Curriculum with Classroom Instrumental Learning Progression Framework

Aural Skills, Singing & Movement (A)		
Vocal Development, Body & Breath (i)	**Beat Keeping & Movement (ii)**	**Musical Recall / Pitch Internalisation (iii)**
Discover • Discovering different voices e.g. 'high voice', 'low voice', 'quiet voice' • Sing *so-mi* songs and *do-re-mi* songs in tune • Sing songs within a slightly wider pitch set with developing accuracy • Good singing posture	• Accurately perform and distinguish between ta, tete, tika-tika and shh in songs and chants • Start a song at the same time as the rest of the group when given a count in • Accurately keep the pulse in simple ways (independently & with support) • Perform a simple body percussion pattern, or perform actions, on a pulse • Follow a beat map along with a piece of music	• Recall the words, rhythms, and pitches of a short songs (e.g. 'Doggy, Doggy') • Repeat *so-mi-la* phrases in call and response • Repeat simple body percussion patterns accurately • Identify *do-re-mi* pitch changes by ear and represent on the body
Explore • Sing *do-re-mi-so-la (or la-ti-do-re-mi)* songs in tune • Sing songs with a slightly wider pitch set with developing accuracy • Prepare breaths for longer phrases • Sing with different dynamic shades within one song • Recognise the need for breath control and changes in air flow for various dynamic levels • Stand with good posture for singing	• Perform a body percussion pattern while singing (pattern and song use different rhythms) • Move to a pulse in 4/4, accenting beats 1 and 3 • Perform a simple round as part of an ensemble with 2 or more parts, with accurate entries and exits • Match the pulse with an instrument played by the teacher • Maintain a simple rhythm as one layer within a larger texture, playing to a pulse • Move to a pulse in 3/4, accenting beat 1	• Repeat *do-mi-so-la* phrases in call and response • Identify *do-re-mi-so-la* pitch changes by ear and represent on the body • Confidently pitch jumps of a perfect 4th and 5th and accurately represent these jumps on the body • Perform a song with call and response, anticipating entries • Perform a drone on the root or fifth of a chord as part of a group song • Confidently pitch jumps of a 3rd (major and minor) and represent on the body
Develop • Sing *do-re-mi-fa-so-la-ti* songs in tune • Explore extended vocal techniques including humming and whistling	• Move to a pulse in 6/8, accenting strong beats	• Perform as part of a 2-part harmony with both melody and harmony moving in step • Confidently pitch jumps of an 8ve

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Decoding & Encoding Notation (B)

	Rhythms – reading & performing (i)	Pitches (ii)	Other markings & non-conventional notation (iii)
Discover	- In 4/4 - Read and perform pulse through symbols (e.g. heartbeats) - Read and perform *ta, te-te, ta* rest through pictorial representations and stick notation	- Read and perform *so-mi* on reduced stave - Read and perform *so-mi-la* on reduced stave	- Discuss representing sounds with symbols - Identify, explain and follow extreme dynamic markings (*p & f*) - Identify, explain and follow one or two clearly distinct tempo markings
Explore	- Read, write and perform ta, tete, and *tika-tika* through conventional notation - Read, write and perform *te -tika, tika-te* through conventional notation - Read, write and perform *to-oh, to-oh rest* through conventional notation - Read, write and perform *Ta-a-a-ah & Ta-a-a-ah rest* through conventional notation - Identify and explain time signatures in a piece of music with reference to 4/4 and 3/4 - Read, write and perform *Ta-a-ah* through conventional notation - Identify and explain dotted notes - Read, write and perform t*um-te* through conventional notation	- Read and perform *so-la-ti* on reduced stave (to play on instruments) - Use the full stave as a tool for tracking melodic contours (not necessarily knowing the names of each line and space) - Read, write and perform *so-la-ti-do'-re'* on treble clef (eg. G, A, B, C', D')	- Identify, explain and follow repeat marks with 1st and 2nd time bars - Read and follow simple instrument-specific notation, e.g. ukulele chord diagrams, recorder and glockenspiel diagrams - Identify, explain and follow additional dynamic markings (*mp & mf*) - Identify, explain and follow simple expressive markings - staccato & accent marks - Identify, explain and follow additional tempo markings and/or some simple expressive markings, e.g. agitato, leggiero, etc. - Recognise, interpret and follow visual hand signals for aspects of dynamics and tempo
Develop	- Identify and explain 6/8 time signature - Read, write and perform *te-te-te / tre-o-la, Ta te, Tum, te rest, tum rest* through conventional notation - Identify and explain the concept of straight vs swung rhythms	Read, write and perform *Re-mi-so-la-ti-do'-re'* on treble clef (typically D, E, G, A, B, C', D')	- Communicate ideas through graphic notation, giving reasons for the symbols used - Read, explain and follow ukulele tablature (where appropriate) to play short melodies

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Listening, Appraising & Understanding (C)	
Accurately use the following terminology (i)	**Appraisal (ii)**
Discover - Pulse, beat - Concept pairs –fast / slow, loud / soft, high / low, long / short - Melody - Body percussion - Begin to describe timbres with non-musical language, e.g. 'spiky'	- Listen to short musical examples and respond in movement - Respond to a piece through concept pairs ("It was fast / It was high") - Describe how a piece of music makes you feel using non-musical language, e.g. 'excited', 'sleepy' - Identify a limited number of common instruments by sight and/or sound, e.g. guitar, piano, violin, drum - Respond to variation of concept pairs in a piece of music ("It started slow but then it got faster")
Explore - Structure, harmony, repeat, phrase, round, scale, mp, mf, staccato, legato, accent, - Additional tempo and/or expressive markings - Call and responses - Drone - Structure - verse, chorus, intro - Metre, time signature (with reference to 3/4 and 4/4) - Western Classical & Romantic genres: programmatic music, ostinato - Instruments of the orchestra - Soundpainting - Improvisation	Discuss musical examples with reference to the elements of music including: - Duration, tempo & metre - Pitch - Timbre - Dynamics - Texture - Structure Plus: - Instrumentation - Purpose/Effect - Period - Geographic origin
Develop - Compound & simple time (with reference to 6/8 and 4/4, 3/4) - Performance technique and communication - Vocal play: Loop, a cappella, improvisation - Pentatonic scale - Riff - Structural techniques eg chordal structure - Harmony	

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Creating & Composing (D)	
Composition (i)	**Improvisation (ii)**
Discover • Choose single-layer solo or tutti sounds based on a single concept pair, e.g. soft-loud, fast-slow, high-low, thick-thin • 'Tea – coffee'/*ta – te-te* can be treated as a duration concept pair. This allows for basic rhythm composing tasks • Choose solo or tutti instruments based on perceived timbre groupings, e.g. 'tinkly' sounds vs 'booming' sounds N.B. These groupings are subjective and may be influenced by individual sensory needs and experiences • Choose more specific sounds within one or more dimensions, e.g. a 'medium' loud sound as opposed to a quiet sound, or comparing two high notes relative to each other	
Explore • Combine words and rhythms to create lyrics, with pitches and harmony either pre-set or heavily guided by the teacher • Begin to make structural and stylistic choices, e.g. Choose instruments based on how appropriate they are for a genre, (sleigh bells in a Christmas song) • Make more active structural choices ("We'll do this and then repeat it", or "We'll play this bit, and then you play that part") • Compose 1 bar melodies with a limited pitch and rhythm set, possibly for use in a larger class composition • Compose 2 bar phrases with a sense of structure (a feeling of 'question and answer') with mostly step-wise melodic movement • Create and develop an ostinato for use as a structural tool within a larger composition	• Begin to make improvisational choices in a group performance (i.e. take agency over their part within a larger ensemble) • Improvise based on gradations of concept pairs, i.e. varying tempo, dynamics, pitch, texture / forces • Improvise with an awareness of structure
Develop • Compose with the voice using a range of pitches, dynamics, and vocal techniques • Compose and develop a riff using a limited pitch and rhythm set	• Improvise a short vocal loop within a larger texture • Improvise with the voice using a range of pitches, dynamics, and vocal techniques • Improvise a riff using a limited pitch and rhythm set • Improvise using a wider pitch and rhythm set

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Instrument Specific Skills/performance (E)						
	Untuned Percussion (i)	Tuned Percussion (Glockenspiel) (ii)	Recorder / flute (iii)	Clarinet (iv)	Ukulele / Guitar (v)	Strings (vi)
Discover	Perform: • rhythms as part of a group • Keep the pulse • Separate instruments by timbre and method (hit, shake, scrape) • a selection of body percussion sounds	With single notes/beaters, perform: • Single notes on the beat • Single note rhythms • Explore different pitches in simple terms (high/low or higher/ lower)	Where appropriate, recorders may perform: • B & A • Single notes on the beat • Single note rhythms		Where appropriate, ukuleles may perform: • Open & single string melodies • Single finger chord (C, Am)	
Explore Begin to perform with some evidence of control and expression eg. simple dynamic contrasts, playing in time	Perform: • Rhythmic patterns and accompaniments	With single notes/beaters, perform: • G, A, B, C', D' • Changing pitch on the beat, with some movement across quaver pairs	Perform: • G, A, B, C',D' • Changing pitch on the beat, & across quaver pairs • Hold, posture, embouchure • Tonguing	Perform: • C, D, E, F, G • Changing pitch on the beat, & across quaver pairs • Hold, posture, embouchure • Tonguing	Perform: A combination of 3 - 5 of the following chords: • C, Am, Em, E7, G, G7, F, Dm • Harmonic rhythm • Open string melodies • Strumming patterns (up & down strums)	Perform: • Open strings (G, D, A, E) • 1st finger placement (E & B) • Bow hold and technique • Arco and pizzicato
Develop Perform with technical control and expression eg. gradation of dynamics, phrasing, intonation	Perform: • Rhythmic patterns and accompaniments • Beater control & dexterity	With single notes/beaters, perform: • D, E, G, A, B, C', D' • Changing pitch across rhythms With 2 notes/beaters perform: • Chords/ drones as harmony part	Perform: • D, E, G, A, B, C', D' • Changing pitch across quaver pairs, *tum-te* pairs (4/4), and *tre-o-las* and *ta-te* pairs (6/8) • Tonguing & slurs	Perform: • C, D, E, F, G, A, B flat • Changing pitch across more complex rhythmic patterns including steps & jumps • Tonguing & slurs	Perform: • Additional chords from phase 2 • a melody using single notes (e.g. C major pentatonic scale)	Perform: • Extended pitches using 2nd and 3rd fingers • G major scale • F#

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Kodaly terminology	Conventional Name	Symbol
Ta	Crotchet	♩
Te-te (sometimes *ti-ti* or *tay-tay*)	Quaver pair	♫
Te	Single Quaver	♪
Tika-tika	Semiquavers	(semiquaver group)
Too-oo (or *Ta-ah*)	Minim	♪ (minim)
Ta-ah-ah-ah	Semibreve	𝅝
Tum	Dotted crotchet	♩.
Tre-o-la	3 grouped Quavers (compound time)	(three grouped quavers)
Do-re-mi-fa-so-la-ti	Degrees of the scale, with *do* being the 1st degree	Eg C-D-E-F-G-A-B

Kodaly/conventional rreferences:

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