

piano TRACKS Curriculum

Module 1 - Notes and the Stave

	Stage A	Stage B	Stage C	Stage D	Stage E	Stage F	Stage G	Stage H
<b>Students learn:</b>	their finger numbers	all the notes within the main treble and bass clef staves.	notes up to one ledger line above and below the treble and bass clef staves	notes up to two ledger lines above and below the treble and bass clef staves	notes up to three ledger lines above and below the treble and bass clef staves	notes beyond three ledger lines above and below the treble and bass clef staves	what an alto clef is and how to work out the note names	what a tenor clef is and how to work out the note names
	the music alphabet							
	what a stave is							
	what the treble and bass clefs are		what the 8va sign means					
	treble clef middle C - G		what the 8vb sign means					
	bass clef F - middle C							
<b>Students can:</b>	play pieces with pre-stave notation	play pieces with notes in the above ranges, keeping within the parameters of Module 7 - Hand Position and Coordination					students do not need to play music written in the alto clef	students do not need to play music written in the tenor clef
	play pieces with stave notation in fixed 5 finger position (using notes above)	write and identify notes within the above ranges						
	write and identify all notes within the 5 note range above	write and identify all notes within the treble and bass clef stave	play pieces that use the 8va and.or 8vb sign					

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Module 2 - Rhythm

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	Stage A	Stage B	Stage C	Stage D	Stage E	Stage F	Stage G	Stage H
<b>Students learn:</b>	crotchets	quavers (groups)	single quavers	semiquavers	semiquaver rests	about complex triplets: triplets with different note values in and triplets with rests in	breves	demisemiquavers
	minims	minim rests	quaver rests	dotted quavers	crotchet triplets		breve rests	
	semibreves	semibreve rests	dotted crotchets	what syncopation means	minim triplets		duplets	
	dotted minims	ties	fermatas			what a triplet is	what a double dot does to the length of a note	
	crotchet rests		what a single dot does to the length of a note	what swung quavers are, where they are usually indicated				
			upbeats/anacrusis					
<b>Students can:</b>	clap rhythms with some or all of the above note values in	clap rhythms with some or all of the above note values in	clap rhythms with some or all of the above note values in	clap rhythms with some or all of the above note values and rhythms in	potentially play pieces semiquaver rests	can write or complete written rhythms with complex triplets in	potentially play pieces with breve or breve rests in	potentially play pieces with demisemiquavers in
	play pieces with some or all of the above note values in	play pieces with some or all of the above note values in	play pieces with some or all of the above note values in	play pieces with some or all of the above note values and rhythms in	potentially play pieces with crotchet or minim triplets in (within a simple rhythm)	potentially clap or play pieces with complex triplets in	potentially play pieces with double dotted notes in	Play pieces that include more complex syncopated rhythms
		identify a tie and play pieces with ties in	identify fermatas and play pieces with fermatas in			play triplet quavers amongst and against regular quavers	potentially play pieces with duplets in	
			work out the length of a note with a dot				work out the length of a note with a double dot	

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Module 3 - Tempo

	Stage A	Stage B	Stage C	Stage D	Stage E	Stage F	Stage G	Stage H
Students learn:			Note: Students need not be limited to just these terms - this is simply a selection of common terms in different languages.					
			ritardando	a tempo	allargando	rubato	animé	alla misura
			rallentando	ritenuto	andantino	tempo comodo	calando	doppio movimento
			accelerando	allegretto	grave	largamente	cédez	incalzando
			allegro	lento	larghetto	stringendo	presser	langsam
			andante	moderato	presto	anima and animato	presto possibile	lebhaft
			adagio	largo	vivace and vivo	leggiero	ralentir	lunga
			what tempo means				con brio	veloce
		where to look for tempo indications				energico	vite	schnell
Students can:	play fast pieces		play pieces with a single change to tempo e.g. a <i>rit</i> with no <i>a tempo</i>	play pieces with 2 changes to tempo (i.e. has an <i>a tempo</i> in)	play pieces with multiple changes to tempo (sudden and gradual)	play pieces with small amounts of rubato in	work towards a personal interpretation of rubato	
	play slow pieces						Play pieces with more frequent changes to tempo, and pieces at a wider variety of tempos	
			play pieces at a variety of single tempos	play pieces that have a sudden change to tempo				

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Module 4 - Pulse and Metre

	Stage A	Stage B	Stage C	Stage D	Stage E	Stage F	Stage G	Stage H
<b>Students learn:</b>	what pulse is	3/4 time signature	2/4 time signature	2/2 time signature	3/2 time signature	9/8 time signature		
	what bars and bar lines are		3/8 time signature	common & cut time signatures	4/2 time signature	12/8 time signature		
	what time signatures are and where to find them		6/8 time signature		what simple & compound time is	what irregular time signatures are		
			4/4 time signature	upbeats				
	<b>Students can:</b>		clap a 2 beat pulse	play in 3/4	play in 2/4	play in cut & common time or 2/2		
clap a 3 beat pulse		play in 3/8	identify whether a piece is in 2 or 3 time		potentially play pieces or parts of pieces in the above time signatures		play pieces in 9/8 and 12/8	potentially play pieces or parts of pieces in irregular metres
clap a 4 beat pulse		play in 6/8				play a piece with one change of time signature		
play in 4/4								

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Module 5 - Dynamics

	Stage A	Stage B	Stage C	Stage D	Stage E	Stage F	Stage G	Stage H
Students learn:	how to play loudly	<i>mezzo piano</i> and its symbol	<i>pianissimo</i> and its symbol	<i>sf, sfz</i>				
	how to play softly			<i>fp</i>				
	the word and sign for <i>piano</i>	<i>mezzo forte</i> and its symbol	<i>fortissimo</i> and its symbol					
	the word and sign for <i>forte</i>	<i>crescendo</i> and its sign						
		<i>diminuendo</i> and its sign						
Students can:	play loudly and quietly and think about how that contributes to character	play pieces with a mixture of the above dynamics in	play pieces with a mixture of the above dynamics in	play pieces with <i>sf, sfz</i> , or variants in	manage more frequent changes of dynamics within pieces and see how this contributes to character/style. begin to develop historical stylistic awareness of dynamics			
	identify and play piano and forte in their pieces	identify the above symbols and terms in their pieces	identify the above symbols and terms in their pieces	play pieces with <i>fp</i> in				
		sort <i>p, f, mp, mf</i> into order of loud/softness		play pieces with multiple changes of dynamic				

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Module 6 - Articulation

	Stage A	Stage B	Stage C	Stage D	Stage E	Stage F	Stage G	Stage H
Students learn:	how to play legato and the symbol	accents and the symbol	drop & float articulation/ couplets (legato ending in staccato pair)	tenuto and its symbol	staccato + legato			
	how to play staccato and the symbol				staccato + tenuto			
Students can:	play legato	play pieces with a mixture of the articulations learned so far				play pieces with a range of articulation with confidence		
	play staccato					manage more frequent changes of articulation within pieces and see how this contributes to character/style. begin to develop historical stylistic awareness of articulation		
	change from legato to staccato or vice versa in a single piece					work towards a personal interpretation of articulation marks		
	Notice that slurs are not ties							

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Module 7 - Hand Positions and Co-ordination

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	Stage A	Stage B	Stage C	Stage D	Stage E	Stage F	Stage G	Stage H
Students can:	play hands separately (including pieces using two hands)	play in several fixed 5 finger positions	begin to move beyond 5 finger position, with stretches of up to 1 octave (in one hand)	play pieces with stretches of around an octave, with both hands increasing independence	play pieces with stretches and jumps of over an octave, with both hands increasing independence	play pieces with increasingly large or unusual ranges and requiring greater independence of the hands (and feet).		
	play in a fixed 5 finger position	play simple hands together pieces e.g. semibreves against crotchets, minims against crotchets, semibreves against minims				play with both hands in the treble clef	play pieces that require simple hand crossing	play increasingly complex chords with 2 voices in, and articulate the different voices with greater effectiveness
	play in different areas of the piano (over the same notes)		play with both hands in the bass clef	Play more chords with two more complicated voices in (e.g. rests in one part)				
			chord voicing: play two simple voices in one hand (e.g. semibreve vs 2 minims) and spot these in pieces					

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Module 8 - Intervals

	Stage A	Stage B	Stage C	Stage D	Stage E	Stage F	Stage G	Stage H	
<b>Students learn:</b>	skips	2nds (major)	6ths (major)				about major, minor, and perfect intervals	to identify intervals of up to one octave	augmented 4ths & diminished 5ths
	steps	3rds (major)	7ths (major)						
	"unison"	4ths (perfect)	octaves						
		5ths (perfect)							
<b>Students can:</b>	play pieces with steps in	play pieces using the above intervals	play pieces using 6ths - 8ths	aurally identify major 2nds and major 3rds (implicitly from the tonic)	aurally identify perfect 4ths and perfect 5ths (implicitly from the tonic)	aurally identify a minor vs major intervals (e.g. minor 3rd vs major 3rd)	aurally identify intervals of up to one octave (including major, minor, or perfect qualifiers)	aurally identify augmented 4ths and diminished 5ths	
	play pieces with skips in	spot the above intervals in their pieces	spot all the intervals learned so far in their pieces						
	play pieces with steps and skips in					write and name major, minor, and perfect, intervals of up to 1 octave		aurally identify all intervals learned so far	



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Module 9 - Accidentals

	Stage A	Stage B	Stage C	Stage D	Stage E	Stage F	Stage G	Stage H
Students learn:		sharps flats naturals					double sharps double flats	
Students can:		find these notes on the piano (including C flat etc.) play pieces with sharps/flats/naturals in					find these on the piano potentially spot them in a piece and play that piece	

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Module 10 - Tonality

	Stage A	Stage B	Stage C	Stage D	Stage E	Stage F	Stage G	Stage H	
Students learn:	that there are major and minor sounds		key signatures:	key signatures:	key signatures:	key signatures:	key signatures:	Circle of 5ths - add remaining key signatures	
			C major	D minor	B flat major	A major	E major		
			G major	E minor	B minor	E flat major	A flat major		
			F major	A minor	G minor	F sharp minor	C sharp minor		
			D major				C minor		F minor
			What a key signature is						
Students can:	hear a difference between major and minor sounds	play in different keys but do not need to know that's what they are doing (e.g. they can play in 5 finger position on G (g major), or A (a minor) etc.	play pieces in the above keys	play pieces in the above keys	play in up to two flats or sharps	play in up to three flats or sharps	play in up to four flats or sharps	Use various techniques to remember/work out the key signature of a piece	
			find a key signature	consistently check for key signature when sight-reading or learning a new piece and identify it with accuracy and speed.					
			Consider how the key of a piece can affect the character or mood.						

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Module 11 - Scales and Arpeggios

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Stage A	Stage B	Stage C	Stage D	Stage E	Stage F	Stage G	Stage H
Students learn:	C major 1 octave hands separately	tonic (explicitly of C major, implicitly of other keys)	As the previous stages plus:				Scales in all keys major and minor 3 octaves hands together
			the following scales (minors can be any one or all forms):				
	dominant (explicitly of C major, implicitly of other keys)  the following scales:  2 octaves HS 1 octave HT  C major  G major  D major  pattern of tones and semitones in a major scale	2 octaves HS 1 octave HT	2 octaves HT	2 octaves HT	2 octaves HT	Arpeggios in all keys major and minor 3 octaves hands together.  Minors may be harmonic and/or melodic. Students should have an awareness of both forms	
							F major
		A minor	G major	B major	A flat major		
		D minor	D Major	B flat major	D flat major		
		A 1 octave C major scale in contrary motion	A major	E flat major	F sharp minor		
			F major	B minor	C sharp/D flat minor		
		A 2 octave chromatic scale on D HS	A minor	C minor	C sharp/D flat minor		
			E minor	2 octave contrary motion scale	F minor		
		D minor	G major		B flat minor		
		The following arpeggios:	1 octave HS	2 octave contrary motion scale	2 octave chromatic scale HT on		2 octave contrary motion scale
		C major	C major	2 octave chromatic scale on D HT	A		D major
		F major	E major	2 octave chromatic scales hands together on any note	F sharp		2 octave chromatic scales hands together on any note
		D minor	The following arpeggios:				
A minor							

Module 11 - Scales and Arpeggios

Stage A

Stage B

Stage C

Stage D

Stage E

Stage F

Stage G

Stage H

Students learn:

**2 octaves HS**

C major

G major

D major

A major

F major

A minor

E minor

D minor

G minor

**The following arpeggios:**

**2 octaves HS**

E major

B major

B flat major

E flat major

B minor

C minor

**2 octave chromatic contrary motion scale on**

D

A

**The following arpeggios:**

**2 octaves HT**

C major

D major

B major

B flat major

A flat major

A minor

B minor

C sharp/D flat minor

C minor

B flat minor

**the technical names for the degrees of the scale**

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Module 12 - Chords and Harmony

	Stage A	Stage B	Stage C	Stage D	Stage E	Stage F	Stage G	Stage H
Students learn:		what a chord is	C tonic triad (root position and inversions)	chords I and V (root position and inversions)	what alberti bass is	what a perfect cadence is (V - I)	what an imperfect cadence is (specifically II-V and IV-V)	what a plagal cadence is (IV - I)
			C major broken chord	<b>The following tonic triads:</b>	chord IV (root positions and inversions)	how to work out primary chords in any key		
				G, D, and F major	<b>primary chords in the following keys:</b>			
				A and D minor	C, G, D, and F major			
				<b>the following broken chords</b>	A and D minor			
				G, D, and F major				
				A and D minor				
Students can:		play and write 2 note chords (2nds - 5ths)	play and write 3 note chords	identify and play the above tonic triads (root position) in their pieces	identify and play I, IV, and V chords in pieces in the above keys	spot perfect cadences at the end of their pieces	potentially spot imperfect cadences in their pieces.	potentially spot plagal cadences in their pieces.
			identify and play C tonic triad in pieces	identify and play C broken chord in pieces	play pieces with simple alberti bass patterns	begin to be able to identify perfect cadences aurally	begin to be able to identify perfect or imperfect cadences aurally	begin to be able to identify these three cadences aurally
				spot V chords in the pieces they are playing		develop a greater understanding of the function of cadence points in their pieces.		

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Module 13 - Ornaments

	Stage A	Stage B	Stage C	Stage D	Stage E	Stage F	Stage G	Stage H	
Students learn:				grace notes (acciaccaturas)	upper and lower mordents	trills	turns		
							appoggiatura		
Students can:				identify and play single grace notes	identify and play upper and lower mordents	identify and play simple trills	identify and play turns and appoggiaturas		
				decipher any ornaments written in superscript on the score					

Module 14 - Pedalling

	Stage A	Stage B	Stage C	Stage D	Stage E	Stage F	Stage G	Stage H
Students learn:		where the sustain pedal is	the solid line symbol for using the sustain pedal in a specific area		more symbols for using the sustain pedal			what the una corda pedal is and where
		what the sustain pedal does						
Students can:		hold the sustain pedal down for a full piece for atmospheric affect	start to use the sustain pedal in a small area of a piece	use the sustain pedal with more control in small areas of a piece	use the pedal with increasing discretion and control		work towards a personal interpretation of using the sustain pedal	
					develop some awareness of the historical context of the sustain pedal			potentially use the una corda pedal in a piece

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Module 15 - Forms and Structure

	Stage A	Stage B	Stage C	Stage D	Stage E	Stage F	Stage G	Stage H
Students learn:		simple repeat signs	what a waltz is	AB form	DC/DS al Fine		what a sonata/sonatina is	what a minuet and trio is
		what a march is	what a minuet is	ABA form	DC/DS al Coda			
			what a phrase is				simple sonata form	what a fugue is
			what 1st and 2nd time bars are					what a suite is
Students can:		play pieces with simple repeats in	play a waltz	spot when a piece they play is in AB form	play pieces with a greater mixture of structural devices			play a rondo
			play a minuet		develop independence in working out the structure and of pieces that include complex repeats			play a simple fugue
		play simple marches	identify phrases in their pieces	spot when a piece they play is in ABA form	play pieces with a DC/DS al Fine structure		play a part or all of a short sonatina	play a minuet and trio
			play pieces with 1st and 2nd time bars					play a movement or two from a suite and have some awareness of the stylistic differences between the styles