



Department
for Education

Model Music Curriculum: Key Stages 1 to 2

**Non-statutory guidance for the
national curriculum in England**

March 2021

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The Model Music Curriculum

The 2021 Model Music Curriculum (MMC) sits at the heart of the Government's agenda for supporting curriculum music in schools during Key Stages 1, 2 and 3. The curriculum development has been teacher led, with input from leading musicians and education sector bodies.

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.
- Music should have a minimum of one weekly period the whole way through Key Stage 3. Carousels are not a substitute that fits with the values of comprehensive education.

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), building on an Early Years Foundation, and by specialist music teachers in Key Stage 3 (Secondary level). 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. Special schools may also find useful materials and approaches in this document.

It is anticipated that supporting resources and opportunities for Continuous Professional Development will be created by numerous partners, both at a local level amongst school cluster groups, Music Education Hubs and also by national partners across the music education sector. This will provide further support for teachers in the delivery of the curriculum.

Introduction to Key Stages 1 & 2

Introduction to Singing, Listening, Composing and Performing

The MMC explores how musical techniques and skills can be nurtured and developed in all pupils, through all Key Stages. It recognises that such skills may be expressed instrumentally, vocally or through music technology.

The MMC takes as its starting point the ambition that every young person should be able to experience music and to make progress. This includes singing, as well as having the opportunity to learn an instrument through whole-class ensemble and small-group teaching at Key Stage 2.

The following guidance covers the skills of singing, composing, listening and performing – individually and collectively – and applies across the curriculum in Key Stages 1 and 2.

Singing

Singing is a great strength of the primary sector and many schools and organisations already support excellent practice. Through good vocal production, careful listening and well-developed sense of pitch, pupils should be able to sing in harmony and with musical delivery by the end of Year 6.

Many aspects of good singing and good singing teaching are processes that will develop slowly over time. The following principles should be kept in mind as pupils develop their vocal potential through the Key Stages:

- **Warm ups** will help pupils use their voices safely. There are many places to find good examples of vocal warm ups, and they will typically include vocalising, sirening and simple scales, as well as games to energise pupils.
- **Breathing.** Increasing control of airflow will help pupils to sing longer phrases, adjust dynamics, improve tuning and phrase melodies expressively.
- **Posture.** A relaxed but stable stance (soft knees) sets the body up to produce an unforced but well-focused sound. Pupils, especially younger pupils, will often want to move to the music and this helps to facilitate that.
- **Dynamics.** When appropriate, class singing should include a dynamic range as a key expressive tool. Confident singing will often be loud but need not tip over into shouting.
- **Phrasing** gives shape to melodic lines. Through small dynamic changes, it helps emphasise important syllables and create musical interest in the melody.
- **Context.** Music can often be brought to life by considering the context in which it was written, or by discussing the meaning of any words.
- **Vocal health.** Warming up before singing, staying hydrated, resting voices, particularly when there is lots of singing to do, keeping vocal muscles relaxed.

The MMC includes suggested singing repertoire which is age-appropriate; the pieces use language appropriate for use in schools and use a range of notes that are comfortable for

the age of the pupil. There are many wonderful songs available for use in schools and teachers should use the knowledge provided by partner organisations to choose appropriate repertoire for their school.

Listening

Listening to music is fundamental to musical understanding. By learning to listen critically, pupils will not only expand their musical horizons but also gain a deeper understanding of how music is constructed and the impact it can have on the listener. Listening to a broad range of music also helps develop other areas of musical activity, including composing and performing.

Music is one of the central building blocks of any culture and the shared knowledge of music is crucial cultural capital in understanding where we came from and our place in the world. An inclusive approach to this cultural capital is represented in this document to encourage pupils to be open minded in their listening as well as knowledgeable about the breadth of musical genres in the world today.

Teachers are encouraged to use pieces from a wide range of cultures and traditions that truly reflect the community in which they are teaching. The pieces in the following tables have been suggested across Years 1–6 to ensure that pupils gain a broad aural knowledge of Western Classical Music, Popular Music (defined broadly) and Traditional Music from around the world. Through active listening to these or equivalent works, many of which can be found in Appendix 2 and 3, all pupils will be given a solid aural foundation that doesn't rely on previous musical exposure. Additionally, it provides a secure starting point from which to explore further repertoire as desired. The suggested repertoire is presented cumulatively through the years to encourage teachers to revisit pieces. Pieces printed in bold are new for the year group.

The Western Classical Tradition up to the 1940s

Title	Composer	Period
O Eucharisti	Hildegard	Early
Hallelujah from <i>Messiah</i>	Handel	Baroque
Rondo alla Turca	Mozart	Classical
Symphony No. 5	Beethoven	Classical
1812 Overture	Tchaikovsky	Romantic
Night on a Bare Mountain	Mussorgsky	Romantic
Bolero	Ravel	20th Century
Symphonic Variations on an African Air	Coleridge-Taylor	20th Century
English Folk Song Suite	Vaughan Williams	20th Century
Mars from <i>The Planets</i>	Holst	20th Century

The Western Classical Tradition and Film beyond the 1940s

Title	Composer	Period
This Little Babe from <i>Ceremony of Carols</i>	Britten	20th Century
For the Beauty of the Earth	Rutter	20th Century
Jai Ho from <i>Slumdog Millionaire</i>	A.R. Rahman	21st Century
Connect It	Anna Meredith	21st Century
Night Ferry	Anna Clyne	21st Century

Popular Music

Style	Title	Artist(s)
Blues	Runaway Blues	Ma Rainey
Jazz	Take the 'A' Train	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
90s RnB	Say My Name	Destiny's Child
Art Pop	Wild Man	Kate Bush
90s Indie	Wonderwall	Oasis
21st Century	Pupils should also be listening to more recent examples of popular music; this affords an opportunity for pupil engagement in the choice of repertoire.	

Musical Traditions

For pieces listed below it makes sense for there to be some exploration of how the music sits within the culture of the country, countries or region of origin. There will be opportunities to take part in the dance aspects of the music (UK Folk, Bhangra), to sing the music (Calypso, Choral, Middle Eastern Folk) and to compose music using rhythmic **ostinato** (repeated rhythm) influenced by Samba and Nigerian Drumming. It is important to recognise that modern British identity is rich and diverse, resulting in communities which celebrate and explore their own specific, localised 'cultural capital'.

Appendix 3 sets out some ways to encourage active listening on first encounter. The key aim is that by the end of Year 6 pupils should have an aural bank of music along with knowledge of its cultural context. This will require the provision of frequent opportunities to listen to pieces over time including, where possible, outside the classroom.

Country*	Tradition	Title	Artist/Composer
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
Argentina	Tango	Libertango	Piazzolla
South Africa	Choral	Inkanyezi Nezazi	Ladysmith Black Mambazo
Middle East	Folk	Sprinting Gazelle	Reem Kelani
England	Folk	Sea Shanties	Various
Poland	Folk	Mazurkas Op. 24	Chopin

Composing

The creative process, with its wide horizons of possibility, gives pupils an opportunity to contribute to musical culture in unique and valuable ways. As pupils travel through the Key Stages, they will develop the craft of creating melodies and fashioning these into short pieces. Familiarity with music in a range of styles and genres is crucial for developing the aural understanding needed to compose music. It is also worth planning the year so that music listened to and performed is linked and that both of these activities inform pupils' composition. The development of a reliable musical memory is a valuable skill for performers and composers. As an integral part of composition work, pupils should practise recalling, e.g., melodic shapes, harmonic sequences, rhythmic patterns and sections of their compositions.

Performing

Creating opportunities to celebrate, share and experience music of all kinds will consolidate the learning within the MMC. The following principles of performance apply across all Key Stages:

- **Develop stagecraft.** Develop a sense of confidence and ownership regardless of the size or nature of the stage or performing/recording space; engage with an audience; respect fellow performers and acknowledge applause.
- **Consider the programme.** The sequence of items should maximise impact and maintain audience engagement. Aim for a clear beginning, middle and end for any performance activity.

* Includes names of countries or regions, where the origin of a piece cannot be attributed to one single country.

- **Encourage peer feedback.** Create an environment where pupils can constructively express their thoughts on performances. This is a valuable way to develop listening skills and musical vocabulary.
- **Seek out opportunities for collaboration.** If more than one class or group is performing, is there an additional item they can present together?

Model Music Curriculum – Key Stage 1

Singing is at the heart of Key Stage 1, with songs and chants underpinning all areas of study. Repetition of techniques is vital to consolidate and gain confidence. Songs, chants and listening to repertoire are suggested as a starting point. They are not set works, but provide guidance for teachers as they select repertoire appropriate to their school.

Pupils will internalise key skills and techniques through a range of activities, including call-and-response songs and chants, improvisation, movement and active listening. Pupils will create music through improvisation and they will also start to learn some simple compositional techniques and structures to prepare for Key Stage 2 and Key Stage 3.

Pupils will build musical confidence through active engagement with music as performers, music-creators and audience. There is a strong intention that pupils should be 'doing music' as much as possible, including performing their compositions and improvisations. Peer feedback will be an important element in developing their skills. The curriculum is technique-based, equipping pupils for progression beyond Key Stage 1. It will enable pupils to develop a love of music, refining their individual taste, as well as a strong internalised sense of pulse, rhythm and pitch, through a rich range of musical interactions including singing, moving, performing using untuned (e.g. wood block) and tuned (e.g. recorders) instruments, creating music and active listening. Pupils will gain knowledge of important moments in the evolution of music and of key musicians and composers, in a range of genres and styles. There should be frequent informal opportunities to perform and pupils should have the opportunity to hear high-quality live performance, either within school or in the wider community through other partners within the local Music Education Hub.

Years 1 and 2 – Overview and Guidance

In Key Stage 1, Years 1 & 2 guidance is grouped in four sections as follows:

- Singing
- Listening
- Composing
- Musicianship:
 - Pulse/Beat
 - Rhythm
 - Pitch

The guidance for this Key Stage is supported by the glossary (Appendix 1) and the Chronology (Appendix 2). Words appearing in the glossary are indicated in bold italic text the first time they appear within the guidance for each Key Stage. The chronology supports the Listening section for each year and places a diverse range of music rich in learning opportunities in its chronological and stylistic context.

Key Stage 1 Year 1 – Guidance

Singing

- Sing simple songs, **chants** and rhymes (e.g. *Boom Chicka Boom*) 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. *Hello, How are You*), and then slightly wider (e.g. *Bounce High, Bounce Low*). Include **pentatonic songs** (e.g. *Dr Knickerbocker*).
- Sing a wide range of **call and response** songs (e.g. *Pretty Trees Around the World* from *Rhythms of Childhood*), to control vocal pitch and to match the pitch they hear with accuracy.

This list of repertoire is intended to give teachers a good start in terms of choosing music for Year 1 and to highlight music which is age-appropriate. It should not limit the imagination and creativity of the teacher in terms of seeking and using other musical examples.

Good repertoire for this age group includes:

- Sing for Pleasure: *Boom Chicka Boom*
- Voices Foundation: *Have you Brought your Whispering Voice?*
- Voices Foundation: *Hello, How are You*
- Bance: *Copy Kitten*
- Voicelinks: *I'm a Train*
- *Bounce High, Bounce Low*
- Singing Sherlock: *Dr Knickerbocker*
- *Dragon Dance*
- Trad. Bangladesh: *Mo matchi (Song of the Bees)*
- Trad. Ghana: *Kye Kye Kule*
- Trad. England: *An Acre of Land*

Listening

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.

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.

The pieces listed here are intended to give teachers a good start in terms of choosing music which is age-appropriate. They should not limit the imagination or creativity of the teacher in terms of seeking and using other musical examples, and further repertoire options are listed within the Appendix 2. Brief contextual information on each piece can be found in Appendix 3.

Western Classical Tradition and Film

Title	Composer	Period
Rondo alla Turca ¹	Mozart	Classical
Mars from <i>The Planets</i>	Holst	20th Century

Popular Music

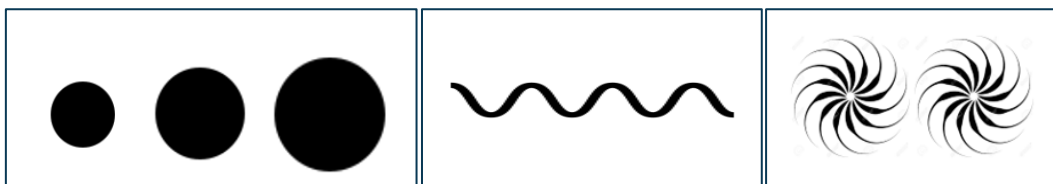
Style	Title	Artist(s)
Art Pop	Wild Man	Kate Bush
Blues	Runaway Blues	Ma Rainey

Musical Traditions

Country	Tradition	Title	Artist/Composer
Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown

Composing

- 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:



¹ A Case Study of using this piece in practice is found in Appendix 3.

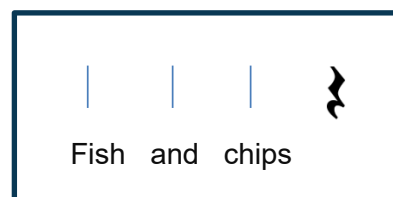
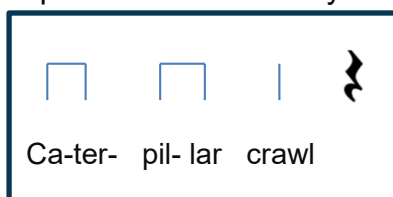
Musicianship

Pulse/Beat

- 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.
 - 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).

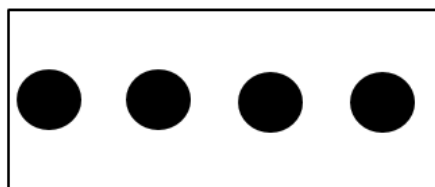
Rhythm

- 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.



Key Stage 1 Year 2 – Guidance

Singing

- Sing songs regularly with a **pitch** range of **do-so** with increasing vocal control.
- Sing songs with a small pitch range (e.g. *Rain, Rain Go Away*), 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**)

This list of repertoire is intended to give teachers a good start in terms of choosing music for Year 2 and to highlight music which is age-appropriate. It should not limit the imagination and creativity of the teacher in terms of seeking and using other musical examples.

Good repertoire for this age group includes:

- *Little Sally Saucer*
- Trad. *Star Light, Star Bright, First Star I See Tonight*
- Trad. *Hey, Hey, Look at Me*
- Trad. *Rain, Rain Go Away*
- Trad. *Acka Backa*
- Voicelinks: *The King is in the Castle*
- Young Voiceworks: *Ebeneezer Sneezer*
- Trad. *Oats and Beans and Barley Grow*
- Singing Sherlock 1: *Teddy Bear Rock n Roll*
- Trad. *Oliver Cromwell*
- Trad. *Lovely Joan*
- Trad. *Searching for Lambs*
- Voicelinks: *Fireworks*
- Trad. Bangladesh: *Hatti – ma tim tim (An Imaginary Bird)*
- Trad. Bangladesh: *Charti Kula beng (Four Fat Frogs)*
- Trad. Australia: *I Got Kicked by a Kangaroo*
- Trad. America: *Built My Lady a Fine Brick House*
- Sing Up: *Paintbox*

Listening

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.

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.

The pieces listed here are intended to give teachers a good start in terms of choosing music which is age-appropriate. It should not limit the imagination or creativity of the

teacher in terms of seeking and using other musical examples and further repertoire options are listed within Appendix 2. Brief contextual information on each piece can be found in Appendix 3.

Western Classical Tradition and Film

Title	Composer	Period
Night Ferry	Anna Clyne	21st Century
Bolero ²	Ravel	20th Century
Rondo alla Turca	Mozart	Classical
Mars from <i>The Planets</i>	Holst	20th Century

Popular Music

Style	Title	Artist(s)
Rock n Roll	Hound Dog	Elvis Presley
Pop	With A Little Help from My Friends	The Beatles
Art Pop	Wild Man	Kate Bush
Blues	Runaway Blues	Ma Rainey

Musical Traditions

Country	Tradition	Title	Artist/Composer
Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan
Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown

Composing

- 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.

² A Case Study of using this piece in practice is found in Appendix 3.

Musicianship

Pulse/Beat

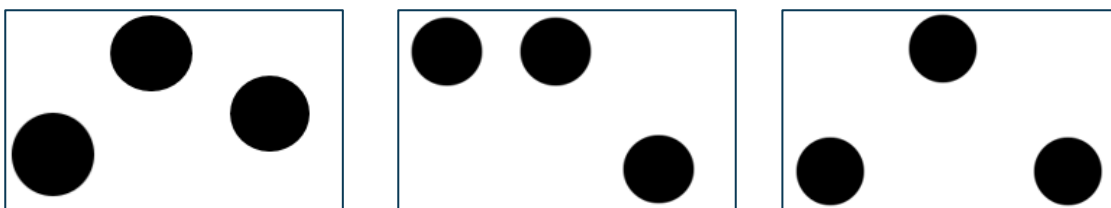
- Understand that the speed of the beat can change, creating a faster or slower pace (tempo).
- Mark the beat of a listening piece (e.g. *Bolero* by Ravel) by tapping or clapping and recognising tempo as well as changes in tempo.
- Walk in time to the beat of a piece of music or song (e.g. *La Mourisque* 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.
 - in 2 *Maple Leaf Rag* by Joplin
 - in 3 *The Elephant* from *Carnival of the Animals* by Saint-Saëns

Rhythm

- 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.

Pitch

- Play a range of singing games based on the **cuckoo interval** (*so-mi*, e.g. *Little Sally Saucer*) matching voices accurately, supported by a leader playing the melody. 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 – Key Stage 2

The MMC at Key Stage 2 reflects the importance of these school years in terms of music progression.

The key skills and techniques learnt build on those introduced at Key Stage 1 and prepare pupils for progression to Key Stage 3, and while singing remains a key thread throughout Key Stage 2 the model curriculum will support other aspects of music making – in particular, the opportunity to access and make progress on a musical instrument. Instrumental teaching provision will be dependent on the availability of instruments and specialist teachers and the opportunities provided by the Music Education Hub partner delivering whole-class tuition. A case study of how this may work in practice is included as Appendix 5. At the intersection of Year 6 and Year 7, the MMC proposes a Transition Project as a way of providing a sense of culmination to the primary phase of the MMC and a musical way of demonstrating what pupils have learnt at primary school to their secondary teachers when they arrive in Year 7 (see Appendix 6).

Through a wide range of activities, pupils will further develop their love of music, refining their individual taste and gaining confidence to be creative musicians with strong aural skills. They will encounter music by living composers and see composition as a current art form. Repetition of techniques is vital to consolidate and gain confidence, and songs, chants and listening repertoire are suggested as a starting point.

Pupils will continue to internalise key musical skills and techniques through a range of activities including call-and-response songs and chants, improvisation, movement and active listening.

Pupils will create music through improvisation, exploring how to write music for a specific purpose, and they will start to learn more sophisticated compositional techniques and structures to prepare for Key Stage 3.

Notation is introduced, initially using graphic score, but moving on to staff notation.

Pupils will build musical confidence through active engagement with music as performers, music-creators and audience. There is a strong intention that pupils should be ‘doing music’ as much as possible, including performing their compositions and improvisations both in their class and wider school audiences, at least once a term.

There should be frequent informal opportunities to perform, and pupils should have the opportunity to hear high-quality live performances, either within school or in local concert settings.

Pupils will further develop their shared knowledge of important moments in the evolution of music and of key musicians, including composers and performers, in a range of genres and styles. The history of music will be explored in a variety of ways, placing music in artistic, historical, social and political contexts, and building meaningful and memorable connections.

Key Stage 2: Years 3 to 6 – Overview and guidance

In Key Stage 2 Years 3–6 guidance is grouped in four sections as follows:

- Singing
- Listening
- Composing:
 - Improvise
 - Compose
- Performing

The guidance for this Key Stage is supported by the glossary (Appendix 1) and the Chronology (Appendix 2). Words appearing in the glossary are indicated in bold italic text the first time they appear within the guidance for each Key Stage. The chronology supports the Listening section for each year and places a diverse range of music rich in learning opportunities in its chronological and stylistic context.

Indicative musical features

The first table below sets out indicative musical features (elements) that give language to concepts that pupils have understanding of in sound. Pupils will have experienced them unconsciously in many contexts before, building on their work at Key Stage 1, and their holistic musical experiences across Key Stage 2 will naturally be far wider than this. The second table sets out their progression in knowledge of the constituent parts of musical notation.

	Year 3	Year 4	Years 5 & 6
Rhythm, Metre and Tempo	Downbeats, fast (<i>allegro</i>), slow (<i>adagio</i>), pulse, beat	Getting faster (<i>accelerando</i>), Getting slower (<i>rallentando</i>), Bar, metre	Simple time, compound time, syncopation
Pitch and Melody	High, low, rising, falling; pitch range do–so	Pentatonic scale, major and minor tonality, pitch range do–do	Full diatonic scale in different keys
Structure and Form	Call and response; question phrase, answer phrase, echo, ostinato	Rounds and partner songs, repetition, contrast	Ternary form, verse and chorus form, music with multiple sections
Harmony	Drone	Static, moving	Triads, chord progressions
Texture	Unison, layered, solo	Duet, melody and accompaniment	Music in 3 parts, music in 4 parts
Dynamics and Articulation	Loud (<i>forte</i>), quiet (<i>piano</i>)	Getting louder (<i>crescendo</i>), getting softer (<i>decrescendo</i>); <i>legato</i> (smooth), <i>staccato</i> (detached)	Wider range of dynamics including <i>fortissimo</i> (very loud), <i>pianissimo</i> (very quiet), <i>mezzo forte</i> (moderately loud) and <i>mezzo piano</i> (moderately quiet)
Instruments and Playing Techniques	Instruments used in Foundation Listening	Instruments used in Foundation Listening including playing techniques	Instruments used in Foundation Listening including playing techniques and effects, for example pizzicato (e.g. mysterious) and tremolo (e.g. dark and expectant)

	Year 3	Year 4	Years 5 & 6
Crotchets	✓	✓	✓
Paired quavers	✓	✓	✓
Minims	✓	✓	✓
Semibreves			✓
Semiquavers			✓
Rests		✓	✓
Time signatures 2/4, 3/4 and 4/4			✓
Fast (<i>allegro</i>), slow (<i>adagio</i>)	✓	✓	✓
Getting faster (<i>accelerando</i>), getting slower (<i>rallentando</i>)		✓	✓
Stave, lines and spaces, clef*, reading dot notation	✓ do-me Range of a 3rd	✓ do-so Range of a 5th	✓ do-do' Range of an octave
Loud (<i>forte</i>)	✓	✓	✓
Quiet (<i>piano</i>)	✓	✓	✓
Getting louder (<i>crescendo</i>), Getting softer (<i>decrescendo</i>)		✓	✓

Key Stage 2 Year 3 – Guidance

Singing

- 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.

This list of repertoire is intended to give teachers a good start in terms of choosing music for Year 3 and to highlight music which is age-appropriate. It should not limit the imagination and creativity of the teacher in terms of seeking and using other musical examples.

Good repertoire for this age group includes:

- Sing Up: *Heads and Shoulders*
- Singing Sherlock 2: *Si, Si, Si*
- Flying a Round: *To stop the train*
- Trad. Japan: *Kaeru no uta*
- Trad. Morocco: *A ram sam sam/Pease Pudding Hot*
- Trad. Bangladesh: *Now charia de (A Boatman's Song)*
- Junior Songscape: *Listen to the Rain*
- Voicelinks: *Extreme Weather*
- Sing Up: *Skye Boat Song*
- Trad. Ireland: *Be Thou My Vision*
- Junior Voiceworks 1: *Now The Sun Is Shining*
- Voiceworks 1: *Candle Light*
- Singing Sherlock 2: *Shadow*
- Singing Express 3: *Mirror*
- Trad. England: *Ah! Poor bird/Hey, Ho! Nobody home/Rose*

Listening

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.

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.

The pieces listed here are intended to give teachers a good start in terms of choosing music which is age-appropriate. It should not limit the imagination or creativity of the

teacher in terms of seeking and using other musical examples and further repertoire options are listed within Appendix 2. Brief contextual information on each piece can be found in Appendix 3.

Western Classical Tradition and Film

Title	Composer	Period
Hallelujah from <i>Messiah</i>	Handel	Baroque
Night on a Bare Mountain ³	Mussorgsky	Romantic
Jai Ho from <i>Slumdog Millionaire</i>	A. R. Rahman	21st Century
Rondo alla Turca	Mozart	Classical
Mars from <i>The Planets</i>	Holst	20th Century
Bolero	Ravel	20th Century
Night Ferry	Anna Clyne	21st Century

Popular Music

Style	Title	Artist(s)
Funk	I Got You (I Feel Good)	James Brown
Disco	Le Freak	Chic
Rock n Roll	Hound Dog	Elvis Presley
Art Pop	Wild Man	Kate Bush
Blues	Runaway Blues	Ma Rainey
Pop	With A Little Help from My Friends	The Beatles

Musical Traditions

Country	Tradition	Title	Artist/Composer
India	Indian Classical	Sahela Re	Kishori Amonkar
Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown
Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan

Composing

Improvise

- 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.

³ A Case Study of using this piece in practice is found in Appendix 3.

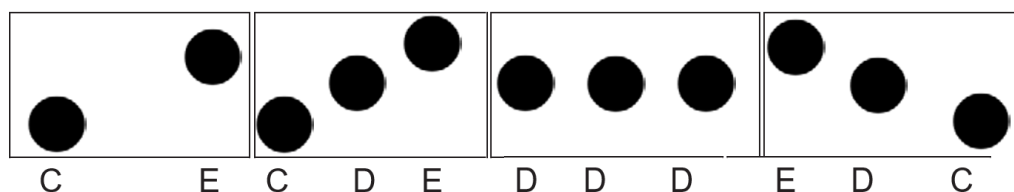
- Structure musical ideas (e.g. using **echo** or **question and answer phrases**) to create music that has a beginning, middle and end. Pupils should compose in response to different stimuli, e.g. stories, verse, images (paintings and photographs) and musical sources.

Compose

- 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 **note values**.

Performing

- 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):



- Individually (**solo**) copy stepwise melodic phrases with accuracy at different speeds; **allegro** and **adagio**, fast and slow. Extend to question-and-answer phrases.

Reading Notation

- 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.

Key Stage 2 Year 4 – Guidance

Singing

- 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.

This list of repertoire is intended to give teachers a good start in terms of choosing music for Year 4 and to highlight music which is age-appropriate. It should not limit the imagination and creativity of the teacher in terms of seeking and using other musical examples.

Good repertoire for this age group includes:

- Junior Voiceworks 1: *Calypso*
- Junior Voiceworks 2: *Our Dustbin*
- Voiceworks 1: *Hear the Wind*
- Kendrick: *Servant King*
- *Happy Birthday*
- Great Weather Songs: *Long Journey*
- Great Celebration Songs: *World in Union*
- Sing Up: *Just like a Roman*
- Trad. Ghana: *Namuma*
- Sing for Pleasure: *Ghosts*
- Sing for Pleasure: *Lost in Space*

Listening

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.

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.

The pieces listed here are intended to give teachers a good start in terms of choosing music which is age-appropriate. It should not limit the imagination or creativity of the teacher in terms of seeking and using other musical examples and further repertoire options are listed within Appendix 2. Brief contextual information on each piece can be found in Appendix 3

Western Classical Tradition and Film

Title	Composer	Period
Symphony No. 5	Beethoven	Classical
O Euchari	Hildegard	Early
For the Beauty of the Earth	Rutter	20th Century
Jai Ho from <i>Slumdog Millionaire</i>	A. R. Rahman	21st Century
Hallelujah from <i>Messiah</i>	Handel	Baroque
Rondo alla Turca	Mozart	Classical
Night on a Bare Mountain	Mussorgsky	Romantic
Mars from <i>The Planets</i>	Holst	20th Century
Bolero	Ravel	20th Century
Night Ferry	Anna Clyne	21st Century

Popular Music

Style	Title	Artist(s)
Jazz	Take the 'A' Train⁴	Billy Strayhorn/Duke Ellington Orchestra
90s Indie	Wonderwall	Oasis
Rock n Roll	Hound Dog	Elvis Presley
Pop	With a Little Help with My Friends	The Beatles
Funk	I Got You (I Feel Good)	James Brown
Disco	Le Freak	Chic
Art Pop	Wild Man	Kate Bush
Blues	Runaway Blues	Ma Rainey

Musical Traditions

Country*	Tradition	Title	Artist/Composer
Punjab/UK	Bhangra	Bhabiye Akh Larr Gayee	Bhujhangy Group
Trinidad	Calypso	Tropical Bird	Trinidad Steel Band
Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown
Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan
India	Indian Classical	Sahela Re	Kishori Amonkar

⁴ A Case Study of using this piece in practice is found in Appendix 3.

* Includes names of countries or regions, where the origin of a piece cannot be attributed to one single country.

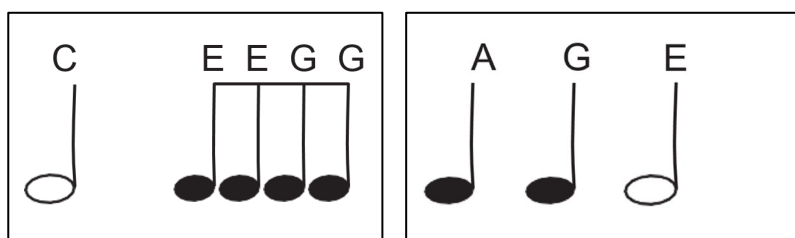
Composing

Improvise

- **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.

Compose

- 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.



- 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:
 - graphic symbols
 - rhythm notation and time signatures
 - **staff notation**
 - technology.

Performing

Instrumental Performance

- 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.
- 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**.

- Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A).

Reading Notation

- 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.

Key Stage 2 Year 5 – Guidance

Singing

- 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.

This list of repertoire is intended to give teachers a good start in terms of choosing music for Year 5 and to highlight music which is age-appropriate. It should not limit the imagination and creativity of the teacher in terms of seeking and using other musical examples.

Good repertoire for this age group includes:

- Trad. Ireland: *Danny Boy*
- Kodály: *Rocky Mountain*
- Kodály: *My Paddle*
- *High Low Chickalo*
- *Ally Ally O*
- Trad. Caribbean: *Four White Horses*
- Trad. Uganda: *Dipidu*
- *Are You Ready?*
- *Row, Row, Row your Boat*

Listening

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.

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.

The pieces listed here are intended to give teachers a good start in terms of choosing music which is age-appropriate. It should not limit the imagination or creativity of the teacher in terms of seeking and using other musical examples and further repertoire options are listed within Appendix 2. Brief contextual information on each piece can be found in Appendix 3.

Western Classical Tradition and Film

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
O Eucharisti	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
For the Beauty of the Earth	Rutter	20th Century
Night Ferry	Anna Clyne	21st Century

Popular Music

Style	Title	Artist(s)
90s Singer/Songwriter	Play Dead	Björk
80s Synth/Pop	Smalltown Boy	Bronski Beat
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
Art Pop	Wild Man	Kate Bush
90s Indie	Wonderwall	Oasis
Blues	Runaway Blues	Ma Rainey

⁵ A Case Study of using this piece in practice is found in Appendix 3.

Musical Traditions

Country*	Tradition	Title	Artist/Composer
Nigeria	Drumming	Jin-Go-La-Ba (Drums of Passion)	Babatunde Olatunji
South Africa	Choral	Inkanyezi Nezazi	Ladysmith Black Mambazo
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

Composing

Improvise

- **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.

Compose

- 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, *La Mer* by Debussy and *The River Flows In You* 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:
 - graphic symbols
 - rhythm notation and **time signatures**
 - **staff notation**
 - technology.

* Includes names of countries or regions, where the origin of a piece cannot be attributed to one single country.

Performing

Instrumental Performance

- Play melodies on **tuned percussion**, melodic instruments or keyboards, following **staff notation** 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 **triads** are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs (e.g. *Yellow Submarine* by The Beatles).
- Perform a range of repertoire pieces and **arrangements** combining acoustic instruments to form mixed ensembles, including a school orchestra.
- Develop the skill of **playing by ear** on tuned instruments, copying longer phrases and familiar melodies.

Reading Notation

- Further understand the differences between **semibreves**, **minims**, **crotchets** and **crotchet rests**, **paired quavers** and **semiquavers**.
- 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.

Key Stage 2 Year 6 – Guidance

Singing

- 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. *Calypso* 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.

This list of repertoire is intended to give teachers a good start in terms of choosing music for Year 6 and to highlight music which is age-appropriate. It should not limit the imagination and creativity of the teacher in terms of seeking and using other musical examples.

Good repertoire for this age group includes:

- Trad. South Africa: *Siyahamba*
- Junior Voiceworks 1: *Calypso*
- Sing Up: *Touch the Sky*
- Sing Up: *Dona Nobis Pacem*
- Sing Up: *We are the Champions*
- *British National Anthem – God Save the Queen*
- Sing Up: *We Go Together*
- Trad. Ghana: *Senwa de Dende*
- Sing Up: *Be the Change*
- Sing Up: *One Moment, One People*
- Sing Up: *There's a Power in the Music*

Listening

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.

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.

The pieces listed here are intended to give teachers a good start in terms of choosing music, which is age-appropriate. It should not limit the imagination or creativity of the teacher in terms of seeking and using other musical examples and further repertoire options are listed within Appendix 2.

At the end of Year 6, pupils should be able to identify some of the following pieces of music and their characteristics. Brief contextual information on each piece can be found in Appendix 3.

Western Classical Tradition and Film

Title	Composer	Period
1812 Overture	Tchaikovsky	Romantic
Connect It⁶	Anna Meredith	21st Century
O Eucharist	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

⁶ A Case Study of using these pieces in practice is found in Appendix 3.

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

Improvise

Extend improvisation skills through working in small groups to:

- 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.

Compose

- 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.

* Includes names of countries or regions, where the origin of a piece cannot be attributed to one single country.

Performing

Instrumental Performance

- Play a melody following **staff notation** written on one staff and using notes within an **octave range (do–do)**; make decisions about dynamic range, including very loud (*ff*), very quiet (*pp*), moderately loud (*mf*) and moderately quiet (*mp*).
- Accompany this same melody, and others, using block chords or a bass line. This could be done using keyboards, **tuned percussion** or tablets, or demonstrated at the board using an online keyboard.
- Engage with others through ensemble playing (e.g. school orchestra, band, mixed ensemble) with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line.

Reading Notation

- Further understand the differences between **semibreves, minims, crotchets, quavers** and **semiquavers**, and their equivalent **rests**.
- Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do).
- Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations.
- Read and play from notation a four-bar phrase, confidently identifying note names and durations.

Transition Project

The end of Year 6 transition project provides a way to bring together what the pupils have learnt about reading notation, playing an instrument, composing melodies and singing as a class. More information can be found in appendix 6.

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