lines and spaces, clef*, reading dot notation	✓ do–me Range of a 3rd	✓ do–so Range of a 5th	✓ do–do' Range of an octave
				Loud ( <i>forte</i> )	✓	✓	✓
				Quiet ( <i>piano</i> )	✓	✓	✓
				Getting louder ( <i>crescendo</i> ), Getting softer ( <i>decrescendo</i> )		✓	✓

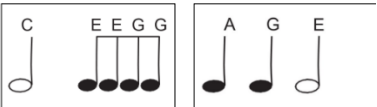


	Sing	Compose/ Improvise	Perform
<b>Year 3</b>	<b>Technical Skills – Notation</b> Introduce the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch. Introduce and understand the differences between crotchets and paired quavers. Apply word chants to rhythms, understanding how to link each syllable to one musical note		
	Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so (e.g. Extreme Weather), tunefully and with expression.  Perform forte and piano, loud and soft. • Perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders). • Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. • Perform as a choir in school assemblies.	<b>Improvise</b> • Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played in whole class/group/individual/instrumental teaching), inventing short ‘on-the-spot’ responses using a limited note-range. 3 A Case Study of using this piece in practice is found in Appendix 3 on page 82. 24 • Structure musical ideas (e.g. using echo or question and answer phrases) to create music that has a beginning, middle and end. Pupils should compose in response to different stimuli, e.g. stories, verse, images (paintings and photographs) and musical sources.  <b>Compose</b> • Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi). • Compose song accompaniments on untuned percussion using known rhythms and note values.	Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. Play and perform melodies following staff notation using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups (e.g. trios and quartets). • Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi (see illustration):   • Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases.
<b>Year 4</b>	<b>Technical Skills – Notation</b> Introduce and understand the differences between minims, crotchets, paired quavers and rests. Read and perform pitch notation within a defined range (e.g. C–G/do–so). Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.		



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	<ul style="list-style-type: none"> <li>• Continue to sing a broad range of unison songs with the range of an octave (do-do) (e.g. One More Day—a traditional sea shanty) pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo).</li> <li>• Sing rounds and partner songs in different time signatures (2, 3 and 4 time) (e.g. Our Dustbin) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony (e.g. Hear the Wind).</li> <li>• Perform a range of songs in school assemblies</li> </ul>	<p><b>Improvise</b></p> <ul style="list-style-type: none"> <li>• Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato).</li> <li>• Begin to make compositional decisions about the overall structure of improvisations. Continue this process in the composition tasks below.</li> </ul> <p><b>Compose</b></p> <ul style="list-style-type: none"> <li>• Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions.</li> <li>• Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars.</li> </ul>  <ul style="list-style-type: none"> <li>• Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip.</li> <li>• Introduce major and minor chords.</li> <li>• Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work.</li> <li>• Capture and record creative ideas using any of: o graphic symbols o rhythm notation and time signatures o staff notation o technology.</li> </ul>	<p><b>Instrumental Performance</b></p> <ul style="list-style-type: none"> <li>• Develop facility in the basic skills of a selected musical instrument over a sustained learning period. This can be achieved through working closely with your local Music Education Hub who can provide whole-class instrumental teaching programmes.</li> <li>• Play and perform melodies following staff notation using a small range (e.g. Middle C–G/do–so) as a whole-class or in small groups.</li> <li>• Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. Identify static and moving parts. 28</li> <li>• Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A).</li> </ul>
<b>Year 5</b>	<p><b>Technical Skills – Notation</b></p> <ul style="list-style-type: none"> <li>• Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers.</li> </ul>		



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	<ul style="list-style-type: none"><li>• Understand the differences between 2/4, 3/4 and 4/4 time signatures.</li><li>• Read and perform pitch notation within an octave (e.g. C–C'/do–do).</li><li>• Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.</li></ul>			
	<table><tr><td><ul style="list-style-type: none"><li>• 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.</li><li>• Sing three-part rounds, partner songs, and songs with a verse and a chorus.</li><li>• Perform a range of songs in school assemblies and in school performance opportunities.</li></ul></td><td><p><b>Improvise</b></p><ul style="list-style-type: none"><li>• Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments.</li><li>• Improvise 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). Continue this process in the composition tasks below.</li></ul><p><b>Compose</b></p><ul style="list-style-type: none"><li>• 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.</li><li>• Working in pairs, compose a short ternary piece.</li><li>• 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. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book.</li><li>• Capture and record creative ideas using any of: o graphic symbols o rhythm notation and time signatures o staff notation o technology</li></ul></td><td><ul style="list-style-type: none"><li>• Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one stave and using notes within the Middle C–C'/do–do range. This should initially be done as a whole class with greater independence gained each lesson through smaller group performance</li><li>• Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs (e.g. Yellow Submarine by The Beatles).</li><li>• Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra.</li><li>• Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies</li></ul></td></tr></table>	<ul style="list-style-type: none"><li>• Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. 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Year 6	<p><b>Technical Skills – Notation</b></p> <ul style="list-style-type: none"><li>• Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests.</li><li>• Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do).</li></ul>			



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	<ul style="list-style-type: none"><li>• Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations.</li><li>• Read and play from notation a four-bar phrase, confidently identifying note names and durations</li></ul>		
	<ul style="list-style-type: none"><li>• 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.</li><li>• 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.</li><li>• Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.</li></ul>	<p><b>Improvise</b></p> <p>Extend improvisation skills through working in small groups to:</p> <ul style="list-style-type: none"><li>• Create music with multiple sections that include repetition and contrast.</li><li>• Use chord changes as part of an improvised sequence.</li><li>• Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.</li></ul> <p><b>Compose</b></p> <ul style="list-style-type: none"><li>• Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody.</li></ul> <p>Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen.</p> <ul style="list-style-type: none"><li>• Either of these melodies can be enhanced with rhythmic or chordal accompaniment.</li><li>• Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.</li></ul>	<p><b>Instrumental Performance</b></p> <ul style="list-style-type: none"><li>• Play a melody following staff notation written on one staff and using notes within an octave range (do-do); make decisions about dynamic range, including very loud ( ), very quiet ( ), moderately loud ( ) and moderately quiet ( ).</li><li>• Accompany this same melody, and others, using block chords or a bass line. This could be done using keyboards, tuned percussion or tablets, or demonstrated at the board using an online keyboard.</li><li>• Engage with others through ensemble playing (e.g. school orchestra, band, mixed ensemble) with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line.</li></ul>