

# 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
<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
<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
<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
<b>Harmony</b>	Drone	Static, moving	Triads, chord progressions
<b>Texture</b>	Unison, layered, solo	Duet, melody and accompaniment	Music in 3 parts, music in 4 parts
<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)
<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)

	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 6

## SINGING

- 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.
- Continue to sing **three- and four-part rounds** (e.g. Calypso by Ian 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.
- Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience

Trad. South Africa: Siyahamba  
 Junior Voiceworks 1: Calypso  
 Sing Up: Touch the Sky  
 Sing Up: Dona Nobis Pacem  
 Sing Up: We are the Champions  
 British National Anthem - God Save the Queen  
 Sing Up: We Go Together  
 Trad. Ghana: Senwa de Dende  
 Sing Up: Be the Change  
 Sing Up: One Moment, One People  
 Sing Up: There's a Power in the Music

## LISTENING

### Western Classical Tradition and Film

Title	Composer	Period
1812 Overture	Tchaikovsky	Romantic
Connect It <sup>6</sup>	Anna Meredith	21st Century
O Eucharist	Hildegard	Early
Hallelujah from <i>Messiah</i>	Handel	Baroque
Rondo alla Turca	Mozart	Classical
Symphony No. 5	Beethoven	Classical
Night on a Bare Mountain	Mussorgsky	Romantic
Mars from <i>The Planets</i>	Holst	20th Century
Bolero	Ravel	20th Century
English Folk Song Suite <sup>6</sup>	Vaughan Williams	20th Century
Symphonic Variations on an African Air	Coleridge-Taylor	20th Century
For the Beauty of the Earth	Rutter	20th Century
This Little Babe from <i>A Ceremony of Carols</i>	Britten	20th Century
Night Ferry	Anna Clyne	21st Century
Jai Ho from <i>Slumdog Millionaire</i>	A. R. Rahman	21st Century

### Musical Traditions

Country*	Tradition	Title	Artist/Composer
Middle East	Folk	Sprinting Gazelle	Reem Kelani
England	Folk	Sea Shanties	Various
Poland	Folk	Mazurkas Op. 24	Chopin
Argentina	Tango	Libertango	Piazzolla
Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown
Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan
India	Indian Classical	Sahela Re	Kishori Amonkar
Punjab/UK	Bhangra	Bhabiye Akh Larr Gayee	Bhujhangy Group
Trinidad	Calypso	Tropical Bird	Trinidad Steel Band
Nigeria	Drumming	Jin-Go-La-Ba (Drums of Passion)	Babatunde Olatunji
South Africa	Choral	Inkanyezi Nezazi	Ladysmith Black Mambazo

### Popular Music

Style	Title	Artist(s)
90s RnB	Say My Name	Destiny's Child
Blues	Runaway Blues	Ma Rainey
Jazz	Take the 'A' Train	Billy Strayhorn/Duke Ellington Orchestra
Rock n Roll	Hound Dog	Elvis Presley
Pop	With A Little Help from My Friends	The Beatles
Funk	I Got You (I Feel Good)	James Brown
Disco	Le Freak	Chic
80s Synth/Pop	Smalltown Boy	Bronski Beat
90s Singer/Songwriter	Play Dead	Björk
Art Pop	Wild Man	Kate Bush
90s Indie	Wonderwall	Oasis

Songs are saved in Y6 resource folder

<p>COMPOSING</p> <ul style="list-style-type: none"> <li>• <i>Improvise</i></li> </ul>	<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 <b>groove</b>, creating a satisfying melodic shape.</li> </ul>	
<p>COMPOSING</p> <ul style="list-style-type: none"> <li>• <i>Compose</i></li> </ul>	<ul style="list-style-type: none"> <li>• Plan and compose an 8- or 16-beat melodic phrase using the <b>pentatonic</b> 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> <li>• Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen.</li> <li>• Either of these melodies can be enhanced with rhythmic or chordal accompaniment.</li> <li>• Compose a <b>ternary</b> piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.</li> </ul>	
<p>PERFORM</p>	<ul style="list-style-type: none"> <li>• Play a melody following <b>staff notation</b> written on one staff and using notes within an <b>octave range (do-do)</b>; make decisions about dynamic range, including very loud (<b>ff</b>), very quiet (<b>pp</b>), moderately loud (<b>mf</b>) and moderately quiet (<b>mp</b>).</li> <li>• Accompany this same melody, and others, using block chords or a bass line. This could be done using keyboards, <b>tuned percussion</b> 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>	

## READING NOTATION

- Further understand the differences between *semibreves*, *minims*, *crotchets*, *quavers* and *semiquavers*, and their *equivalent rests*.
- Further develop the skills to read and perform pitch notation within an octave (e.g. C-C/ do-do).
- Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations.
- Read and play from notation a four-bar phrase, confidently identifying note names and durations.

## Y6 TRANSITION PROJECT

The end of Year 6 transition project provides a way to bring together what the pupils have learnt about reading notation, playing an instrument, composing melodies and singing as a class. More information can be found in appendix 6.