



	Prep	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7	Year 8	Year 9	Year 10	Year 11	Year 12
	QSCC – Level 1 by the end of Year 1		QSCC – Level 2 by the end of Year 3		QSCC – Level 3 by the end of Year 5		QSCC – Level 4 by the end of Year 6		QSCC – Level 5 by the end of Year 8		QSCC – Level 6 by the end of Year 10		QCAA Music 2019 v.1.2
Duration (Beat and Rhythm)	<ul style="list-style-type: none"> Recognise beat/no beat Fast/slow Imitate simple rhythms Long/short sounds One/two sounds on a beat) Rhythmic ostinato 	<ul style="list-style-type: none"> Differentiate between beat and rhythm 	<ul style="list-style-type: none"> Accent and barlines $\frac{2}{4}$ and $\frac{3}{4}$ 	<ul style="list-style-type: none"> $\frac{2}{4}$ Ties in simple time <i>Fermata</i> 	<ul style="list-style-type: none"> Accent and barlines $\frac{3}{4}$ Compound time: $\frac{2}{4}$ $\frac{3}{4}$ Dots and ties in simple and compound time 	<ul style="list-style-type: none"> Simple time combinations: 		<ul style="list-style-type: none"> 		<ul style="list-style-type: none"> Crotchet-based meters: $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ Minim-based meters and associated groupings: $\frac{2}{2}$ $\frac{3}{2}$ $\frac{4}{2}$ 	<ul style="list-style-type: none"> Quaver-based meters and associated groupings: $\frac{2}{8}$ $\frac{3}{8}$ $\frac{4}{8}$ 	<ul style="list-style-type: none"> Mixed meters Additive meters 	<ul style="list-style-type: none"> Polyrhythm/cross-rhythm Polymetre
Pitch (Melody, Harmony and Tonality)	<ul style="list-style-type: none"> High/low Imitate simple melody 	<ul style="list-style-type: none"> Sing simple diatonic melodies Recognise major/minor Melodic contour Patterns containing <i>so</i>, <i>mi</i>, <i>la</i> 	<ul style="list-style-type: none"> <i>do</i> pentatonic 	<ul style="list-style-type: none"> Play simple diatonic melodies on recorder Whole step, half step Treble clef notation – E, G, A, B, C¹, D¹ 	<ul style="list-style-type: none"> Extended <i>do</i> pentatonic scale (and notation for own instrument in MIP using treble, alto, bass clefs) Major 2nd and minor 3rd intervals Major 3rd intervals Treble clef notation – middle C, D, F# Whole step, half step 	<ul style="list-style-type: none"> Perfect 4th and 5th intervals 	<ul style="list-style-type: none"> <i>la</i> pentatonic Treble clef notation – F, Bb, E¹ I, IV, V accompaniment 	<ul style="list-style-type: none"> C, D, G, F major and related harmonic minor scales Major, minor and perfect intervals to octave Bass clef notation Chords and progressions using I, IV and V in known major keys, and chords i, iv, v and V in known minor keys Melodic sequence 	<ul style="list-style-type: none"> Chords and progressions ii and V7 in known major keys Tone/semitone construction of major and harmonic minor 	<ul style="list-style-type: none"> A, Bb and Eb major and related harmonic minor keys and scales All intervals found in major and harmonic minor scales Perfect and plagal cadences Harmonising diatonic melodies Passing and auxiliary notes Transposition 	<ul style="list-style-type: none"> Melodic minor scales in known keys Diminished and augmented intervals Chromaticism in melody writing Modulation Imperfect and interrupted cadences Use of chromatic chords Added-note chords: M7th, m7th 	<ul style="list-style-type: none"> Motif Primary and secondary harmony; consonance, dissonance, cadence points in all keys Counter melody Church modes Non-Western scale forms and their construction 	<ul style="list-style-type: none"> Innovative use of pitch Leitmotif Extended harmony, including dissonance, extended harmony (e.g. parallel chords, jazz harmony, added-note chords, extended chords, tone clusters) and chromaticism Experimental scale forms, tone row and whole-tone scales Added-note/extended harmony
Expressive Devices	<ul style="list-style-type: none"> Loud/soft 	<ul style="list-style-type: none"> Changes in volume 	<ul style="list-style-type: none"> <i>Piano (p)</i>, <i>forte (f)</i> 		<ul style="list-style-type: none"> <i>Crescendo/decrescendo</i> <i>Staccato</i>, <i>legato</i> <i>Mezzo forte (mf)</i>, <i>mezzo piano (mp)</i> <i>Pianissimo (pp)</i>, <i>fortissimo (ff)</i> Slurs 	<ul style="list-style-type: none"> Accents (>) 	<ul style="list-style-type: none"> Signs and terms encountered in repertoire sung and played 			<ul style="list-style-type: none"> <i>Sforzando (sfz)</i> Phrasing Stylistic indicators Expressive techniques (e.g. <i>vibrato</i>) 	<ul style="list-style-type: none"> Ornamentation <i>Glissando</i> 'Doits', falls, scoops and slides and associated jazz devices 	<ul style="list-style-type: none"> Signs and terms encountered in repertoire sung and played and they ways they communicate meaning 	
Texture			<ul style="list-style-type: none"> Thick and thin texture Melody 	<ul style="list-style-type: none"> Rhythmic and melodic ostinato Rounds/canons Rhythmic accompaniments 	<ul style="list-style-type: none"> Homophonic texture Accompaniment Partner songs 			<ul style="list-style-type: none"> Polyphonic texture Heterophonic texture 				<ul style="list-style-type: none"> Monophonic texture 	<ul style="list-style-type: none"> Densities in innovative styles
Timbre	<ul style="list-style-type: none"> Speaking voice and singing voice 	<ul style="list-style-type: none"> Voice as instrument Auxiliary percussion 	<ul style="list-style-type: none"> Mallet percussion 	<ul style="list-style-type: none"> Recorder Instruments of the orchestra 	<ul style="list-style-type: none"> String timbres (<i>arco</i> and <i>pizzicato</i>) Woodwind, brass and percussion timbres 		<ul style="list-style-type: none"> Ukulele 	<ul style="list-style-type: none"> Cross-cultural timbres Electronic timbres 	<ul style="list-style-type: none"> Popular timbres 	<ul style="list-style-type: none"> Combination of sound sources, such as single voice, multiple voices, voices accompanied and unaccompanied, vocal and instrumental techniques and manipulation of sound 	<ul style="list-style-type: none"> Timbres associated with jazz Orchestral timbres, and qualities in ranges and registers (<i>tessitura</i>) 	<ul style="list-style-type: none"> Vocal and instrumental techniques and manipulation of sound, as encountered in repertoire, Non-Western timbres Roles of instruments and voices 	
Structure	<ul style="list-style-type: none"> Same/different structures Question and answer phrase structures 	<ul style="list-style-type: none"> Introduction 	<ul style="list-style-type: none"> Same, similar and different phrase structures 	<ul style="list-style-type: none"> Canon 	<ul style="list-style-type: none"> Repeat sign Binary and ternary forms Verse-chorus structures First- and second-time endings 	<ul style="list-style-type: none"> Rondo form <i>da capo al fine</i>, <i>dal segno</i> 	<ul style="list-style-type: none"> 12-bar blues 'form' 	<ul style="list-style-type: none"> Looping Drop, build Call and response 	<ul style="list-style-type: none"> Instrumental/solo, bridge, break, outro in popular song 	<ul style="list-style-type: none"> Unity and contrast 	<ul style="list-style-type: none"> Theme and variations 	<ul style="list-style-type: none"> Structures and forms that support the communication of meaning 	<ul style="list-style-type: none"> Additive forms Looping, phasing and irregular phrasing