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|  **Music**  |
| **How do we make a difference?** |
| How does music connect us through people and places in our ever-changing world? |
|  | FS2 | Year 1 | Year 2 | Year 3 | Year 4 | Year 5 | Year 6 |
| Term 1 and 2How can we unite and uplift a community through the power of our voices or instruments? | Being imaginative and expressiveSing a range of well-known nursery rhymes and songs; Sing in a group or on their own increasingly matching the pitch and following the melody.Listen attentively, move to and talk about music, expressing their feelings and responses. | Singing Sing simple songs, chants and rhymes from memory,singing collectively and at the same pitch.Simple songs and pentatonic songs.Sing a wide range of call and response songs.Listening  | SingingSing songs regularly with a pitch range of do-so.Songs with a small pitch range.Know the meaning of dynamics and tempo Listening  | PerformingDevelop facility in playing a melodic instrument - recorder. Follow staff notation. Start at the notes B, A, G.SingingUnison songs of varying styles Perform actions confidently Walk, move or clap a steady beat with othersPerform as a choir in school assemblies.Listening  | PerformingDevelop facility in playing a melodic instrument - recorder. Follow staff notation. Start at the notes B, A, G.SingingSing a broad range of unison songsrounds and partner songs in different time signaturesPerform a range of songs in school assemblies.Listening | PerformingPlay melodies on the recorder, following staff notation, instrument - recorder. Follow staff notation. Start at the notes B, A, G.SingingSing songs with a sense of ensemble and performance. Sing three-part rounds, partner songs and songs with a verse and a chorus.Perform in school assemblies and school performances.Listening | PerformingPlay a melody on the recorder, following staff notation written on one staff.Start at the notes B, A GSinging Sing a broad range of songs Continue to sing three- and four-part rounds 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.Listening |
| Why this? Why now? | To develop listening skills and spoken language skills an to be able to build on their own vocabulary. It is helpful for them to internalise familiar language patterns through repetition. This helps to develop their oracy and writing skills.  | Y1 will build on skills taught in EYFS and begin using rich musical vocabulary.To give the children an opportunity to understand music types and basic history of music. | Y2 will continue to build on previous learning and understand a little more of each element of music. They will develop their skills progressively from Year 1.To give the children an opportunity to understand music types and basic history of music. | Y3 will need to ensure that they have all the key elements expected for KS1. They will continue to build on these basic skills and develop them. Children will continue to appraise, listen, improve, sing and learn new skills.Recorders - Start with the note B as this is the first note to be learnt on the recorder.Continue to share the knowledge of the history of music. | Y4 need to ensure that they have all the key elements expected for KS1 and Year 3. They will continue to build on these basic skills and develop them. Children continue to appraise, listen, improve, sing and learn new skills.Recorders - Start with the note B as this is the first note to be learnt on the recorder.Continue to share the knowledge of the history of music. | Y5 need to continue the development of their musical knowledge and build on previous skills in KS1 and LKS2. All elements are progressive, and the children will gain greater understanding of each element of music.Recorders - Start with the note B as this is the first note to be learnt on the recorder.They will continue to share the knowledge of the history of music. | Y6 will continue the development of their musical knowledge and build on previous skills in KS1 and LKS2. All elements are progressive, and the children will gain greater understanding of each element of music.Recorders - Start with the note B as this is the first note to be learnt on the recorder.They will continue to share the knowledge of the history of music. |
| Term 3 and 4How can we contribute to our music culture | Composing(DM) Explore and engage in music making and dance | ComposingImprovise simple vocal chants.Create musical sound effects and short sequences of soundsRhythm pattern and a pitch pattern.Invent, retain and recall rhythm and pitch patterns and perform Use music technologyRecognise how graphic notation can represent created sounds. Listening  | ComposingCreate music in response to a non-musical stimulus.Work with a partner to improvise simple question and answer phrasesUse graphic symbols, dot notation and stick notation• Use music technologyListening | PerformingDevelop facility in playing a melodic instrument - recorder. Follow staff notation. Start at the notes B, A, G.SingingUnison songs of varying styles Perform actions confidently Walk, move or clap a steady beat with othersPerform as a choir in school assemblies.Listening | PerformingDevelop facility in playing a melodic instrument - recorder. Follow staff notation. Start at the notes B, A, G.SingingUnison songs of varying styles Perform actions confidently Walk, move or clap a steady beat with othersPerform as a choir in school assemblies.Listening | PerformingDevelop facility in playing a melodic instrument - recorder. Follow staff notation. Start at the notes B, A, G.SingingUnison songs of varying styles Perform actions confidently Walk, move or clap a steady beat with othersPerform as a choir in school assemblies.Listening | PerformingDevelop facility in playing a melodic instrument - recorder. Follow staff notation. Start at the notes B, A, G.SingingUnison songs of varying styles Perform actions confidently Walk, move or clap a steady beat with othersPerform as a choir in school assemblies.Listening |
| Why this? Why now? | To develop the children’s skills of self-expression and to encourage their understanding, interpretation and appreciation of music. | Y1 will build on skills taught in EYFS and begin using rich musical vocabulary.To give the children an opportunity to understand music types and basic history of music. | Y2 will continue to build on previous learning and understand a little more to each element of music. Develop their skills progressively from Year 1.To give the children an opportunity to understand music types and basic history of music. | Y3 will need to ensure that they have all the key elements expected for KS1. Continuing to build on these basic skills and develop them. Children continue to appraise, listen, improve, sing and learn new skills.Continue with the notes that have been learnt on the recorder to reinforce these and make sure that their playing is regular. Continue to share the knowledge of the history of music. | Y4 will need ensure that they have all the key elements expected for KS1 and Year 3. Continue to build on these basic skills and develop them. Children continue to appraise, listen, improve, sing and learn new skills.Continue with the notes that have been learnt on the recorder to reinforce these and make sure that their playing is regular. Continue to share the knowledge of the history of music. | Y5 will continue the development of their musical knowledge and build on previous skills in KS1 and LKS2. All elements are progressive, and the children gain greater understanding of each element of music.Continue with the notes that have been learnt on the recorder to reinforce these and make sure that their playing is regular. Continue to share the knowledge of the history of music. | Y6 will continue the development of their musical knowledge and build on previous skills in KS1 and LKS2. All elements are progressive, and the children gain greater understanding of each element of music.Continue with the notes that have been learnt on the recorder to reinforce these and make sure that their playing is regular. Continue to share the knowledge of the history of music. |
| Term 5 and 6How can we harness the power of performance? | Being imaginative and expressivePerform songs, rhymes, poems and stories with others, and – when appropriate – try to move in time with music.Perform solo or in groups. | MusicianshipPulse/BeatRhythmPitch Listening | MusicianshipPulse/BeatRhythmPitch Listening | Performing Play tuned percussion or a melodic instrumentUse listening skills to correctly order phrases using dot notationIndividually (solo) copy stepwise melodic phrases with accuracy at different speeds;allegro and adagio, fast and slow. Extend to question-and-answer phrases.Reading Notation:Stave, clef, dot notation, crotchets, paired, quaversCompositionCombine known rhythmic notation with letter names to create rising and falling phrases Compose song accompaniments on untuned percussion using known rhythms and note values. Listening | PerformingInstrumental performance Develop basic skills of a selected musical instrument Play and perform melodiesPerform in two or more parts from simple notation using instruments played in whole class teaching.Copy short melodic phrases including those using the pentatonic scale. Reading NotationMinims, crotchets, paired quavers and rests. Read and perform pitch notation Follow and perform simple rhythmic scores to a steady beatCompositionImproviseImprovise on a limited range of pitches on the instrument they are now learning.Begin to make compositional decisions about the overall structure of improvisations.Combine known rhythmic notation with letter namesListening | Performing Instrumental performancePlay melodies on tuned percussion.Understand how triads are formed and play them.Perform a range of pieces and arrangements. Develop the skill of playing by ear. Reading notation: semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers.  2/4, 3/4 and 4/4 time signatures. Pitch notation within an octave (e.g. C–C′/do–do).  Conventional symbols for known rhythms and note durations.Composing Compose melodies.Work in pairs, compose a ternary piece. Compose music to evoke a specific atmosphere, mood or environment. Capture and record creative ideas. Listening | Performing Instrumental Performance Play a melody following staff notation Accompany this same melody, and others, using block chords or a bass line. Engage with others through ensemble playingReading Notation Semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests.Read and perform pitch notation Read and play confidently from rhythm notation cards and rhythmic scores Read and play from notation a four-bar phrase.ComposingExtend improvisation skills through working in small groups to: Create music with multiple sections Use chord changes as part of an improvised sequence. Extend improvised melodies. Plan and compose Compose melodies Melodies can be enhanced with rhythmic or chordal accompaniment. Compose a ternary piece; use available music software/apps to create and record it.Listening |
| **Why this? Why now?** | To further develop the children’s skills of self-expression and to encourage their understanding, interpretation and appreciation of music. This will also further develop their language skills | **To encourage the children to be free with music.****To give the children the opportunity to continue to develop their skills in understanding music types and the basic history of music.** | **Y2 children to continue to build on previous learning and understand a little more to each element of music. Develop their skills progressively from Year 1.****To give the children the opportunity to continue to deelop their skills in understanding music types and the basic history of music.** | **Y3 will need to ensure that they have all the key elements expected for KS1. Continuing to build on these basic skills and develop them. Children continue to appraise, listen, improve, sing and learn new skills.****Continue with the notes that have been learnt on the recorder to reinforce these and make sure that their playing is regular.** **Continue to share the knowledge of the history of music.** | **Y4 will need ensure that they have all the key elements expected for KS1 and Year 3. Continue to build on these basic skills and develop them. Children continue to appraise, listen, improve, sing and learn new skills.****Continue with the notes that have been learnt on the recorder to reinforce these and make sure that their playing is regular.** **Continue to share the knowledge of the history of music.** | **Y5 will continue the development of their musical knowledge and build on previous skills in KS1 and LKS2. All elements are progressive, and the children gain greater understanding of each element of music.****Continue with the notes that have been learnt on the recorder to reinforce these and make sure that their playing is regular.** **Continue to share the knowledge of the history of music.** | **Y6 will continue the development of their musical knowledge and build on previous skills in KS1 and LKS2. All elements are progressive, and the children gain greater understanding of each element of music.****Continue with the notes that have been learnt on the recorder to reinforce these and make sure that their playing is regular.** **Continue to share the knowledge of the history of music.** |

**National curriculum in England**

**The power of music**

Music is all around us. It is the soundtrack to our lives. Music connects us through people and places in our ever-changing world. It is creative, collaborative, celebratory and challenging. In our schools, music can bring communities together through the shared endeavour of whole-school singing, ensemble playing, experimenting with the creative process and, through the love of listening to friends and fellow pupils, performing. The sheer joy of music making can feed the soul of a school community, enriching each student while strengthening the shared bonds of support and trust which make a great school.

**The aim of the Model Music Curriculum**

The aim of the MMC is to ensure a universal provision of music education, for all pupils in all schools. In time and resources, this provision is as follows:

* At Key Stages 1 and 2, pupils should receive a minimum of one hour of teaching a week; this may take the form of short sessions spread across the week.
* In Years 3 or 4, it is recommended that each class should start a whole-class instrumental programme lasting a minimum of one term. The mandatory term will be supported by teachers from the local Music Education Hub. Opportunities for development should continue beyond the mandatory term.
* There should be access to both rhythmic and melodic instruments in Key Stages 1 and 2; this may be as part of the whole-class instrumental programme and/or in other classroom teaching.

**Introduction to the Model Music Curriculum**

**Beyond the statutory requirements**

The MMC is a non-statutory resource that provides a practical framework through which the statutory requirements of the curriculum can be met. By setting out a model of how the curriculum can be delivered, it offers guidance and ideas for teachers, and provides a springboard from which to approach teaching. The MMC complements the National Plan for Music Education and is intended to be used by specialist and non-specialist music teachers at Key Stages 1 and 2 (Primary level) and building on an Early Years Foundation. It has been developed with this in mind to provide a strong core set of competencies and shared knowledge. Many schools will want to go well beyond this core and to use it to supplement current practice.

**Special Educational Needs and Disability (SEND)**

Music has a rare and unique ability to bring people together; music making can make a whole class, school and community feel connected to others and part of something bigger. This MMC celebrates the inclusion of pupils with special educational needs and disabilities as it does the leaps in technology that have made available new tools and adapted instruments, leading to improved access and greater choice for all pupils to realise their creative potential. The National Curriculum Inclusion Statement states that teachers should set high expectations for every pupil, whatever their prior attainment. Teachers should use appropriate assessment to set targets which are deliberately ambitious. Potential areas of difficulty should be identified and addressed at the outset. Lessons should be planned to address potential areas of difficulty and to remove barriers to pupil achievement.

**Using the MMC**

The MMC sets out sequences of learning in the following key areas which, when taken together, all contribute towards the steadily increasing development of musicianship:

• Singing

• Listening

• Composing

• Performing/Instrumental Performance

Within each of these areas are some suggested repertoire choices to support teachers in delivering the curriculum and, in the appendices, suggested approaches to demonstrate the way in which musical listening, meaning, performance and composition are linked.

**Progression through the Key Stages**

The MMC takes as its starting point the ambition that every young person should be able to experience music and to make progress. It is founded on the belief that music enriches individual lives as well as a school’s wider community. The MMC aims to support all pupils in their musical progression through the Key Stages. By offering a rich and varied musical framework that nurtures fundamental musical techniques alongside building musical knowledge, it offers a clear pathway towards mature musical understanding. Staff notation not only complements developing aural skills, improvisation, memorisation and composition, but also provides the opportunity for

pupils to be taught music independently both in class and after they have left school. The foundations of this will be laid at primary school.

**A model curriculum for the musical community to build upon.**

The MMC takes account of the many different school contexts that exist. Effective delivery is likely to come from a combination of schools, teachers, practitioners,

professional ensembles, venues, and other Music Education Hub partners working collaboratively. This shared foundation will provide schools with a launchpad to access wider musical culture in which all can thrive and share the joy of music. There is an expectation that music is for all – this includes those children with SEND.

<https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/974358/Model_Music_Curriculum_Key_Stage_1__2_FINAL.pdf>

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| **The progression grid outlines the specific skills and knowledge which pupils are expected to learn in each phase, along with specific vocabulary to support this understanding.** |
| **Perform** |
| **At EYFS:** | **At Key Stage 1:*** Take part in singing, accurately following the melody
* Follow instructions on how and when to sing or play an instrument
* Make and control long and short sounds using voice and instruments
* Imitate changes in pitch
 | **At Lower Key Stage 2:*** Sing from memory with accurate pitch
* Sing in tune
* Maintain a simple part within a group
* Pronounce words within a song clearly
* Show control of voice
* Play notes on an instrument with care so they are clear
* Perform with control and awareness of others
 | **At Upper Key Stage 2:*** Sing or play from memory with confidence
* Perform solos or as part of an ensemble
* Sing or play expressively and in tune
* Sing a harmony part confidently and accurately
* Sustain a drone or a melodic ostinato to accompany singing
* Perform with controlled breathing and skilful playing
 |
| **Compose** |
| **At EYFS:** | **At Key Stage 1:*** Create a sequence of long and short sounds
* Clap rhythms
* Create a mixture of different sounds
* Choose sounds to create an effect
* Sequence sounds to create an overall effect
* Create short, musical patterns
* Create short, rhythmic phrases
 | **At Lower Key Stage 2:*** Compose and perform melodic songs
* Use sound to create abstract effects
* Create repeated patterns with a range of instruments
* Create accompaniments for tunes
* Use drones as accompaniments
* Choose, order, combine and control sounds to create an effect
* Use digital technologies to compose pieces of music
 | **At Upper Key Stage 2:*** Create songs with verses and a chorus
* Create rhythmic patterns with awareness of timbre and duration
* Combine a variety of musical devices, including melody, rhythm and chords
* Thoughtfully select elements for a piece in order to gain a defined effect
* Use drones and melodic ostinato (based on pentatonic scale)
* Convey the relationship between the lyrics and the melody
* Use digital technologies to compose, edit and refine pieces
 |
| **Transcribe** |
| **At EYFS:** | **At Key Stage 1:*** Use symbols to represent a composition and use them to help with a performance
 | **At Lower Key Stage 2:*** Devise non-standard symbols to indicate when to play and rest
* Recognise the notes EGBDF and FACE on musical stave
* Recognise the symbols for a minim, crotchet and semibreve and say how many beats they represent
 | **At Upper Key Stage 2:*** Use the standard musical notation of crotchet, minim and semibreve to indicate how many beats to play
* Read and create notes on the musical stave
* Understand the purpose of the treble and bass clefs and use them in transcribing compositions
* Understand and use the sharp and flat symbols Use and understand simplest time signatures
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| **Describe Music** |
| **At EYFS:** | **At Key Stage 1:*** Identify the beat of a tune
* Recognise changes in timbre, dynamics and pitch
 | **At Lower Key Stage 2:*** Use the terms: duration, timbre, pitch, beats, tempo, texture and use of silence to describe music
* Evaluate music using musical vocabulary to identify areas of likes and dislikes
* Understand layers of sounds and discuss their effect on mood and feelings
 | **At Upper Key Stage 2:*** Choose from a wide range of musical vocabulary to accurately describe and appraise music including: pitch, dynamics, tempo, timbre, texture, lyrics and melody, sense of occasion, expressive, solo, rounds, harmonies, accompaniments, drones, cyclic patterns, combination of musical elements, cultural context
* Describe how lyrics often reflect the cultural context of music and have social meaning
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|  | **Chants, pitch, mi-so, call and response, pentatonic songs, Instrument, Sound, Pulse, Rhythm, Notation, High / Low, Compose** | **Timbre, Pitch, Dynamics, Melody, Breathing, Forte, Allegro, Adagio, Crotchet, Minim, Phrase, Percussion** | **Crescendo, Diminuendo, Quaver, Staccato, Legato, Ostinato, Fortissimo, Allegretto, Andante, Largo** |

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| **Music – Milestone 1 (KS1)** |
| **Learning Objective** | **Success Criteria**  | **Basic (Y1)**  | **Advancing (Y1/2)** | **Deep (Y2)** |
| **To perform** | **Take part in singing, accurately following the melody.**  | With encouragement, a basic melody is followed. | Generally, a basic melody is followed accurately.  | Basic melodies are followed accurately.  |
| **Follow instructions on how and when to sing or play an instrument.**  | With support from a teacher, instructions of when to play an instrument are followed.  | Instructions of when to play an instrument are generally followed correctly.  | Instructions of when to play an instrument are well understood and followed.  |
| **Make, combine and control long, short, high and low sounds, using voice and instruments to create effects.**  | During structured activities, long and short, high and low sounds re created and combined using voice and instruments.  | There is some experimentation with combing long and short, high and low sounds with voice and instruments.  | There is very effective combinations of long and short, high and low sounds using a voice and instruments.  |
| **Imitate changes in pitch.**  | There is some awareness of how to alter pitch.  | There are some good examples of creating short musical patterns.  | Pitch changes are imitated effectively.  |
| **To compose** | **Create short, musical patterns.**  | During structured activities, short musical patterns are created.  | There are some good examples of creating short musical patterns.  | Well-thought out short musical patterns are created.  |
| **To transcribe** | **Use symbols to represent a composition and use them to help with a performance.**  | With support, symbols are used to represent a composition and aid its performance.  | Symbols are chosen from suggestions to represent a composition and aid its performance.  | Symbols are devised from suggestions to represent a composition and aid its performance.  |
| **To describe music** | **Identify the beat of a tune.** | In structured activities, music can be described in term of its beat.  | Generally music is described well in terms of its beat.  | Musical terminology is becoming increasingly understood and, where appropriate, the term beat is used to describe music.  |
| **Recognise changes in timbre, dynamics and pitch.**  | In structured activities, the terms timbre, dynamics and pitch are used.  | In structured activities, the terms timbre, dynamics and pitch are beginning to be used appropriately.  | There is a good understanding of the terms timbre, dynamics and pitch and they are used appropriately to describe music.  |

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| **Music – Milestone 2 (LKS2)** |
| **Learning Objective** | **Success Criteria**  | **Basic (Y3)**  | **Advancing (Y3/4)** | **Deep (Y4)** |
| **To perform** | **Perform from memory with accurate control, pitch and tune.** | There are some good examples of singing from memory with accurate pitch and tune.  | Generally, singing from memory in familiar situations is done with accurate pitch and tune.  | In a wide variety of differing situations, singing from memory is done with accurate pitch and tune.  |
| **Maintain a simple part within a group.** | There are some good examples of interesting compositions that are performed well.  | Generally, a simple part is held well within a group.  | Simple parts are held very well within a group.  |
| **To compose** | **Compose and perform a range of melodic, songs, abstract effects, repeated patterns, accompaniments using real instruments and electronic technologies.**  | There are some examples of devising symbols that indicate when to play and rest.  | Generally, compositions show a good level of decision-making in choosing elements to combine. They are performed well.  | Compositions and their very good performance contain well-thought-out combinations of elements, which are explained well.  |
| **To transcribe** | **Devise non-standard symbols to indicate when to play and rest.**  | There are some good examples of devising symbols that indicate when to play and rest.  | Symbols are devised that indicate when to play and rest. | A series of well-thought out symbols is devised and used well to indicate when to play, rest and change other factors such as the loudness.  |
| **Recognise some standard musical notation and explain their meaning.**  | With support, some standard musical notation is used.  | Generally, there is a growing recognition, description and use of some standard notation.  | There is a good recognition, good description and use of a range of standard notation.  |
| **To describe music** | **Use the terms: duration, timbre, pitch, beat, tempo, texture, layers and use of silence to describe and evaluate music.**  | There are some good examples of descriptions of pieces that use a range of musical language.  | Generally, descriptions of pieces contain a wide range of musical language that is usually used appropriately.  | Descriptions of pieces of music from a wide variety of contexts contain well-judged comments that show a very good understanding of musical language.  |

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| **Music – Milestone 3 (UKS2)** |
| **Learning** **Objective** | **Success Criteria**  | **Basic (Y5)**  | **Advancing (Y5/6)** | **Deep (Y6)** |
| **To perform** | **Sing or play expressively, with control and in tune from memory.** | There are some good examples of following an example to play expressively and in tune. | Decisions on how to express a piece are developing and tuning is generally accurate. | Excellent performances show well-judged decisions on how to express a piece, and accurate tuning. |
| **Hold a part within a round or a harmony.** | There are some good examples of following examples to hold a part in a round or a harmony. | Good control is developing in holding a part within a round or a harmony. | Excellent control is evident when holding a part within a round or a harmony. |
| **To compose** | **Create songs with verses and a chorus, ensuring the lyrics are suitable for the melody.** | Tere are some good examples of adapting models to create songs.  | There is a growing confidence in and ability to create well-structured songs. | Well-structured, melodic and interesting songs are created for a number of purposes. |
| **Create pieces that combine a variety of musical devices, including accompaniments, melody, rhythm and chords.** | There are some good examples of adaptation of some elements of pieces to create new ones.  | There is a growing confidence in and ability to create pieces that combine a variety of musical devices.  | Well-structured pieces that combine a variety of musical devices are developed in a wide range of contexts. |
| **To transcribe** | **Read and use some standard musical notation, including simple time signatures, to play and to transcribe music.** | There are some good examples of the use of standard musical notation to play and transcribe music.  | There is a growing ability to use standard musical notation to play and transcribe music.  | Simple pieces are played from and transcribed by standard notation with some fluency. |
| **To describe music** | **Choose from a wide range of musical vocabulary to accurately describe and appraise music including: pitch, dynamics, tempo, timbre, texture, lyrics and melody, sense of occasion, expressive, solo, rounds, harmonies, accompaniments, drones, cyclic patterns, combination of musical elements, cultural context.** | There are some food examples of descriptions of music that use a wide range of musical language. | There are good examples of increasingly appropriate choices in musical language to describe music. | Well-chosen musical language is used to describe pieces from a wide range of contexts. |
| **Describe how lyrics often reflect the cultural context of music and have social meaning.**  | There are some good responses to questions about the significance of lyrics.  | There are some good suggestions as to the significance of lyrics. | Tere are some insightful and well-reasoned suggestions as to the significance of lyrics.  |