

THORNDOWN PRIMARY SCHOOL - MODEL MUSIC CURRICULUM PROGRESSION DOCUMENT

Indicative musical features

The first table below sets out indicative musical features (elements) that give language to concepts that pupils have understanding of in sound. Pupils will have experienced them unconsciously in many contexts before, building on their work at Key Stage 1, and their holistic musical experiences across Key Stage 2 will naturally be far wider than this. The second table sets out their progression in knowledge of the constituent parts of musical notation.

	Year 3	Year 4	Years 5 & 6
Rhythm, Metre and Tempo	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
Pitch and Melody	High, low, rising, falling; pitch range do–so	Pentatonic scale, major and minor tonality, pitch range do–do	Full diatonic scale in different keys
Structure and Form	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
Harmony	Drone	Static, moving	Triads, chord progressions
Texture	Unison, layered, solo	Duet, melody and accompaniment	Music in 3 parts, music in 4 parts
Dynamics and Articulation	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)
Instruments and Playing Techniques	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)

	Year 3	Year 4	Years 5 & 6
Crotchets	✓	✓	✓
Paired quavers	✓	✓	✓
Minims	✓	✓	✓
Semibreves			✓
Semiquavers			✓
Rests		✓	✓
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>)		✓	✓
Stave, 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>)		✓	✓

YEAR 4

SINGING

- 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).
- 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).
- Perform a range of songs in school assemblies.

Junior Voiceworks 1: Calypso
 Junior Voiceworks 2: Our Dustbin
 Voiceworks 1: Hear the Wind
 Kendrick: Servant King
 Happy Birthday
 Great Weather Songs: Long Journey
 Great Celebration Songs: World in Union
 Sing Up: Just like a Roman
 Trad. Ghana: Namuma
 Sing for Pleasure: Ghosts
 Sing for Pleasure: Lost in Space

LISTENING

Western Classical Tradition and Film

Title	Composer	Period
Symphony No. 5	Beethoven	Classical
O Eucharist	Hildegard	Early
For the Beauty of the Earth	Rutter	20th Century
Jai Ho from Slumdog Millionaire	A. R. Rahman	21st Century
Hallelujah from Messiah	Handel	Baroque
Rondo alla Turca	Mozart	Classical
Night on a Bare Mountain	Mussorgsky	Romantic
Mars from The Planets	Holst	20th Century
Bolero	Ravel	20th Century
Night Ferry	Anna Clyne	21st Century

Popular Music

Style	Title	Artist(s)
Jazz	Take the 'A' Train	Billy Strayhorn/Duke Ellington Orchestra
90s Indie	Wonderwall	Oasis
Rock n Roll	Hound Dog	Elvis Presley
Pop	With a Little Help with My Friends	The Beatles
Funk	I Got You (I Feel Good)	James Brown
Disco	Le Freak	Chic
Art Pop	Wild Man	Kate Bush
Blues	Runaway Blues	Ma Rainey

Musical Traditions

Country	Tradition	Title	Artist/Composer
Punjab/UK	Bhangra	Bhabiye Akh Larr Gayee	Bhujhangy Group
Trinidad	Calypso	Tropical Bird	Trinidad Steel Band
Brazil	Samba	Fanfara (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown
Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan
India	Indian Classical	Sahela Re	Kishori Amornkar

Songs are saved in Y4 resource folder

COMPOSING

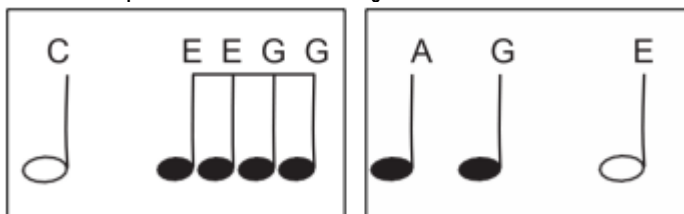
• Improvise

- *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*).
- Begin to make compositional decisions about the overall structure of improvisations. Continue this process in the composition tasks below.

COMPOSING

• Compose

- 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.
- 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.



- Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip.
- Introduce major and minor chords.
- Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work.
- Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, staff notation, technology.

PERFORM

- 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.
- 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.
- 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.
- Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A).

READING NOTATION

- 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.