

Music Masters Instrumental Framework – Curriculum Map for St Barnabas’



Areas of Musical Learning and Development:

1. Playing and Singing / 2. Musical terminology & understanding / 3. Rhythm and Pulse / 4. Composing and Improvising / 5. Listening and Reflection

| | Term 1 | Term 2 | Term 3 | Term 4 | Term 5 | Term 6 |
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| Year 1 Repertoire Twinkle variation Suzuki rhythms on open strings Pop goes the weasel | <p>1. Learn about their instrument – its parts, how to unpack it, how to handle it and how to care for it. Have a good understanding of the note names in these keys</p> <p>3. Understand the difference between pulse and rhythm.</p> | <p>1. Children will be introduced to the violin. They will begin by learning how to hold the instrument in rest position and playing position. We will teach them to model good posture and hold of the instrument to ensure safety.</p> | <p>1./3. Recognise and play the 5 Suzuki rhythms (building from reception year musicianship lessons) with long bows accurately. Children learn to play these rhythms as a call and response and can play a given rhythm to a set pulse.</p> <p>2. Introduction of the musical alphabet and staircase with each note on the stairs ABCDEFG etc. The solfa scale will be taught on the staircase too DoReMi etc.</p> | <p>1. Begin by only using the bow on the E string and starting with the Suzuki rhythms that have already been learnt through soaping on the arm.</p> <p>1. Then develop into pieces along with backing tracks such as; Twinkle Variations, E string concerto and Twinkle Twinkle Little Star.</p> | <p>1. The children will now move to the A string with the bow and learn repertoire to help with this.</p> <p>2. The A major scale will be shown in the staircase and then as notation to develop the musical alphabet learnt.</p> <p>2. The sharps for this scale will be taught and sticky notes will be used on the board to show the scale in notation format. This will help the children to understand the concept of notes moving by step and from line to space on the stave.</p> | <p>1. Start to learn how to use fingers on the E string. This will depend on what is most suitable to each individual child and will be tailored accordingly. This will include repertoire such as the monkey song on E string.</p> <p>1. The children will learn about moving their left hand from the body of the violin (crocodile snap) towards the neck of the violin (waterfall) to be ready to use fingers.</p> |
| Year 2 Repertoire Twinkle variations using left hand too Lightly row Pineapples are juicy Morning sunshine A major scale | <p>1. Use of fingers introduced in term 3 will once again be re-capped. As this is a challenging technique it will need a lot of guidance, attendance and will be taught at a slow pace.</p> <p>1./3. Fingers song will be used regularly to develop fine motor skills and help children to understand which fingers are 1,2, 3 or</p> | <p>1. Develop a strong and healthy playing technique, focusing on finger placement on the fingerboard with accuracy and increasing speed</p> <p>1. Fingers will be used on both A & E strings, Monkey song on both A and E will be taught and the Twinkle Sandwich will be taught. Building confidence using fingers on both the A & E string.</p> | <p>2. Understand where their strings are on a musical stave and read these notes.</p> <p>1. Develop strong aural skills, for example helping them to play together in time as a group and anticipate their entry into a piece following a piano or counted introduction.</p> <p>2. Recognise and play the following note values: ta (crotchet), ti-ti (quavers), tika-tika (semi-quavers), sh (crotchet rest). They</p> | <p>2. The concept of line to line or space to space with notes and skipping notes will be introduced. These will be taught again with sticky notes on the board or with mini whiteboards, so the children are really grasping how to read/write notation too.</p> | <p>1. Play A major / D major (G major 2 octaves extension) scales on the violin or G major and D major</p> <p>4. children to create their own rhythms with rhythm cards and perform them to each other.</p> <p>1. Children will perform solos to each other in the classroom weekly. This helps them understand how to be a good audience member, how to listen critically to their peers and for the soloist</p> | <p>1. Use of bow on all strings through simple repertoire or copycat rhythm games.</p> |

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| | | | should recognise minims (ta-a) even if they can't yet play them. Dotted crotchets are introduced. | | builds confidence in performance. | |
| Year 3 Repertoire Song of the wind - etude book I Suzuki Hungarian hop Helen butterworth arrangements A major/ d major/ g major | 1. Continue to build bow control and fluency 2. Become familiar with the following terminology related to speed direction within the music (e.g. <i>ritardando</i> , <i>rallentando</i> , <i>accelerando</i> , <i>rubato</i>), the tempo or character of a piece (e.g. <i>allegro</i> , <i>largo</i> , <i>andante</i> , <i>dolce</i> , <i>cantabile</i>), and articulation (e.g. <i>tenuto</i>). | 4. Improvise short phrases and rhythms on the violin or cello in response to a peer or teacher, or within repertoire such as <i>Manhattan Blues</i> (Vamoosh). | 3./5. More musical theory introduced with understanding of time signatures, key signatures, composition etc. Different genres of music introduced and composers. | 4. Understand how to use their instrument to create and recreate sounds. | 1. Begin to interpret repertoire with expression and imagination and perform it accordingly. | 1. Solos in wider context perhaps in assemblies or concerts at school. |
| Year 4 Repertoire Etude - gavotte book I Smooth operator New world symphony melody | 1. Play with a focus on the development of a quality tone. | 4. Improvisation with backing tracks and working as a team in group lessons to create musical compositions or ideas. | 2. Using proper note value names with confidence, e.g. crotchet, minim, semiquaver. | 2. Strong emphasis on reading more complex notation with and without fingers written in. | 2. Understanding dynamic markings such as p,mp,f,mf DC and terms such as DC Al Fine, crescendo and decrescendo | 1. Increasingly play pieces in multiple parts and with complex harmonic interest. |
| Year 5 Repertoire Suzuki book 2 | 1. Able to play Dilly Dance as an ensemble with 2 or more different parts. Have developed skills and awareness | 4. Compose short passages on the violin or cello. 5. Listening to a range of musicians throughout | 1. Comfortable playing pieces in a wider range of keys and modes and pieces with accidentals. (finger patterns including low 1s and high 3s) | 2. Recognise and understand Key Signatures and Time Signatures for Grade I Sightreading (2/4,4/4) C,G + D Major using | 1. Play using a wide dynamic range, understanding how to use the bow to create subtle changes of dynamic. | 1. Able to play back/sing back short melodies by ear. 1. Bow Gym/Finger gym Have developed more |

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| <p>Grade 3 rep</p> <p>Shifting/ scales development</p> | <p>in how to play together and create a dynamic performance in terms of style, pulse, dynamics, phrasing etc.</p> <p>1. Learn and play across a range of increasingly challenging key signatures.</p> <p>2./3. Able to clap rhythms in two parts in 2/4,4/4 and 3/4.</p> | <p>the term in lessons (including composers and performers)</p> <p>Encouraging students and parents/carers to contribute.</p> | <p>2. Know how to play a selection of scales and arpeggios from the GD 2 syllabus with range of bowing patterns (including slurred and separate). With a particular emphasis on arpeggios and slurs this term.</p> | <p>Improve your Sightreading Grade 1</p> | <p>4. Using the Freygish mode and Odessa bulgar as a springboard for improvisation and composition.</p> | <p>control of their sound and understanding of how their physical posture and balance effects this. With an emphasis this term on controlling bow speed and weight.</p> |
| <p>Year 6</p> <p>Repertoire</p> <p>Continue Suzuki book 2/3</p> <p>Grade 4-5</p> <p>More advance techniques including vibrato, shifting, spiccato</p> | <p>2. Use and read notation with confidence and accuracy using graphic and traditional scores.</p> <p>3. Understand syncopation and play syncopated rhythms</p> <p>5. Actively listen to a wide range of music and be able to respond to questions about it related to musical elements (for example dynamics, instruments, tempo, pitch) as well as their own emotional and imaginative responses and ideas.</p> | <p>1. Play with a good level of accuracy of intonation, quickly and easily recognising when intonation is incorrect and adjusting without disturbing the flow of the music.</p> <p>1. Develop their aural awareness, sight-reading skills and the art of watching and following a leader or conductor.</p> <p>5. Learn to accept constructive criticism from their peers and teacher.</p> | <p>1. Learn to shift into different positions fluently to access a wider note range and variety of sound, with a focus on good technique and control.</p> <p>2. Use more complicated time signatures such as 6/8 and 5/4.</p> <p>4. Improvise passages of music taking into account key signature or scale.</p> | <p>1. Work for and take an ABRSM / Trinity / Rock School Examination in Year 6 if appropriate. Some children will also audition for secondary school or junior conservatoire places and will receive support from Music Masters to prepare for this. Through preparing for high-pressure environments such as performances and exams, children develop stamina and resilience.</p> | <p>4. Compose longer and more complicated passages on the violin</p> | <p>5. Be able to critically reflect on their playing and understand how to improve it.</p> |

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| Social, Moral, Cultural and Spiritual Development (SMSC) Continous provision throughout the school year | Perform within the local community. |
| | Begin to connect with the idea of ' where music can take you ' and how it can be part of their life. |
| | Take responsibility for the safety and care of their instrument. |
| | Work together as a team with their peers. |
| | Take responsibility for their own practice and progress , understanding how with practice they can improve their skill and grow their confidence and feel pride in their achievements . |
| | Build confidence and responsibility through leading an activity or performance without the teacher playing. |
| | Learn effectively with parents, teachers and peers in music lessons. |
| | Develop a respectful relationship with their instrumental teacher. |
| | Develop an understanding of music from around the world and the contexts in which it was created and used, thinking about who wrote it, why it was written, and how and where it was used (e.g. for a religious ceremony or a cultural celebration). |
| Learn how to behave and act in lessons to make the most of their musical learning and allow their peers to do the same. | |