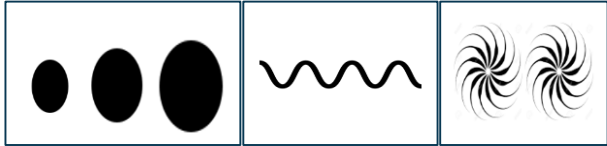




Progression in Music

Model Music Curriculum	Learning strand	Learning Sequence	Key Stage 1	Year 1									
Singing	Singing	Technique	Basic posture with relaxed shoulders Dynamic contrasts Breathing to show phrases	<ul style="list-style-type: none"> Sing simple songs, chants and rhymes (e.g. <i>Boom Chicka Boom</i>) from memory, singing collectively and at the same pitch, responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in. Begin with simple songs with a very small range, mi-so (e.g. <i>Hello, How are You</i>), and then slightly wider (e.g. <i>Bounce High, Bounce Low</i>). Include pentatonic songs (e.g. <i>Dr Knickerbocker</i>). Sing a wide range of call and response songs (e.g. <i>Pretty Trees Around the World</i> from <i>Rhythms of Childhood</i>), to control vocal pitch and to match the pitch they hear with accuracy. 	Sing for Pleasure: <i>Boom Chicka Boom</i> Voices Foundation: <i>Have you Brought your Whispering Voice?</i> Voices Foundation: <i>Hello, How are You</i> Bance: <i>Copy Kitten</i> Voicelinks: <i>I'm a Train</i> <i>Bounce High, Bounce Low</i> Singing Sherlock: <i>Dr Knickerbocker</i> <i>Dragon Dance</i> Trad. Bangladesh: <i>Mo matchi (Song of the Bees)</i> Trad. Ghana: <i>Kye Kye Kule</i> Trad. England: <i>An Acre of Land</i>								
		Range	Range of a sixth By ear										
Listening	Aural and theoretical knowledge	Rhythm	Pulse (moving in in time to music) Simple rhythmic patterns aurally (identify / repeat)	<p>The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p> <p>Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles.</p> <p>Western Classical Tradition and Film</p> <table border="1"> <thead> <tr> <th>Title</th> <th>Composer</th> <th>Period</th> </tr> </thead> <tbody> <tr> <td><i>Rondo alla Turca</i>¹</td> <td>Mozart</td> <td>Classical</td> </tr> <tr> <td><i>Mars from The Planets</i></td> <td>Holst</td> <td>20th Century</td> </tr> </tbody> </table>	Title	Composer	Period	<i>Rondo alla Turca</i> ¹	Mozart	Classical	<i>Mars from The Planets</i>	Holst	20th Century
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		<i>Rondo alla Turca</i> ¹	Mozart		Classical								
		<i>Mars from The Planets</i>	Holst		20th Century								
		Melody	High and low										
Harmony	Single or multiple sounds (instruments / voices / parts)												
Form	Phrase (breathing points)												
Expression	Dynamics (loud and soft) Timbre of different												

	Evaluation	Concepts	instruments Use of musical choices to create an effect Use of graphic score	Popular Music <table border="1"> <thead> <tr> <th>Style</th> <th>Title</th> <th>Artist(s)</th> </tr> </thead> <tbody> <tr> <td>Art Pop</td> <td>Wild Man</td> <td>Kate Bush</td> </tr> <tr> <td>Blues</td> <td>Runaway Blues</td> <td>Ma Rainey</td> </tr> </tbody> </table> Musical Traditions <table border="1"> <thead> <tr> <th>Country</th> <th>Tradition</th> <th>Title</th> <th>Artist/Composer</th> </tr> </thead> <tbody> <tr> <td>Brazil</td> <td>Samba</td> <td>Fanfarra (Cabua-Le-Le)</td> <td>Sérgio Mendes/Carlinhos Brown</td> </tr> </tbody> </table>	Style	Title	Artist(s)	Art Pop	Wild Man	Kate Bush	Blues	Runaway Blues	Ma Rainey	Country	Tradition	Title	Artist/Composer	Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown
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	Popular																				
Composing	Composing (including improvising)	Melody	Free exploration of pitch and rhythm	<ul style="list-style-type: none"> ● Improvise simple vocal chants, using question and answer phrases. ● Create musical sound effects and short sequences of sounds in response to stimuli, e.g. a rainstorm or a train journey. Combine to make a story, choosing and playing classroom instruments (e.g. rainmaker) or sound-makers (e.g. rustling leaves). ● Understand the difference between creating a rhythm pattern and a pitch pattern. ● Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns. ● Use music technology, if available, to capture, change and combine sounds. ● Recognise how graphic notation can represent created sounds. Explore and invent own symbols, for example: <div style="text-align: center;">  </div>																	
		Harmony	Explore combinations of sounds																		
		Expression	Explore dynamic choices Explore instrument choices																		
	Playing an instrument	Technique	(For classroom percussion) Basic posture Dynamic contrast																		
		Range	Limited range Rhythmic patterns By ear																		
Performing/ Musicianship	Performing with others	Ensemble	Unison	Pulse/Beat <ul style="list-style-type: none"> ● Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. ● Use body percussion, (e.g. clapping, tapping, walking) and classroom percussion (shakers, sticks and blocks, etc.), playing repeated rhythm patterns (ostinati) and short, pitched patterns on tuned instruments (e.g. glockenspiels or chime bars) to maintain a steady beat. ● Respond to the pulse in recorded/live music through movement and dance, e.g. 																	
	Personal development – behaving as a musician	Making a contribution	Perform to an audience																		
		Self-esteem	Perform with class in a school assembly																		
		Independence																			
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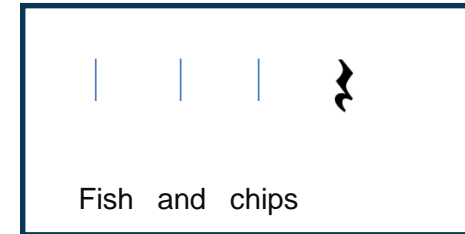
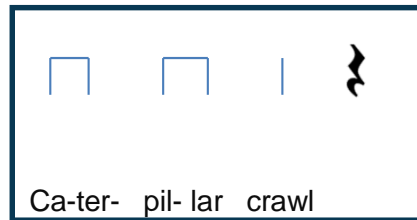
Emotional

Show enjoyment of music

- Stepping (e.g. *Mattachins* from *Capriol Suite* by Warlock),
- Jumping (e.g. *Trepak* from *The Nutcracker* by Tchaikovsky)
- Walking on tiptoes (e.g. *Scherzo* from *The Firebird Suite* by Stravinsky).

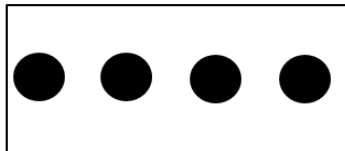
Rhythm

- Perform short copycat rhythm patterns accurately, led by the teacher.
- Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat.
- Perform word-pattern chants (e.g. ca-ter-pil-lar crawl, fish and chips); create, retain and perform their own rhythm patterns.



Pitch

- Listen to sounds in the local school environment, comparing high and low sounds.
- Sing familiar songs in both low and high voices and talk about the difference in sound.
- Explore percussion sounds to enhance storytelling, e.g.
 - ascending xylophone notes to suggest Jack climbing the beanstalk,
 - quiet sounds created on a rainstick/shakers to depict a shower,
 - regular strong beats played on a drum to replicate menacing footsteps.
- Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum.



Model Music Curriculum	Learning strand	Learning Sequence	Key Stage 1	Year 2	
Singing	Singing	Technique	Basic posture with relaxed shoulders Dynamic contrasts Breathing to show phrases	<ul style="list-style-type: none"> • Sing songs regularly with a pitch range of do-so with increasing vocal control. • Sing songs with a small pitch range (e.g. <i>Rain, Rain Go Away</i>), pitching accurately. • Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. crescendo, decrescendo, pause) 	<ul style="list-style-type: none"> • <i>Little Sally Saucer</i> • Trad. <i>Star Light, Star Bright, First Star I See Tonight</i> • Trad. <i>Hey, Hey, Look at Me</i> • Trad. <i>Rain, Rain Go Away</i> • Trad. <i>Acka Backa</i> • Voicelinks: <i>The King is in the Castle</i> • Young Voiceworks: <i>Ebenezer Sneezer</i> • Trad. <i>Oats and Beans and Barley Grow</i> • Singing Sherlock 1: <i>Teddy Bear Rock n Roll</i> • Trad. <i>Oliver Cromwell</i> • Trad. <i>Lovely Joan</i> • Trad. <i>Searching for Lambs</i> • Voicelinks: <i>Fireworks</i> • Trad. Bangladesh: <i>Hatti – ma tim tim (An Imaginary Bird)</i> • Trad. Bangladesh: <i>Charti Kula beng (Four Fat Frogs)</i> • Trad. Australia: <i>I Got Kicked by a Kangaroo</i> • Trad. America: <i>Built My Lady a Fine Brick House</i> • Sing Up: <i>Paintbox</i>
		Range	Range of a sixth By ear		
Listening	Aural and theoretical knowledge	Rhythm	Pulse (moving in in time to music) Simple rhythmic patterns aurally (identify / repeat)	<p>The teaching and learning of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p> <p>Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or performances provided by other Music Education Hubs partners, which may include local or national ensembles.</p> <p>Western Classical Tradition and Film</p>	
		Melody	High and low		
		Harmony	Single or multiple sounds (instruments / voices / parts)		
		Form	Phrase (breathing points)		
		Expression	Dynamics (loud and soft) Timbre		

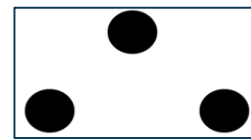
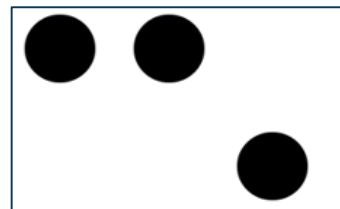
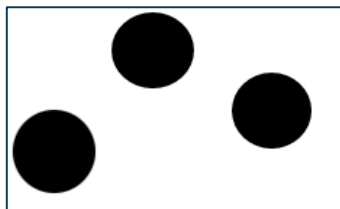
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Composing	Composing (including improvising)	Melody	Free exploration of pitch and rhythm	<ul style="list-style-type: none"> • Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch). • Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation. • Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces. • Use music technology, if available, to capture, change and combine sounds.
		Harmony	Explore combinations of sounds	
		Expression	Explore dynamic choices Explore instrument choices	
	Playing an instrument	Technique	(For classroom percussion) Basic posture Dynamic contrast	

		Range	Limited range Rhythmic patterns By ear		
Performing/ Musicianship	Performing with others	Ensemble	Unison	<p>Pulse/Beat</p> <ul style="list-style-type: none"> Understand that the speed of the beat can change, creating a faster or slower pace (tempo). Mark the beat of a listening piece (e.g. <i>Bolero</i> by Ravel) by tapping or clapping and recognising tempo as well as changes in tempo. Walk in time to the beat of a piece of music or song (e.g. <i>La Mourisque</i> by Susato). Know the difference between left and right to support coordination and shared movement with others. Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats. Identify the beat groupings in familiar music that they sing regularly and listen to, e.g. <ul style="list-style-type: none"> in 2 <i>Maple Leaf Rag</i> by Joplin in 3 <i>The Elephant</i> from <i>Carnival of the Animals</i> by Saint-Saëns <p>Rhythm</p> <ul style="list-style-type: none"> Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion. Create rhythms using word phrases as a starting point (e.g. Hel-lo Si-mon or Can you come and play?). Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests. Create and perform their own chanted rhythm patterns with the same stick notation. <p>Pitch</p> <ul style="list-style-type: none"> Play a range of singing games based on the cuckoo interval (<i>so-mi</i>, e.g. <i>Little Sally Saucer</i>) matching voices accurately, supported by a leader playing the melody. 	
	Personal development – behaving as a musician	Making a contribution	Perform to an audience		
		Self-esteem	Perform with class in a school assembly		
		Independence			
		Team work	Take turns		
Emotional	Show enjoyment of music				

The melody could be played on a piano, acoustic instrument or backing track.

- Sing short phrases independently within a singing game or short song.
- Respond independently to pitch changes heard in short **melodic phrases**, indicating with actions (e.g. stand up/sit down, hands high/hands low).
- Recognise dot notation and match it to 3-note tunes played on **tuned percussion**, for example:



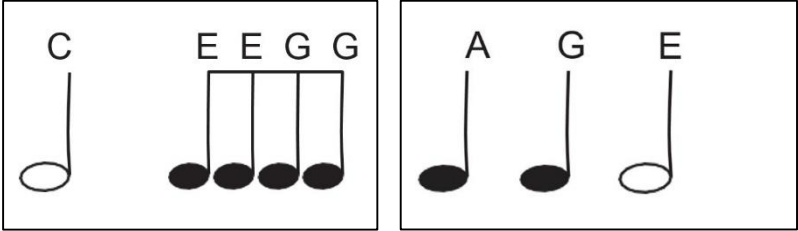
Model Music Curriculum	Learning strand	Learning Sequence	Key Stage 2 (First Access)	Year 3						
Singing	Singing	Technique		<ul style="list-style-type: none"> Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so (e.g. Extreme Weather), tunefully and with expression. Perform forte and piano, loud and soft. Perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders). Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. Perform as a choir in school assemblies. 	<ul style="list-style-type: none"> Sing Up: <i>Heads and Shoulders</i> Singing Sherlock 2: <i>Si, Si, Si</i> Flying a Round: <i>To stop the train</i> Trad. Japan: <i>Kaeru no uta</i> Trad. Morocco: <i>A ram sam sam/Pease Pudding Hot</i> Trad. Bangladesh: <i>Now charia de (A Boatman’s Song)</i> Junior Songscape: <i>Listen to the Rain</i> Voicelinks: <i>Extreme Weather</i> Sing Up: <i>Skye Boat Song</i> Trad. Ireland: <i>Be Thou My Vision</i> Junior Voiceworks 1: <i>Now The Sun Is Shining</i> Voiceworks 1: <i>Candle Light</i> Singing Sherlock 2: <i>Shadow</i> Singing Express 3: <i>Mirror</i> Trad. England: <i>Ah! Poor bird/Hey, Ho! Nobody home/Rose</i> 					
		Range	Range of an octave, mostly by step Using notation							
Listening	Aural and theoretical knowledge	Rhythm	Crotchets and rests (in four beat rhythms) Quaver pairs or minims and minim rests (in four beat rhythms)	<p>The teaching and learning of music is enriched by developing pupils’ shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p> <p>Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles.</p> <p>Western Classical Tradition and Film</p> <table border="1"> <thead> <tr> <th>Title</th> <th>Composer</th> <th>Period</th> </tr> </thead> <tbody> <tr> <td> </td> <td> </td> <td> </td> </tr> </tbody> </table>	Title	Composer	Period			
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		Melody	Three note melody (e.g. hand signs or one line stave)							
		Harmony								
	Form									
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Evaluation	Concepts	Use of staff notation								
	Context	Features of music for different purposes								

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Composing	Composing (including improvising)	Melody	Improve a 1 bar rhythm Improve a 1 bar melodic phrase (3 pitches)																																					
		Harmony																																						
		Expression																																						
	Playing an instrument	Technique	(Not classroom percussion instrument) Basic																																					
<p>Improvise</p> <ul style="list-style-type: none"> Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played in whole-class/group/individual/instrumental teaching), inventing short ‘on-the-spot’ responses using a limited note-range. Structure musical ideas (e.g. using echo or question and answer phrases) to create music that has a beginning, middle and end. Pupils should compose in 																																								

		posture Clear tone	Range First four or five notes (or 3 chords) Rhythms (using notation) with two note lengths	<p>response to different stimuli, e.g. stories, verse, images (paintings and photographs) and musical sources.</p> <p>Compose</p> <ul style="list-style-type: none"> Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi). Compose song accompaniments on untuned percussion using known rhythms and <i>note values</i>.
Performing/ Musicianship	Performing with others	Ensemble	Simple additional part with others (e.g. round, ostinato accompaniment)	<ul style="list-style-type: none"> Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. Play and perform melodies following staff notation using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups (e.g. trios and quartets). Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi (see illustration): <div data-bbox="1025 762 2042 954" data-label="Diagram"> <p>The diagram consists of four rectangular boxes, each containing a set of black dots representing musical notes. Below each box are the corresponding letter names for the notes. Box 1: One dot at the bottom level, labeled 'C'. Box 2: Two dots, one at the bottom level and one at the top level, labeled 'E'. Box 3: Three dots, one at the bottom level, one in the middle, and one at the top level, labeled 'C', 'D', 'E'. Box 4: Four dots, all at the middle level, labeled 'D', 'D', 'D', 'D'. Box 5: Three dots, one at the top level, one in the middle, and one at the bottom level, labeled 'E', 'D', 'C'.</p> </div> <ul style="list-style-type: none"> Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases. <p>Reading Notation</p> <ul style="list-style-type: none"> Introduce the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch. Introduce and understand the differences between crotchets and paired quavers. Apply word chants to rhythms, understanding how to link each syllable to one musical note.
	Personal development – behaving as a musician	Making a contribution	Support other musicians (e.g. play / sing a part to accompany an instrumental piece or song)	
		Self-esteem	Perform a solo to teacher Perform in a group to teacher	
		Independence	Following teacher's guidance, practise at home to improve an aspect of playing	
		Team work	With teacher's guidance work in a group to improve a group performance or composition	
	Emotional			

Model Music Curriculum	Learning strand	Learning Sequence	Key Stage 2 (First Access)	Year 4						
Singing	Singing	Technique		<ul style="list-style-type: none"> Continue to sing a broad range of unison songs with the range of an octave (do-do) (e.g. One More Day—a traditional sea shanty) pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo). Sing rounds and partner songs in different time signatures (2, 3 and 4 time) (e.g. Our Dustbin) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony (e.g. Hear the Wind). Perform a range of songs in school assemblies. 	<ul style="list-style-type: none"> Junior Voiceworks 1: <i>Calypso</i> Junior Voiceworks 2: <i>Our Dustbin</i> Voiceworks 1: <i>Hear the Wind</i> Kendrick: <i>Servant King</i> <i>Happy Birthday</i> Great Weather Songs: <i>Long Journey</i> Great Celebration Songs: <i>World in Union</i> Sing Up: <i>Just like a Roman</i> Trad. Ghana: <i>Namuma</i> Sing for Pleasure: <i>Ghosts</i> Sing for Pleasure: <i>Lost in Space</i> 					
		Range	Range of an octave, mostly by step Using notation							
Listening	Aural and theoretical knowledge	Rhythm	Crotchets and rests (in four beat rhythms) Quaver pairs or minims and minim rests (in four beat rhythms)	<p>The teaching of music is enriched by developing pupils’ shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p> <p>Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles.</p> <p>Western Classical Tradition and Film</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 40%;">Title</th> <th style="width: 30%;">Composer</th> <th style="width: 30%;">Period</th> </tr> </thead> <tbody> <tr> <td> </td> <td> </td> <td> </td> </tr> </tbody> </table>	Title	Composer	Period			
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		Melody	Three note melody (e.g. hand signs or one line stave)							
		Harmony								
	Form									
	Expression									
Evaluation	Concepts	Use of staff notation								
	Context	Features of music for different purposes								
	Improvements	Improve own work								

Cultural development	Traditional	Music from national and other heritages represented in the school	Symphony No. 5 O Euchari For the Beauty of the Earth <i>Jai Ho from Slumdog Millionaire</i> <i>Hallelujah from Messiah</i> <i>Rondo alla Turca</i> <i>Night on a Bare Mountain</i> <i>Mars from The Planets</i> <i>Bolero</i> <i>Night Ferry</i>	Beethoven Hildegard Rutter A. R. Rahman Handel Mozart Mussorgsky Holst Ravel Anna Clyne	Classical Early 20th Century 21st Century Baroque Classical Romantic 20th Century 20th Century 21st Century																											
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				India	Indian Classical	Sahela Re	Kishori Amonkar
Composing	Composing (including improvising)	Melody	Improvise a 1 bar rhythm Improvise a 1 bar melodic phrase (3 pitches)	<p>Improvise</p> <ul style="list-style-type: none"> • Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato). • Begin to make compositional decisions about the overall structure of improvisations. Continue this process in the composition tasks below. <p>Compose</p> <ul style="list-style-type: none"> • Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions. • Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars. <div style="text-align: center;">  </div> <ul style="list-style-type: none"> • Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip. • Introduce major and minor chords. • Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work. • Capture and record creative ideas using any of: <ul style="list-style-type: none"> ○ graphic symbols ○ rhythm notation and time signatures ○ <i>staff notation</i> ○ technology. 			
		Harmony					
		Expression					
	Playing an instrument	Technique	(Not classroom percussion instrument) Basic posture Clear tone				
	Range	First four or five notes (or 3 chords) Rhythms (using notation) with two note lengths					

Performing/ Musicianship	Performing with others	Ensemble	Simple additional part with others (e.g. round, ostinato accompaniment)	<p>Instrumental Performance</p> <ul style="list-style-type: none"> Develop facility in the basic skills of a selected musical instrument over a sustained learning period. This can be achieved through working closely with your local Music Education Hub who can provide whole-class instrumental teaching programmes. Play and perform melodies following staff notation using a small range (e.g. Middle C–G/do–so) as a whole-class or in small groups. <p>Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. Identify static and moving parts.</p> <ul style="list-style-type: none"> Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A). <p>Reading Notation</p> <ul style="list-style-type: none"> Introduce and understand the differences between minims, crotchets, paired quavers and rests. Read and perform pitch notation within a defined range (e.g. C–G/do–so). Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.
	Personal development – behaving as a musician	Making a contribution	Support other musicians (e.g. play / sing a part to accompany an instrumental piece or song)	
		Self-esteem	Perform a solo to teacher Perform in a group to teacher	
		Independence	Following teacher's guidance, practise at home to improve an aspect of playing	
		Team work	With teacher's guidance work in a group to improve a group performance or composition	
		Emotional		

Model Music Curriculum	Learning strand	Learning Sequence	Key Stage 2	Year 5															
Singing	Singing	Technique	Open mouth, relaxed jaw and clear pronunciation Dynamic range	<ul style="list-style-type: none"> Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style. Sing three-part rounds, partner songs, and songs with a verse and a chorus. Perform a range of songs in school assemblies and in school performance opportunities. 	<ul style="list-style-type: none"> Trad. Ireland: <i>Danny Boy</i> Kodály: <i>Rocky Mountain</i> Kodály: <i>My Paddle</i> <i>High Low Chickalo</i> <i>Ally Ally O</i> Trad. Caribbean: <i>Four White Horses</i> Trad. Uganda: <i>Dipidu</i> <i>Are You Ready?</i> <i>Row, Row, Row your Boat</i> 														
		Range	Range of an octave with leaps																
Listening	Aural and theoretical knowledge	Rhythm	4/4, bars and bar lines (strong and weak beats) Crotchets, quaver pairs, minims, semibreves and rests	<p>The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p> <p>Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles.</p> <p>Western Classical Tradition and Film</p> <table border="1"> <thead> <tr> <th>Title</th> <th>Composer</th> <th>Period</th> </tr> </thead> <tbody> <tr> <td>English Folk Song Suite⁵</td> <td>Vaughan Williams</td> <td>20th Century</td> </tr> <tr> <td>Symphonic Variations on an African Air</td> <td>Coleridge-Taylor</td> <td>20th Century</td> </tr> <tr> <td>This Little Babe from <i>Ceremony of Carols</i></td> <td>Britten</td> <td>20th Century</td> </tr> <tr> <td>Jai Ho from <i>Slumdog Millionaire</i></td> <td>A.R. Rahman</td> <td>21st Century</td> </tr> </tbody> </table>	Title	Composer	Period	English Folk Song Suite ⁵	Vaughan Williams	20th Century	Symphonic Variations on an African Air	Coleridge-Taylor	20th Century	This Little Babe from <i>Ceremony of Carols</i>	Britten	20th Century	Jai Ho from <i>Slumdog Millionaire</i>	A.R. Rahman	21st Century
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	Context	How music reflects different cultural contexts How venue and occasion influence performance and composition																	

Cultural development	Improvements	Suggest improvements for own and others work	O Euchari	Hildegard	Early																																	
	Traditional	Traditional music from other parts of the world	Hallelujah from <i>Messiah</i>	Handel	Baroque																																	
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				Trinidad	Calypso	Tropical Bird	Trinidad Steel Band
Composing	Composing (including improvising)	Melody	Improvise an ostinato/riff (e.g. for an accompaniment) Improvise a melodic phrase (up to 5 pitches) within a structure	<p>Improvise</p> <ul style="list-style-type: none"> • Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments. • Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano). Continue this process in the composition tasks below. <p>Compose</p> <ul style="list-style-type: none"> • Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment. • Working in pairs, compose a short ternary piece. • Use chords to compose music to evoke a specific atmosphere, mood or environment. For example, <i>La Mer</i> by Debussy and <i>The River Flows In You</i> by Yiruma both evoke images of water. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book. • Capture and record creative ideas using any of: <ul style="list-style-type: none"> ○ graphic symbols ○ rhythm notation and time signatures ○ <i>staff notation</i> ○ technology. 			
		Harmony	Explore layering of rhythmic and / or melodic phrases				
		Expression	Indicate tempo				
	Playing an instrument	Technique	Dynamic contrasts Articulation contrasts Phrasing				
		Range	Range about an octave (or 6 chords) Rhythmic playing with at least three note lengths				
Performing/Musician ship	Performing with others	Ensemble		<p>Instrumental Performance</p>			
	Personal development –	Making a contribution	Support other artists (e.g. play or create music for a				

	behaving as a musician		dance or drama performance or an exhibition)	<ul style="list-style-type: none"> • Play melodies on <i>tuned percussion</i>, melodic instruments or keyboards, following <i>staff notation</i> written on one staff and using notes within the Middle C–C'/do–do range. This should initially be done as a whole class with greater independence gained each lesson through smaller group performance. • Understand how <i>triads</i> are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs (e.g. <i>Yellow Submarine</i> by The Beatles). • Perform a range of repertoire pieces and <i>arrangements</i> combining acoustic instruments to form mixed ensembles, including a school orchestra. • Develop the skill of <i>playing by ear</i> on tuned instruments, copying longer phrases and familiar melodies. <p>Reading Notation</p> <ul style="list-style-type: none"> • Further understand the differences between <i>semibreves, minims, crotchets</i> and <i>crotchet rests, paired quavers</i> and <i>semiquavers</i>. • Understand the differences between 2/4, 3/4 and 4/4 time signatures. • Read and perform pitch notation within an octave (e.g. C–C'/do–do). • Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.
		Self-esteem	Perform a solo to school class Perform in a group in a school assembly	
		Independence	Identify an aspect of performing or composing to improve through working at home	
		Team work	Without teacher's help work in a group to improve a group performance or composition	
		Emotional	Express contrasting emotions through music (e.g. happy, sad)	

Model Music Curriculum	Learning strand	Learning Sequence	Key Stage 2	Year 6	
Singing	Singing	Technique	Open mouth, relaxed jaw and clear pronunciation Dynamic range	<ul style="list-style-type: none"> • Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style. • Continue to sing three- and four-part rounds (e.g. <i>Calypso</i> by Jan Holdstock) or partner songs, and experiment with positioning singers randomly within the group – i.e. no longer in discrete parts – in order to develop greater listening skills, balance between parts and vocal independence. • Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience. 	<ul style="list-style-type: none"> • Trad. South Africa: <i>Siyahamba</i> • Junior Voiceworks 1: <i>Calypso</i> • Sing Up: <i>Touch the Sky</i> • Sing Up: <i>Dona Nobis Pacem</i> • Sing Up: <i>We are the Champions</i> • <i>British National Anthem – God Save the Queen</i> • Sing Up: <i>We Go Together</i> • Trad. Ghana: <i>Senwa de Dende</i> • Sing Up: <i>Be the Change</i> • Sing Up: <i>One Moment, One People</i> • Sing Up: <i>There’s a Power in the Music</i>
		Range	Range of an octave with leaps		
Listening	Aural and theoretical knowledge	Rhythm	4/4, bars and bar lines (strong and weak beats) Crotchets, quaver pairs, minims, semibreves and rests	<p>The teaching and learning of music is enriched by developing pupils’ knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p> <p>Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by</p>	
		Melody	First five notes of a major scale on a clef		
		Harmony			
		Form	Simple structure (e.g. introduction, verse and		

		chorus)
	Expression	Contrasting dynamics (forte / piano) and articulation (staccato / legato)
Evaluation	Concepts	How musical concepts are used to reflect different intentions
	Context	How music reflects different cultural contexts How venue and occasion influence performance and composition
	Improvements	Suggest improvements for own and others work
Cultural development	Traditional	Traditional music from other parts of the world
	Classical	
	Popular	

other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles.

Western Classical Tradition and Film

Title	Composer	Period
1812 Overture	Tchaikovsky	Romantic
Connect It⁶	Anna Meredith	21st Century
O Euchari	Hildegard	Early
Hallelujah from <i>Messiah</i>	Handel	Baroque
Rondo alla Turca	Mozart	Classical
Symphony No. 5	Beethoven	Classical
Night on a Bare Mountain	Mussorgsky	Romantic
Mars from <i>The Planets</i>	Holst	20th Century
Bolero	Ravel	20th Century
English Folk Song Suite ⁶	Vaughan Williams	20th Century
Symphonic Variations on an African Air	Coleridge-Taylor	20th Century
For the Beauty of the Earth	Rutter	20th Century
This Little Babe from <i>A Ceremony of Carols</i>	Britten	20th Century
Night Ferry	Anna Clyne	21st Century
Jai Ho from <i>Slumdog Millionaire</i>	A. R. Rahman	21st Century

Popular Music

Style	Title	Artist(s)
90s RnB	Say My Name	Destiny's Child
Blues	Runaway Blues	Ma Rainey
Jazz	Take the 'A' Train	Billy Strayhorn/Duke Ellington Orchestra
Rock n Roll	Hound Dog	Elvis Presley
Pop	With A Little Help from My Friends	The Beatles
Funk	I Got You (I Feel Good)	James Brown

Disco	Le Freak	Chic
80s Synth/Pop	Smalltown Boy	Bronski Beat
90s Singer/Songwriter	Play Dead	Björk
Art Pop	Wild Man	Kate Bush
90s Indie	Wonderwall	Oasis

Musical Traditions

Country*	Tradition	Title	Artist/Composer
Middle East	Folk	Sprinting Gazelle	Reem Kelani
England	Folk	Sea Shanties	Various
Poland	Folk	Mazurkas Op. 24	Chopin
Argentina	Tango	Libertango	Piazzolla
Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown
Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan
India	Indian Classical	Sahela Re	Kishori Amonkar
Punjab/UK	Bhangra	Bhabiye Akh Larr Gayee	Bhujhangy Group
Trinidad	Calypso	Tropical Bird	Trinidad Steel Band
Nigeria	Drumming	Jin-Go-La-Ba (Drums of Passion)	Babatunde Olatunji
South Africa	Choral	Inkanyezi Nezazi	Ladysmith Black Mambazo

Composing	Composing (including improvising)	Melody	Improvise an ostinato/riff (e.g. for an accompaniment) Improvise a melodic phrase (up to 5 pitches) within a structure
		Harmony	Explore layering of rhythmic and / or melodic phrases
		Expression	Indicate tempo
	Playing an instrument	Technique	Dynamic contrasts Articulation contrasts Phrasing

		Range	Range about an octave (or 6 chords) Rhythmic playing with at least three note lengths	
Performing/ Musicianship	Performing with others	Ensemble		<p>Improvise</p> <p>Extend improvisation skills through working in small groups to:</p> <ul style="list-style-type: none"> • Create music with multiple sections that include repetition and contrast. • Use chord changes as part of an improvised sequence. • Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape. <p>Compose</p> <ul style="list-style-type: none"> • Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody. • Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. • Either of these melodies can be enhanced with rhythmic or chordal accompaniment. • Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.
	Personal development – behaving as a musician	Making a contribution	Support other artists (e.g. play or create music for a dance or drama performance or an exhibition)	
		Self-esteem	Perform a solo to school class Perform in a group in a school assembly	
		Independence	Identify an aspect of performing or composing to improve through working at home	
		Team work	Without teacher's help work in a group to improve a group performance or composition	
		Emotional	Express contrasting emotions through music (e.g. happy, sad)	

