



Abbotswood Music Learning Strand Progression Sequence

| Learning Strand | Year 3 | Year 4 | Year 5 | Year 6 |
|---------------------------------|---|--|---|--|
| Listening and Appraising | <ul style="list-style-type: none">• Identity and describe pieces which feature call and response and echo.• Identify when to start singing in a round.• Identify the structure in a song eg Binary, Ternary and 12 bar blues. Recognise a chorus in a song.• Identify genres e.g. pop, folk, classical, rap, rock, world music• Identify a Chorus in a song• Identify classroom instruments and describe their timbre.• Identify the different orchestra families when played .• Identify the difference between pitched and unpitched instruments• Listen to a piece of music and clap the beat along to it.• Clap back a simple rhythm.• Identify the sound of different families in an orchestra.• Identify different elements in a piece of music.• Describe the dynamics in a piece of music | <ul style="list-style-type: none">• Identify and describe different textures, e.g. solo, duet, call and response , echo, harmony , unison, polyphony and ostinatos.- Identify and describe the structure in a song eg Binary, Ternary or Rondo . Recognise a verse and chorus in a song• Describe and compare different pieces of music in terms of history, culture and purpose• Identify a verse and Chorus in a song.• Identify different instruments within orchestral families.• Describe how certain instruments are played for example tremolo , pizzicato.• Accompany a piece of music with a set rhythm• Clap and sing back part of the music and perform it as body percussion• Identify whether a piece is in $\frac{3}{4}$ or $\frac{4}{4}$ time.• A class performing 2 part- piece by listening to each other.• Describe the structure and texture in a piece of music | <ul style="list-style-type: none">• Identify and describe the parts in quartets and quintets.• Answer questions about the differences and similarities between different Variations in a Theme and Variations.• Identify Chorus and Verses. Recognise introduction, verse, chorus in a song• Identify the various roles in an A cappella performances.• Compare 2 versions of the same song/music and discuss instruments, tempo, timbre• Identify the roles of different singers in group.• Show awareness of simple chord changes and harmony• Identify a piece in a minor or major scale.• Accompany a piece of music with 2 different parts.• Identify whether a piece is in $\frac{3}{4}$/$\frac{4}{4}$ or $\frac{5}{4}$ time.• A class performing a 3 part piece by listening to each other• Describe the tempo and duration in a piece of music | <ul style="list-style-type: none">• Discuss the differences in texture and music group (e.g. string quartet, orchestra, big band duet)• Answer questions about the structure of different types of music.• Discuss the characteristics , timbre and texture of music.• Recognise all features of a song including bridge and pre chorus.• Study the features of various genres of music and learn how to identify varying scales within them .• Study the timbres of varying styles of music.• Accompany a piece with 3 different parts .• Identify whether a piece of music is in a major or minor scale, pentatonic scale or a Raga.• Identify world instruments and orchestral instruments and discuss how they are played.• Identify whether a piece of music in $\frac{3}{4}$, $\frac{4}{4}$, $\frac{5}{4}$ or $\frac{6}{8}$ time.• Identify how to correct tuning when singing• Describe tempo, texture, structure, dynamics, pitch and duration in a piece of music. |
| Performance | <p>Singing</p> <ul style="list-style-type: none">• Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so tunefully and with expression.-Perform forte and piano,• Perform actions confidently and in time to a range of action songs.• Learn about posture and warm ups and the importance of these?• Use clear diction and articulation.• Sing pieces from a wide variety of styles• Sing whilst using SOLFEGE.• Exploring simple songs in a different language• Encourage children to sing short group solos. <p>Reading notation</p> <ul style="list-style-type: none">• 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.• HOW TO IMPROVE, 2 STARS AND A WISH | <p>Singing</p> <ul style="list-style-type: none">• Continue to sing a broad range of unison songs with the range of an octave (do–do) 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) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony• Learn about the difference between head voice and chest voice.• Exploring 2 songs in different languages.• Encourage children to sing longer group solos.• Performing short chants.• RAPS <p>Reading Notation</p> <ul style="list-style-type: none">• 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. | <p>Singing</p> <ul style="list-style-type: none">• 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.• Accelerando (speeding up) and Rallantando (slowing down)• Sing three-part rounds, partner songs, and songs with a verse and a chorus.• Begin singing in 2 part harmony in small parts of the songs• Sing polyphonic pieces.• Discuss how the voice box and vocal chords make sound in greater detail.• Introduce speech-like singing.• Some children start to lead unison singing and part singing• Exploring more complicated songs in different languages.• Encourage children to sing short solos.• Performing longer raps stylistically.• RAPS <p>Reading Notation</p> <ul style="list-style-type: none">• Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers, semi quavers and 2 semi quavers and a quaver. | <p>Singing</p> <ul style="list-style-type: none">• 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 (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.• Some children start to lead individual parts in a group setting.• Sing 3 part polyphonic pieces.• Increased soloists and duets within class performances.• Singing in 2-part harmony for longer parts of the song.• Look at case studies of famous singers who look after their voice well and those who have had issues with their vocal chords and why.• Encourage children to sing longer solos.• Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.• Understand the meaning of the song and portray that during the performance. |

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| | <p>Playing</p> <ul style="list-style-type: none"> Keep a steady pulse Play simple rhythms from traditional notation/graphic notation Demonstrate the difference between pulse and rhythm Play a simple melody solo or in a group Play an accompaniment part (e.g. drone, repeating rhythmic part) Interpret simple graphic score Show awareness and blend with others when performing Learn about how to create a pleasant tone on the recorder and play a couple of pieces with good tonguing. Learn about whether a note is ‘high’ or ‘low on a stave. | <p>Playing</p> <ul style="list-style-type: none"> Self-correct when going out of time Play longer and more complex rhythms Alternate from playing the beat and playing the rhythm Play a simple melody in 2 parts with ‘step by step’ movement Play a selection of 2 chords on the ukulele Play showing 2 techniques on an instrument (e.g. Glockenspiel – letting the beater bounce back, vibrato) Play more complex graphic scores. Follow a conductor adapting to changes in dynamics and tempo Performing simple ostinatos as a group | <ul style="list-style-type: none"> Understand the differences between 2/4, 3/4 and 4/4 time signatures. Read and perform pitch notation within an octave (e.g. C–C’/do–do). Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations. Read C, D and E notes by sight. <p>Playing</p> <ul style="list-style-type: none"> Play longer and more complex rhythms in different metres Read 2-3 pitches on a staff. Play a melody with ‘step by step’ movement, small leaps and repetition Play a piece using at least 3 chords Discuss and refine performances, deciding on appropriate tempo and dynamic Experiment with taking control of tempo and dynamics in group playing Following a conductor as a group ensemble Performing more complex ostinatos. Playing major and minor scales on the glockenspiel | <ul style="list-style-type: none"> Exploring more complicated songs in different languages and learning how some sounds sound different when song to when spoken. Singing major and minor scales, ragas and songs using Pentatonic scales. RAPS <p>Reading Notation</p> <ul style="list-style-type: none"> Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests. Understand the difference between 2/4, ¾, 4/4, 5/4 and 6/8 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. Learn ‘every good boy deserves food,’ FACE in the Space and the notes at the bottom (C and D) and apply these to worksheets to reading music and to compositions. <p>Playing</p> <ul style="list-style-type: none"> Play from more complex notations including pitch, dynamic, rhythm and expressive contexts Play more complex rhythms Play a melody with ‘step by step’ movement on a staff, larger leaps, repetition and appropriate phrasing/articulation Play a selection of at least 4 chords on both the ukulele and glockenspiel. Play a chord sequence Make choices about appropriate blending in an ensemble Children begin to conduct group performances. Performing polyphonic pieces, including one ostinato and a tune. Show and understand the etiquette of performance and communicate with confidence to an audience |
| Composition | <p>Improvise</p> <ul style="list-style-type: none"> 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. 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, notes, images (paintings and photographs) and musical sources. <p>Compose</p> | <p>Improvise</p> <ul style="list-style-type: none"> 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. Begin to include varied dynamics in the improvisations. <p>Compose</p> <ul style="list-style-type: none"> Sing and play these phrases as self-standing compositions. Create a ‘parody’ using a well-known nursery rhyme tune. Arrange individual notation cards of known note values (i.e. minim, crotchet, | <p>Improvise</p> <ul style="list-style-type: none"> Improvise freely over a drone and an ostinato, developing sense of shape and character, using tuned percussion and melodic instruments. 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. improvise a vocal or instrumental ostinato over a rap. <p>Compose</p> <ul style="list-style-type: none"> 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 | <p>Improvise</p> <ul style="list-style-type: none"> Extend improvisation skills through working in small groups to: <ul style="list-style-type: none"> Create music with multiple sections that include repetition and contrast. Use chord changes as part of an improvised sequence. Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape. <p>Compose</p> <ul style="list-style-type: none"> Plan and compose an 8-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. Either of these melodies can be enhanced with rhythmic or chordal accompaniment. |

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| | <ul style="list-style-type: none"> Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi). Create rhythm pieces using flies and spiders. Compose song accompaniments on untuned percussion using known rhythms and note values. Create and play a simple graphic score on a theme. Create a soundscape or story – include, pitch, tempo and a start/ending. Compose a song in Ternary form as a class. compose ‘calls’ and ‘responses’ Create ternary form pieces on untuned percussion | <ul style="list-style-type: none"> Crotchet rest and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars. Compose 2 bar phrases, writing a time signature and key signature. 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 on the ukulele 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 : Graphic symbols to represent dynamics and duration. Create a simple rhythmic accompaniment to a melody Compose a song in Rondo form as a class. Compose using music technology Create a Ternary form piece on the computer. | <p>Chordal accompaniment with technology.</p> <ul style="list-style-type: none"> Compose short pieces using the notes C, D and E , written on a staff Improvise with call and response ideas Compose a simple chord sequence with ukuleles. Compose a rap /song with a verse and chorus and accompanying vocal ostinato. Compose and notate Variations based on a theme. Use music technology to record a vocal ostinato for a rap. | <ul style="list-style-type: none"> Improvise freely using given notes within a structure e.g. drone, 12 bar blues, beatbox Collaborate, compose and notate a song with more than one section Create a song using Garage Band as a class. |
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Model Music Curriculum Guidance:

| | Year 3 | Year 4 | Years 5 & 6 |
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| Rhythm, Metre and Tempo | Downbeats, fast (allegro), slow (adagio), 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 |
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| Crotchets | ✓ | ✓ | ✓ |
| Paired quavers | ✓ | ✓ | ✓ |
| Minims | ✓ | ✓ | ✓ |
| Semibreves | | | ✓ |
| Semiquavers | | | ✓ |
| Rests | | ✓ | ✓ |
| Time signatures 2/4, 3/4 and 4/4 | | | ✓ |
| Fast (allegro), slow (adagio) | ✓ | ✓ | ✓ |
| 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 (crescendo), Getting softer (decrescendo) | | ✓ | ✓ |

National Curriculum

Key stage 2

Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory.

Pupils should be taught to:

- play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression
- improvise and compose music for a range of purposes using the inter-related dimensions of music
- listen with attention to detail and recall sounds with increasing aural memory
- use and understand staff and other musical notations
- appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians
- develop an understanding of the history of music.