

## DPA Guitar Curriculum

### Year 4



#### **Performing**

1. Demonstrate awareness of the need for good posture and technique whilst playing in order to maintain a pleasing sound.
2. Play with an awareness of how the interrelated dimensions of music affect the performance and its impact on the audience. Tempo, beat, pulse, rhythm, pitch, melody, basic dynamics.
3. Use melodies, bass lines and power chords.
4. Perform using conventional rhythmic/melodic notation and/or from graphic score notation including crotchet, quaver, minim, semibreve and crotchet rests.
5. Understand and respond to visual cues for starting and stopping, sustaining sounds, ending notes.
6. Group performance in 2 parts in an instrumental piece.
7. Play rhythmically and expressively using a range of approximately an octave, in unison as a class, with increased control.

#### **Composing and Improvising**

8. Learn a theme and compose new variations.
9. Improvise with increasing confidence, e.g. using 2-3 notes.
10. Add own parts to a song to make a new tune.
11. Make soundscapes, descriptive and atmospheric pieces through composed structures.
12. Add pitch names to rhythmic notation to make more complex melodies.



13. Begin to show an awareness of how changes in pitch can be shown on a staff.
14. Work independently within a group composition showing thought in selection of instruments and playing techniques and understanding the effect of timbre.



### **Aural Awareness**

15. Recognise and describe how sounds are made and changed on different instruments, and how this groups them into different instrumental families.
16. Memorise rhythmic and melodic phrases and match to conventional or graphic pitch notation.
17. Continue to develop an awareness interrelated dimension of music pulse, and articulation.
18. Recognise simple structures in the music that is being performed or listened to, e.g. phrases, Binary, Ternary, Verse - Chorus.
19. Recognise different metres, e.g. 3 or 4 time.
20. Recognise different genres of music and how the instruments are being used to create a certain feeling. Rock, Country and Classical.



### **Reflecting and Evaluating**

21. Make constructive comments on own and others' music to develop compositions and performances discussing some of the interrelated dimensions of music.
22. Make simple connections and comparisons with music being listened to and own compositions and performances.
23. Identify how composers use the interrelated dimensions

### **History**

1. Mozart and Beethoven

## Year 5



### **Performing**

1. Demonstrate awareness of the need for good posture, in order to maintain a pleasing sound.
2. Play with an understanding of how the interrelated dimensions of music affect the performance and its impact on the audience. Wider range of dynamics with crescendo and diminuendo.
3. Perform using conventional rhythmic and melodic notation utilising the interrelated dimensions of music. Adding tied and dotted notes, syncopation. Semi quavers.
4. Understand and respond to visual cues for starting and stopping, fading away, tempi, dynamics and articulation.
5. Maintain a third part in a vocal or instrumental piece.
6. Direct others to start and stop using gestures or counting in, setting tempi and dynamics.



### **Composing and Improvising**

1. Construct a 3-part group piece with a simple structure, e.g. Binary or Ternary, Verse - Chorus, Intro/Outro and 12 bar blues. Use chords, Melody and bass line,
2. Improvise with increasing confidence, e.g. using a pentatonic scale pattern.
3. Use scale patterns to construct melodies/riffs, understanding pitch direction, movement by step and leap and knowing names of notes.
4. Compose showing sensitivity to mood, time and location through the use of interrelated dimensions of music.
5. Work independently within a group composition showing thought in the selection of instruments and playing techniques.
6. Begin to compose using conventional notation for rhythms and/or pitch.

## **Aural Awareness**



1. Recognise and identify instrumental families aurally.
2. Memorise more complex rhythmic and melodic patterns and match conventional notation or graphic pitch notation.
3. Continue to develop an awareness of the interrelated dimensions of music, pulse and articulations.
4. Recognise simple structures in the music that is being performed or listened to, e.g. Binary, Ternary, Verse - Chorus, Rondo, Variation, 12 Bar Blues.
5. Compare and discuss differences in performances of the same piece of music.
6. Recognise a variety of metres.



## **Reflecting and Evaluating**

1. Make constructive comments on own and others music to develop compositions and performances using the full range of interrelated dimensions of music.
2. Make simple connections and comparisons with music being listened to and own compositions and performances.
3. Discuss music in subjective and objective terms using musical vocabulary.
4. Recognise how music reflects its purpose, place and time including other cultures and traditions.

## **History**

Origins of Blues music and how it evolved into Rock n' roll and rock music and further influences.