



Primary Music Framework

Music education can help spark a child's imagination or ignite a lifetime of passion. When you provide a child with new worlds to explore and challenges to tackle, the possibilities are endless. Music education should not be a privilege for a lucky few, it should be a part of every child's world of possibility

Hillary Clinton

Overview

Music is a universal language that embodies one of the highest forms of creativity. We believe that every child should have access to the highest quality music education as part of a broad and balanced curriculum. A high-quality music education should inspire pupils to develop a love of music and appreciate their talents as musicians, thereby supporting their personal development; improving self-esteem, confidence, creativity and sense of achievement.

As pupils progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon.

This document is intended as to support schools in designing their own music curriculum and draws on a wide range of existing resources, including the new Model Music Curriculum.

National Curriculum for Music

Aims

The national curriculum for music aims to ensure that all pupils:

- perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians
- learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence
- understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.

Assessment

Assessment in music should be holistic, and take account of a wide range of musical skills and understanding, It should be rooted in the reality of musical activity that the children undertake. Consequently, assessment should be of the musical attainment they have evidenced in a range of learning activities in which they have been singing, playing, performing, composing, and listening. Progress is made over time, and evidence from a series of assessments is made to show this.

Pupils may re-visit skills many times over a key stage, and as challenge increases, may sometimes appear to be dipping in their attainment. However, as they consolidate new skills it will become apparent they have progressed further.

There should be sufficient opportunities through practical music-making, listening to children talking and playing, and watching children responding, to be able to form assessment judgements which are appropriate to the work they have done, and are used to inform the next stage of their musical journey.

A range of assessment tools should be used to track musical progress:

- performances
- video and audio recordings
- enquiry tasks
- pupil voice and self-assessment
- written work
- participation in choirs and ensembles

Progression Map

The music curriculum should provide all pupils with opportunities for increasing their knowledge and understanding and developing their skills, confidence and expression in music through singing and playing melodic instruments, tuned and un-tuned percussion; exploring sounds; and active and passive listening.

This progress map takes the subject content from the National Curriculum and builds on each area, making expected outcomes for pupils clear and more prescriptive for both the specialist and non-specialist music educator. Within the progress map, each National Curriculum (NC) objective is cross referenced so schools can see exactly where the progress map area is based.

Subject content – Key stage 1

Pupils should be taught to:

- 1.1 use their voices **expressively and creatively** by singing songs and speaking chants and rhymes
- 1.2 play tuned and untuned instruments **musically**
- 1.3 listen **with concentration and understanding** to a range of high-quality live and recorded music
- 1.4 experiment with, create, select and combine sounds using the inter-related dimensions of music.

KS1	Pulse	Rhythm	Melody & Notation	Active Listening	Improvising & Composing	Performing	Singing
Year One	Keep a steady pulse in a group and be able to pick out two steady tempos in music NC1.3/NC1.4	Repeat short basic rhythms to a given pulse and perform rhythmic ostinatos NC1.2/NC1.4	Sing back short melodies that use 2 pitched notes; develop the concept of pattern work using rhythm grids NC1.1/NC1.2/NC1.4	Identify musical features in a range of high-quality live and recorded music; replicate basic rhythms heard NC1.3/NC1.4	Improvise simple rhythms based on given stimuli (e.g. rhythm grids) NC1.4	Perform together following instructions; Play simple rhythms on untuned percussion instruments and using body percussion NC1.2	Sing simple tunes confidently in unison, both acapella and accompanied NC1.1
Year Two	Keep a steady pulse in a group and solo with musical accompaniment; demonstrate in 2 different time signatures (3 /4 and 4 /4) NC1.3/NC1.4	Repeat longer basic rhythms using symbols/ notation (e.g. crotchets, quavers and minims). NC1.2/NC2.1/NC2.3	Sing back short melodies that use around 3 pitched notes; Perform from rhythmic notation including crotchets and minims NC1.1/NC1.2/NC1.4	Identify where elements change (e.g. music gets faster or louder); replicate these changes in a performance NC1.3/NC1.4	Repeat back longer basic rhythms from memory (at least 2 bars) and add imitations of the rhythms NC1.4	Perform with awareness of different parts, playing longer phrases on tuned percussion instruments and body percussion NC1.2/NC1.4	Sing simple songs confidently in rounds acapella and accompanied, with increasing accuracy and control of pitch NC1.1

Subject content – Key stage 2

Pupils should be taught to:

- 2.1 play and perform in solo and ensemble contexts, using their voices and playing musical instruments **with increasing accuracy, fluency, control and expression**
- 2.2 improvise and compose music for a range of purposes using the inter-related dimensions of music
- 2.3 listen with attention to detail and recall sounds **with increasing aural memory**
- 2.4 use and understand staff and other musical notations
- 2.5 appreciate **and understand** a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians
- 2.6 develop an understanding of the history of music.

KS2	Pulse	Rhythm	Melody & Notation	Active Listening	Improvising & Composing	Performing	Singing
Yr 3	Keep a steady pulse in a group and solo; demonstrate 2/4, 3/4 and 4/4 using at least 3 different tempos NC2.1/ NC2.3	Perform rhythms that are longer than 2 bars using crotchets, quavers, minims and their rests NC2.1/ NC2.4	Perform and compose using at least 3 pitched notes and simple rhythms (crotchets, quavers, minims and rests) NC2.1/ NC2.2/ NC2.3/ NC2.4	Identify and describe musical features in pieces from different traditions; sing or play back simple melodies that are heard NC2.3/ NC2.5/ NC2.6	Create basic 3 note tunes and simple rhythms using crotchets, quavers, minims and their rests NC2.2	Use tuned percussion/ melodic instruments as well as the voice to perform 3+ note melodies and simple rhythms NC2.1	Sing 2 part songs confidently in tune using a wider vocal range. NC2.1
Yr 4	On a tuned instrument, keep a steady pulse in: 2/4, 3/4 and 4/4 time signatures and using different tempos NC2.1/ NC2.3	Perform pieces with at least 2 rhythms happening together; recognise and clap back rhythms using single quaver rests NC2.1/ NC2.3	Perform from and compose using 5 pitched notes (or 4 chords) NC2.1/ NC2.2/ NC2.3/ NC2.4	Compare pieces of music in different traditions; perform music heard aurally that contains 2+ different parts at the same time NC2.1/ NC2.3/ NC2.5/ NC2.6	Improvise and compose tunes using 5 notes. Create developed rhythmic patterns (around 4 bars) NC2.2	Perform 5+ note melodies (or 4+ chords) and more complex rhythms on tuned instruments NC2.1	Sing songs in two parts that have contrasting melodies and counter-melodies NC2.1
Yr 5	On a tuned instrument, regularly and accurately perform pieces using at least 3 contrasting tempos and time signatures NC2.1	Perform pieces which use off-beat and dotted rhythms and single quaver rests NC2.1	Perform from and compose using 5-8 pitched notes; capture the work in different formats so it can be recreated NC2.1/ NC2.2/ NC2.3/ NC2.4	Whilst listening, pick out and perform syncopated and off-beat rhythms; NC2.2/ NC2.5/ NC2.6	Create four bar melodies (in different tempos and time signatures that can be performed and include some off-beat rhythms) NC2.2/ NC2.5/ NC2.6	Perform 5-8 note melodies or developed chord progressions (e.g. 2+ chords per bar) and more complex rhythms NC2.1	Sing with increasing control of breathing, tone & projection with a range of at least 8 notes and pieces with at least 2 different parts NC2.1
Yr 6	When performing solo and in an ensemble, follow direction to change tempo accurately within pieces of music NC2.1/ NC2.3	Perform pieces which use off-beat and syncopated rhythms in: 3 different time signatures and tempos NC2.1	Perform and compose using 8 pitched notes; Capture the work in different formats including staff notation so it can be recreated NC2.4	Talk about the key features of music including: Tempo, Metre Instrumentation, Melody NC2.1/ NC2.3 NC2.5	Improvise and compose extended pieces of music using up to 8 notes and a variety of rhythms, tempos and time signatures NC2.2/ NC2.5/ NC2.6	Perform confidently and accurately individually and as part of a group NC2.1/ NC2.4	Sing expressively & musically, responding to the performance directions of the piece e.g. phrasing dynamics; sing more extended harmony parts NC2.1/ NC2.4

Model Music Curriculum

[Teaching Music in Schools – model Music Curriculum](#) In March 2021, the government published its new Model Music Curriculum. This is not a new National Curriculum but instead represents good practice in how the statutory music curriculum can be delivered. The above progression maps should also be read in conjunction with the following Model Music Curriculum Overview. This aims to help music leaders see the musical progression outlined in the MMC easily. Our thanks to Gareth Gay, Head of Sutton Music Service for compiling and sharing this with us.

Singing

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. 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. Ensuring chosen repertoire uses appropriate language and a vocal range that is comfortable for the age group.

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. Pupils should be exposed to music from a wide range of cultures and traditions that truly reflect the community in which we are teaching.

Composing

The creative process 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

Pupils should build musical confidence through active engagement with music as performers. There is a strong intention that pupils should be '**doing music**' as much as possible, including performing their songs, compositions and improvisations. 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.

This will help develop a sense of confidence and ownership regardless of the size or nature of the stage or performing space; engage with an audience; respect fellow performers and acknowledge applause.

Overview - Model Music Curriculum: Key Stage 1

Singing is at the heart of music in Key Stage 1.

Repetition of techniques is vital to consolidate and gain confidence. Songs, chants and listening to repertoire are suggested as a starting point. 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 beyond.

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 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.

Yr	Singing	Composing & Improvising	Musicianship & Performing
Yr 1	<ul style="list-style-type: none"> • Sing simple songs, chants, and rhymes from memory. • Sing collectively and at the same pitch. • Start with a small range e.g. mi-so (3rd), expand to slightly wider range. Include pentatonic songs. • Pupils sing a wide range of call & response songs to control vocal pitch and to match the pitch they hear with accuracy. • Respond to simple visual directions and counting in (pulse) 	<ul style="list-style-type: none"> • Improvise simple vocal chants, using Q&A phrases. • Create musical sound effects and short sequences of sounds in response to stimuli. Combine to make a story, choosing and playing classroom instruments or sound-makers. • Understand the difference between creating a rhythmic 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. Pupils explore and invent own symbols. 	<p>Pulse/Beat</p> <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 and classroom percussion playing repeated rhythmic patterns (ostinati) and short, pitched patterns on tuned instruments to maintain a steady beat. • Respond to the pulse in recorded/live music through movement and dance. <p>Rhythm</p> <ul style="list-style-type: none"> • Perform short copycat rhythm patterns accurately, led by the teacher. • Perform short repeating rhythmic patterns (ostinati) while keeping in time with a steady beat. • Perform word-pattern chants; create, retain, and perform their own rhythm patterns. <p>Pitch</p> <ul style="list-style-type: none"> • 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 (pitch) sound. • Explore percussion sounds to enhance storytelling. • Follow pictures and symbols to guide singing and playing.
Yr 2	<ul style="list-style-type: none"> • Sing songs regularly with a pitch range of do-so (5th) with increasing vocal control and pitching accurately • Understand the meaning of dynamics and tempo. • be able to demonstrate these when singing by responding to the music leader's directions and visual symbols (e.g., crescendo, decrescendo, pause). 	<ul style="list-style-type: none"> • Create music in response to a non-musical stimulus. • 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. 	<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 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. 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. <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. • 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 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.

Overview - Model Music Curriculum: Key Stage 2

The MMC at Key Stage 2 reflects the importance of these school years in terms of musical progression. The key skills and techniques learnt build on those introduced at Key Stage 1 and prepare pupils for progression to Key Stage 3. 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.

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.

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.

Staff notation is introduced, building on graphic notation introduced in key stage 1. 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.

	Singing	Composing & Improvising	Musicianship & Performing
Yr 3	<ul style="list-style-type: none"> • Sing a broader range of unison songs of varying styles and structures with a pitch range of at least do–so, tunefully and with expression and dynamic contrast (Perform forte and piano) • Perform actions confidently and in time to a range of action songs. • 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. 	<p>Improvise</p> <ul style="list-style-type: none"> • Become more skilled in improvising (in a range of contexts) 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 response to different stimuli, e.g., stories, verse, images (paintings and photographs) and musical sources. <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 note values. 	<p>Instrumental Performance</p> <ul style="list-style-type: none"> • Develop facility in playing tuned percussion or a melodic instrument such as recorder. Play and perform melodies following staff notation using a small range (e.g. C–E/do–mi). • Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi: • 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 staff, lines and spaces, and clef. Use dot notation to show higher or lower pitch. • Read notation e.g. C-E (do-mi) • Introduce and understand the differences between crotchets, minims & paired quavers. • Apply word chants to rhythms, understanding how to link each syllable to one musical note. • Understand Tempo - Fast (allegro), slow (adagio) & dynamics - Loud (forte), Quiet (piano)
	<p>Indicative musical features</p> <ul style="list-style-type: none"> ✓ Rhythm, Metre and Tempo - Downbeats, fast (allegro), slow (adagio), pulse, beat ✓ Pitch and Melody - High, low, rising, falling; pitch range do–so ✓ Structure and Form - Call and response; question phrase, answer phrase, echo, ostinato 	<ul style="list-style-type: none"> ✓ Harmony - Drone ✓ Texture - Unison, layered, solo ✓ Dynamics and Articulation - Loud (forte), quiet (piano) ✓ Instruments and Playing Techniques - Instruments used in Foundation Listening 	
Yr 4	<ul style="list-style-type: none"> • Continue to sing a broad range of songs in unison with an expanded range of an octave (do–do) • Pitching the voice accurately • Following directions for getting louder (crescendo) and quieter (decrescendo). • Sing rounds and partner songs in different time signatures (2, 3 and 4 time) • Begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony. • Perform a range of songs in school assemblies. 	<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. • 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 	<p>Instrumental Performance</p> <ul style="list-style-type: none"> • Develop facility in the basic skills of a musical instrument over a sustained learning period. (e.g. in whole-class instrumental teaching) • Play and perform melodies following staff notation using a small range (e.g. C–G/do–so) • Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. • 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"> • 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. • Understand - getting faster (accelerando), getting

	<p>teaching to expand the scope and range of the sound palette available for composition work.</p> <ul style="list-style-type: none"> • Capture and record creative ideas using any of: <ul style="list-style-type: none"> • graphic symbols • rhythm notation and time signatures • staff notation • technology. 	<p>slower (rallentando), Fast (allegro), slow (adagio), Loud (forte), Quiet (piano), Getting louder (crescendo), Getting softer (decrescendo)</p>	
<p>Indicative musical features</p> <ul style="list-style-type: none"> ✓ Rhythm, Metre and Tempo - Getting faster (accelerando), Getting slower (rallentando), Bar, metre ✓ Pitch and Melody - Pentatonic scale, major and minor tonality, pitch range do–do ✓ Structure and Form - Rounds and partner songs, repetition, contrast ✓ Harmony - Static, moving ✓ Texture - Duet, melody, and accompaniment ✓ Dynamics and Articulation - Getting louder (crescendo), getting softer (decrescendo); legato (smooth), staccato (detached) ✓ Instruments and Playing Techniques - Instruments used in Foundation Listening including playing techniques 			
<p>Yr 5</p>	<ul style="list-style-type: none"> • Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. • 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. 	<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, 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: <ul style="list-style-type: none"> ○ graphic symbols ○ rhythm notation and time signatures ○ staff notation ○ technology. 	<p>Instrumental Performance</p> <ul style="list-style-type: none"> • Play melodies 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 melodic instruments. Perform simple, chordal accompaniments to familiar songs. • 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. <p>Reading Notation</p> <ul style="list-style-type: none"> • Expand understanding - Introduce & understand semibreves and minims. • 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. • Understand: getting faster (accelerando), getting slower (rallentando), Fast (allegro), slow (adagio), Loud (forte), Quiet (piano), Getting louder (crescendo), Getting softer (decrescendo).

	<p>Indicative musical features</p> <ul style="list-style-type: none"> ✓ Rhythm, Metre and Tempo - Simple time, compound time, syncopation ✓ Pitch and Melody - Full diatonic scale in different keys ✓ Structure and Form - Ternary form, verse and chorus form, music with multiple sections ✓ Harmony - Triads, chord progressions ✓ Texture - Music in 3 parts, music in 4 parts ✓ Dynamics and Articulation - Wider range of dynamics including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet) ✓ Instruments and 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) 		
<p>Yr 6</p>	<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. • Sing with accurate rhythm, phrasing, pitching and appropriate style. • Continue to sing 3&4 part rounds or partner songs, and experiment with positioning singers randomly within the group 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. 	<p>Improvise 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. Be able to 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. 	<p>Instrumental Performance</p> <ul style="list-style-type: none"> • Play a melody following staff notation written on one staff and using notes within an octave range; make decisions about dynamic range, including very loud, very quiet, moderately loud and moderately quiet. • 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. <p>Reading Notation</p> <ul style="list-style-type: none"> • 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.
	<p>Indicative musical features</p> <p>Rhythm, Metre and Tempo - Simple time, compound time, syncopation Pitch and Melody - Full diatonic scale in different keys Structure and Form - Ternary form, verse and chorus form, music with multiple sections Harmony - Triads, chord progressions Texture - Music in 3 parts, music in 4 parts Dynamics and Articulation - Wider range of dynamics including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet) Instruments and 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)</p>		