

St Francis of Assisi Catholic Primary School 2024 – Upper KS2 Music Progression Skills based on the Model Music Curriculum

	Y5	Y6
Singing	<p>In Year 5, we:</p> <ul style="list-style-type: none"> <li>• Sing with a sense of ensemble and performance. This includes observing phrasing, accurate pitching and appropriate style.</li> <li>• Perform a range of songs in carol service and end of the year production as a choir.</li> </ul>	<p>In Year 6, we:</p> <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 includes observing rhythm, phrasing, accurate pitching and appropriate style.</li> <li>• Perform a range of songs as soloists and as a choir in school assemblies, school performance opportunities and to a wider audience.</li> </ul>
Listening	<p>At St Francis, we ensure that listening to recorded performances is complemented by opportunities to experience live music making in and out of school. These include Music Recitals (end of every term); Nativity, Easter and end of the year performances; beginning of the school year presentation by visiting instrumental teachers and taking part in various music festivals and events.</p> <p>Here are some age-appropriate examples of pieces, that we use in Y5:</p> <p><b>Western Classical Tradition and Film:</b>            ‘English Folk Song Suite’ by Vaughan Williams (20th Century)            ‘Symphonic Variations on an African Air’ by Coleridge-Taylor            ‘This Little Babe’ from Ceremony of Carols by Britten (20th Century)</p> <p><b>Popular Music</b>            ‘Play dead’ by Bjork (90s)            ‘Smalltown Boy’ by Bronski Beat (80s)</p> <p><b>Musical Traditions</b>            ‘Jin-Go-La-Ba (Drums of Passion)’ by Babatunde Olatunji (trad. Nigerian)            ‘Inkanyezi Nezazi’ by Ladysmith Black Mambazo (South African)</p>	<p>At St Francis, we ensure that listening to recorded performances is complemented by opportunities to experience live music making in and out of school. These include Music Recitals (end of every term); Nativity, Easter and end of the year performances; beginning of the school year presentation by visiting instrumental teachers and taking part in various music festivals.</p> <p>Here are some age-appropriate examples of pieces, that we use in Y6:</p> <p><b>Western Classical Tradition and Film:</b>            ‘Oh, Fortuna’ by Carl Orff.            ‘1812 Overture’ by Tchaikovsky (Romantic)            ‘Connect It’ by Anna Meredith (21st Century)</p> <p><b>Popular Music</b>            (90s RnB) ‘Say My Name’ by Destiny’s Child</p> <p><b>Musical Traditions</b>            (Middle East Folk) ‘Sprinting Gazelle’ by Reem Kelani            (England Folk) Sea Shanties by Various artists            (Poland Folk) Mazurkas Op. 24 by Chopin            (Argentina Tango) ‘Libertango’ by Piazzolla</p>
Composing	<p>Improvise:</p> <ul style="list-style-type: none"> <li>• Improvise over a simple groove, responding to the beat, creating a melodic shape;</li> <li>• experiment with using a wider range of dynamics,</li> </ul>	<p>Improvise:</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> </ul>

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	<p>including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano)</p> <p>Compose:</p> <ul style="list-style-type: none"> <li>• Compose melodies made from pairs of phrases in either C major or A minor.</li> <li>• Introduce chords: C, D, Em, F, G, Am – working in pairs children compose a short piece (one child chords as accompaniment, another child melody C to G). Children to try to create a specific atmosphere.</li> </ul>	<ul style="list-style-type: none"> <li>• Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.</li> </ul> <p>Compose:</p> <ul style="list-style-type: none"> <li>• Plan and compose an 2-4 bars melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) and incorporate rhythmic variety.</li> <li>• Play this melody on keyboards or other tuned instruments.</li> <li>• Notate this melody.</li> <li>• Compose a piece of music by using garageband software to create and record it, discussing how musical contrasts are achieved</li> </ul>
Performing	<p>Instrumental Performance:</p> <ul style="list-style-type: none"> <li>• Play melodies on keyboards, following staff notation written on one stave and using notes within the Middle C–G.</li> <li>• Understand how triads are formed, and play them on keyboards.</li> <li>• Accompanying melody using single notes and/or chords.</li> <li>• Perform simple, chordal accompaniments to familiar songs (e.g. Yellow Submarine by The Beatles)</li> <li>• For g&amp;t children: develop the skill of playing by ear on keyboards, copying longer phrases and familiar melodies.</li> </ul>	<p>Instrumental Performance:</p> <ul style="list-style-type: none"> <li>• Play a melody following staff notation written on one stave and using notes within an octave range (do–do);</li> <li>• make decisions about dynamic range, including very loud (ff), very quiet (pp), moderately loud (mf) and moderately quiet (mp).</li> <li>• Accompany this same melody, and others, using block chords or a single note bass line.</li> </ul>
Reading Notation	<ul style="list-style-type: none"> <li>• Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers.</li> <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–G).</li> <li>• Read and play short rhythmic phrases at sight from prepared cards.</li> </ul>	<ul style="list-style-type: none"> <li>• Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and <b>their equivalent rests</b>.</li> <li>• Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do).</li> <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>