

Melbourne Junior School Music Progression Map from 2023/24

Melbourne Junior School follow The Model Music Curriculum which explores how musical techniques and skills can be nurtured and developed in all pupils, through all Key Stages. It recognises that such skills may be expressed instrumentally, vocally or through music technology. The ModelMusic Curriculum takes as its starting point the ambition that every young person should be able to experience music and to make progress. This includes singing, as well as having the opportunity to learn an instrument through whole-class ensemble and small-group teaching at Key Stage 2. The following guidance covers the skills of singing, composing, listening and performing – individually and collectively, building on those taught at KS1 – and applies across the curriculum.

	Year 3	Year 4	Year 5	Year 6
Singing	<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, loud and soft. • Perform actions confidently and in time to a range of action songs. • 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 and Christmas production 	<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. • Perform a range of songs in school assemblies and Christmas production. • Participate in a joint concert with other schools and the Cathedral Choir at Derby Cathedral. 	<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. • Sing three-part rounds, partner songs and songs with a verse and a chorus. • Perform a range of songs in school assemblies and in school performance opportunities. 	<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. • Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.

Listening	Year 3	Year 4	Year 5	Year 6
	Teachers should develop pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school.	Teachers should develop pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school.	Teachers should develop pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school.	Teachers should develop pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school.

Composing- Improvise	Year 3	Year 4	Year 5	Year 6
	<p>Pupils should be taught to:</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, images (paintings and photographs) and musical sources. 	<p>Pupils should be taught to:</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 - Rhondo form. 	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> • Improvise freely over a drone, 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). 	<p>Pupils should extend their improvisation skills through working in small groups to:</p> <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.

Year 3	Year 4	Year 5	Year 6
<p>Pupils should be taught to:</p> <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). Compose song accompaniments on untuned percussion using known rhythms and note values. Introduce the pentatonic scale. 	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches on the glockenspiel. 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 – representing transport Introduce major and minor chords. Capture and record creative ideas using graphic symbols, rhythm notation and time signatures basic staff notation 	<p>Pupils should be taught to:</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 chordal accompaniment. Working in pairs, compose a short ternary piece. Use chords to compose music to evoke a specific atmosphere, mood or environment. E.g. space themed piece. Capture and record creative ideas using graphic symbols, rhythm notation and time signatures, staff notation or technology. 	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> Plan and compose an 8- or 16- beat melodic phrase and incorporate rhythmic variety and interest. Play this melody on available tuned percussion or the recorder. Notate this melody. Compose melodies made from pairs of phrases in a key suitable for the instrument chosen. Either of these melodies can be enhanced with rhythmic or chordal accompaniment. Compose a ternary piece; use available Charanga Yu studio to create and record it, discussing how musical contrasts are achieved.

Performing - Instrumental Performance	Year 3	Year 4	Year 5	Year 6
	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> • Develop facility in playing hand bells. 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. • Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases. • Perform in the Christmas production 	<p>Pupils should be taught to:</p> <p>Learn to play the recorder – concentrate on the notes g a b</p> <ul style="list-style-type: none"> • Develop facility in the basic skills of a selected musical instrument over a sustained learning period. • Play and perform melodies following staff notation using a small range – G A B 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 recorders. Identify static and moving parts. • Perform in the Christmas production 	<p>Pupils should be taught to:</p> <p>Learn to play the recorder – concentrate on the notes g a b c with more complex rhythms</p> <ul style="list-style-type: none"> • Play melodies on recorders following staff notation written on one staff and using notes within the Middle C–C'/do–do range. • Develop the skill of playing by ear on the recorder, copying longer phrases and familiar melodies. • Understand how triads are formed, and play them on tuned percussion. Perform simple, chordal accompaniments to familiar songs. • Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles. 	<p>Pupils should be taught to:</p> <p>Learn to play the recorder – build on the notes taught in Y5 to extend to the whole octave</p> <ul style="list-style-type: none"> • Engage with others through ensemble playing with pupils taking on melody or accompaniment roles on the recorder. • • 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. • Accompany this same melody, and others, using block chords or a bass line. •

Performing - Reading Notation	Year 3	Year 4	Year 5	Year 6
	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> • Understand the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch. • Understand the differences between crotchets and paired quavers. • Apply word chants to rhythms, understanding how to link each syllable to one musical note. i.e. coffee, tea 	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> • Understand the differences between minims, crotchets, paired quavers and rests. • Read and perform pitch notation within a defined range (G A B). • Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble. 	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> • Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. • 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, using conventional symbols for known rhythms and note durations. 	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> • 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 four parts that contain known rhythms and note durations. • Read and play from notation a four-bar phrase, confidently identifying note names and durations, on the glockenspiel and/or recorder.