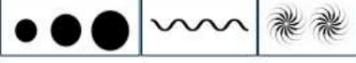
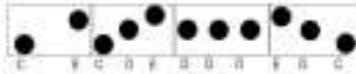


	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<p>YR</p> <p><u>EYFS NC</u> Exploring and using media and materials: children sing songs, make music and dance, explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function.</p> <p>Being Imaginative. They represent their own ideas, thoughts and feelings through design and technology, art, music, dance, role-play and stories.</p> <p><u>MfBB Curriculum Map</u> 4 strands: Singing/Playing/Listening/Composing & Improvising</p>	<p><u>SINGING</u> N.B. Objectives relevant all year</p> <p>Enjoy singing</p> <p>To join in with singing known nursery rhymes, new songs and rhymes using simple actions</p>	<p><u>PLAYING</u></p> <p>To have respect for musical instruments</p>	<p><u>PLAYING</u></p> <p>Handle and play un-tuned percussion instruments effectively to the pulse and repeat a simple rhythm pattern with confidence</p>	<p><u>LISTENING</u></p> <p>Respond to music with movement</p> <p>To sit and listen to a piece of music</p>	<p><u>PLAYING</u></p> <p>Play simple un-tuned and tuned percussion instruments, knowing when to start and stop</p> <p>Play softly or loudly by following simple hand instructions</p>	<p><u>IMPROVISING & COMPOSING</u></p> <p>Add appropriate sounds to a story</p> <p>Participate in a group to make simple music ideas (e.g. marching, clapping,)</p>
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2

<p>Year 1</p> <p><u>KS1 NC</u></p> <p>Use voices expressively and creatively, singing songs and speaking chants and rhymes.</p> <p>Play tuned and un-tuned instruments musically.</p> <p>Listen with concentration and understanding to a range of high-quality live and recorded music.</p> <p>Experiment with, create and combine sounds</p> <p><u>MfBB Curriculum Map</u> 4 strands: Singing/Playing/Listening/Composing & Improvising</p> <p>NOTE: for all groups, the different strands are relevant, ongoing and interconnected throughout the year with the exception of focussed workshops from MfBB where marked *</p>	<p>BBC Schools radio</p> <p>SINGING</p> <ol style="list-style-type: none"> Enjoy singing with others Sing in unison, range 3-5 notes Show good posture Sing loudly and softly with control Sing with a steady pulse <p>NB Objectives relevant ALL YEAR</p> <p>PLAYING</p> <ol style="list-style-type: none"> Copy back simple rhythms Clap/play syllables of words <p>GUIDANCE FROM NEW MUSIC MODEL CURRICULUM</p> <p><u>Pitch</u> 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.</p> <p>Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum.</p> 	<p>LISTENING</p> <ol style="list-style-type: none"> Respond to different tempo in music through movement, e.g. marching, clapping Make physical movements that represent sounds (e.g. move like a snake, an elephant, grow like a tree in response to music). Have experience of listening to an appropriate live musical performance <p>GUIDANCE FROM NEW MUSIC MODEL CURRICULUM</p> <p><u>Musicianship Pulse/Beat</u> 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)</p>	<p>PLAYING [Recorders 1]</p> <ol style="list-style-type: none"> Keep a steady pulse with some accuracy, (e.g. through tapping, clapping, marching, playing) Keep a steady tempo in a group and be able to respond to simple changes in tempo Follow simple instructions of how and when to play Make and control long and short sounds Copy changes in pitch - high and low Copy back simple rhythms Clap/play syllables of words <p>GUIDANCE FROM NEW MUSIC MODEL CURRICULUM</p> <p><u>Rhythm</u> 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</p>  	<p>LISTENING</p> <ol style="list-style-type: none"> Understand the difference between live and recorded music Identify 3 percussion instruments by name and sound Have experience of listening to an appropriate live musical performance <p>GUIDANCE FROM NEW MUSIC MODEL CURRICULUM</p> <p><u>Listening</u> - see SB's list on i-drive for termly themed suggestions and BBC Schools Radio suggested ideas as follow-up to lessons</p>	<p>IMPROVISING and COMPOSING*</p> <ol style="list-style-type: none"> Create simple musical ideas (responding to story or topic) Make simple dynamic choices (responding to story or topic) Make instrument choices (responding to story or topic) <p>GUIDANCE FROM NEW MUSIC MODEL CURRICULUM</p> <p><u>Composing*</u> 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:</p> 	<p>GUIDANCE FROM NEW MUSIC MODEL CURRICULUM</p> <p><u>Singing</u> Sing simple songs, chants and rhymes (e.g. <i>Boom Chicka Boom</i>) from memory, singing collectively and at the same pitch, responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in. Begin with simple songs with a very small range, mi-so (e.g. <i>Hello, How are You</i>), and then slightly wider (e.g. <i>Bounce High, Bounce Low</i>). Include pentatonic songs (e.g. <i>Dr Knickerbocker</i>). Sing a wide range of call and response songs (e.g. <i>Pretty Trees Around the World</i> from Rhythms of Childhood), to control vocal pitch and to match the pitch they hear with accuracy</p>
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	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 2	<p>SINGING*</p> <ol style="list-style-type: none"> Sing with expression and communicate context of song Use talking, singing (head voice), whisper, squeaky and "monster" voice Sing broadly in tune within a limited pitch range Show awareness and blend with others when singing Join in with actions and story-telling and invent relevant actions Sing back simple melodic idea <p>GUIDANCE FROM NEW MUSIC MODEL CURRICULUM</p> <p><u>Pitch</u> 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</p> 	<p>LISTENING</p> <ol style="list-style-type: none"> Respond to different moods in music through movement e.g. drawing /simple description (Loud /soft/fast /slow) Describe music using adjectives, spiky, spooky, sad, happy etc. Identify where elements change (e.g. music gets faster or louder) Explain emotions in relation to musical ideas (It makes me feel...) Begin to show an awareness of different genres (e.g. Where might we hear this music?) Have experience of listening to an appropriate live musical performance <p>GUIDANCE FROM NEW MUSIC MODEL CURRICULUM</p> <p><u>Pulse/Beat</u> 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>	<p>PLAYING</p> <ol style="list-style-type: none"> Join in and stop as indicated Respond to musical cues (e.g. loud, soft, fast, slow) Repeat longer rhythmic patterns Clap back a different simple rhythm Show awareness and blend with others when performing Explore and create different effects on instruments Respond to and understand a basic form of pitch and rhythm notation (e.g. simple traditional notation, graphic notation) Demonstrate the difference between pulse and rhythm <p>GUIDANCE FROM NEW MUSIC MODEL CURRICULUM</p> <p><u>Rhythm</u> Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion. • Create rhythms using word phrases as a starting point (e.g. Hel-lo Si-mon or Can you come and play?). • Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests. • Create and perform their own chanted rhythm patterns with the same stick notation</p>	<p>GUIDANCE FROM NEW MUSIC MODEL CURRICULUM</p> <p><u>Listening</u> - see SB's list on i-drive for termly themed suggestions and BBC Schools Radio suggested ideas as follow-up to lessons</p>	<p>IMPROVISING & COMPOSING</p> <ol style="list-style-type: none"> Create simple graphic score Choose suitable instruments to represent objects /moods/feelings Improvise a simple rhythmic part with others playing Carefully choose instruments and combine sounds for specific effect <p>GUIDANCE FROM NEW MUSIC MODEL CURRICULUM</p> <p><u>Composing</u> 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.</p>	<p>GUIDANCE FROM NEW MUSIC MODEL CURRICULUM</p> <p><u>Singing</u> 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)</p>

<p>Year 3</p> <p><u>KS2 NC</u> Play and perform in a) solo and b) ensembles contexts, using voices and instruments.</p> <p>Improvise and compose.</p> <p>Use and understand a) staff and b) other notations.</p> <p>Listen to and appreciate a wide range of music from a) different traditions and from b) great composers and c) musicians</p> <p>Have an understanding of the history of music</p>	<p>SINGING</p> <ol style="list-style-type: none"> Sing with appropriate phrasing /breathing Sing in two parts (e.g. a round in a large group) Sing with clear diction Sing songs from 3 different musical genres (e.g. rock, folk, traditional, historical, lullaby) Sing songs from 3 different cultures/religions (e.g. African chant, Gospel, Raga, Hymns) <p>GUIDANCE FROM NEW MUSIC MODEL CURRICULUM</p> <p><u>Singing</u> 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</p>	<p>LISTENING</p> <ol style="list-style-type: none"> Describe music in terms of tempo, dynamics and mood Identify the difference between pitched and non-pitched instruments Identify simple genres e.g. rock, folk, classical Identify classroom instruments and describe their timbre Have experience of listening to an appropriate live musical performance <p>GUIDANCE FROM NEW MUSIC MODEL CURRICULUM</p> <p><u>Listening</u> - see SB's list on i-drive for termly themed suggestions and BBC Schools Radio suggested ideas as follow-up to lessons See also Musician of the Month listening list for Singing Assemblies</p>	<p>PLAYING</p> <ol style="list-style-type: none"> Perform simple melody in an ensemble context (e.g. pentatonic melody with a drone) Interpret simple graphic score Perform simple 4 beat rhythms from traditional notation (e.g. crotchet, quaver, crotchet rest) Keep a steady pulse in a group and solo Self-correct when going out of time Perform an accompaniment part accurately (e.g. drone, rhythmic part) <p>GUIDANCE FROM NEW MUSIC MODEL CURRICULUM</p> <p><u>Reading Notation</u> Introduce the staff, 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</p>	<p>GUIDANCE FROM NEW MUSIC MODEL CURRICULUM</p> <p><u>Performing</u> 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):</p>  <p>Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases</p>	<p>IMPROVISING & COMPOSING</p> <ol style="list-style-type: none"> Create and perform a simple graphic score on a theme Compose a simple rhythmic passage (e.g. crotchet, quaver, crotchet rest) Create a soundscape or story using a limited range of instruments- include, pitch, tempo and a start and ending <p>GUIDANCE FROM NEW MUSIC MODEL CURRICULUM</p> <p><u>Improvising</u> Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played in wholeclass/group/individual/instrumental teaching), inventing short 'on-the-spot' responses using a limited note-range Structure musical ideas (e.g. using echo or question and answer phrases) to create music that has a beginning, middle and end. Pupils should compose in response to different stimuli, e.g. stories, verse, images (paintings and photographs) and musical sources.</p>	<p>GUIDANCE FROM NEW MUSIC MODEL CURRICULUM</p> <p><u>Composing</u> 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>
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SINGING

1. Sing with even tone across the dynamic range with clear open vowels
2. Sing with facial expression and good posture
3. Sing a short simple solo

GUIDANCE FROM NEW MUSIC MODEL CURRICULUM

Singing

Continue to sing a broad range of unison songs with the range of an octave (do-do) 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) and 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.

LISTENING

1. Identify the sound of a range of orchestral instruments e.g. brass, woodwind, string, percussion
2. Identify the sound of a range of non- orchestral instruments e.g. bagpipes, organ, bass guitar, banjo
3. Identify and listen to at least 3 different musicians /composers in history
4. Identify the difference between 3 and 4 time
5. Have experience of listening to an appropriate live musical performance

GUIDANCE FROM NEW MUSIC MODEL CURRICULUM

Listening - see SB's list on i-drive for termly themed suggestions and BBC Schools Radio suggested ideas as follow-up to lessons. See also Musician of the Month listening list for Singing Assemblies

PLAYING

1. Identify and perform more complex rhythms (e.g. crotchets, quavers, minims, crotchet rest)
2. Perform a simple melody in 2 parts with 'step by step' movement
3. Perform demonstrating at least 2 techniques on an instrument(e.g. glockenspiel- letting the beater bounce back, vibrato)
4. Perform rhythms that are longer than 2 bars (crotchets, quavers, minims, crotchet rest)
5. Follow a conductor and accurately adapt to changes in dynamics and tempo

GUIDANCE FROM NEW MUSIC MODEL CURRICULUM

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.

GUIDANCE FROM NEW MUSIC MODEL CURRICULUM

Performing

Develop facility in the basic skills of a selected musical instrument over a sustained learning period: 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).

COMPOSING & IMPROVISING

1. Create a 4 bar rhythm (e.g. crotchet, quaver, minim, crotchet rest)
2. Layer different rhythms against each other to create piece of music.
3. Compose a simple rhythmic accompaniment to a melody
4. Collaborate and create a short descriptive group piece with a clear introduction, development and ending
5. Create and compose a short composition, focussing on changing particular musical elements e.g. tempo/texture

GUIDANCE FROM NEW MUSIC MODEL CURRICULUM

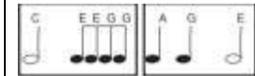
Improvising

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.

GUIDANCE FROM NEW MUSIC MODEL CURRICULUM

Composing

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: i) graphic symbols ii) rhythm notation and time signatures iii) staff notation iv) technology

Year 5

SINGING

1. Sing with a range beyond an octave
2. Breathe without interrupting the musical line
3. Sing pieces in two parts that have contrasting melodies and countermelodies
4. Make adjustments to intonation

GUIDANCE FROM NEW MUSIC MODEL CURRICULUM

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.

LISTENING

1. Identify different dynamic/ tempo within the same piece of music
2. Identify most orchestral instruments
3. Identify a range of non-western styles (e.g. Chinese, Indian, African)
4. Compare 2 versions of the same song and discuss instruments, tempo
5. Identify the difference between 3 and 4 time
6. Have experience of listening to an appropriate live musical performance

GUIDANCE FROM NEW MUSIC MODEL CURRICULUM

Listening - see SB's list on i-drive for termly themed suggestions and BBC Schools Radio suggested ideas as follow-up to lessons
See also Musician of the Month listening list for Singing Assemblies

PLAYING

1. Perform a melody with 'step by step' movement, small leaps and repetition
2. Discuss and refine performances
3. Decide on tempo before performance
4. Lead a small group of instrumentalists and manipulate the tempo, dynamics
5. Perform rhythms using semibreve, semiquaver, quaver + 2 semiquaver

GUIDANCE FROM NEW MUSIC MODEL CURRICULUM

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.

GUIDANCE FROM NEW MUSIC MODEL CURRICULUM

Performing

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 30 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.

IMPROVISING

1. Improvise a different and appropriate rhythmic response to a call
2. Improvise using pentatonic notes over a drone
3. Improvise a short descriptive piece with a structure e.g. ABA ABACA
4. Improvise on tuned percussion from a given stimulus

COMPOSING

1. Use tempo and dynamic variation
2. Compose and notate a simple piece in Binary / Ternary shape
3. Compose melody using 5 notes and using more developed rhythmic patterns (around 4 bars)
4. Create a rap with an accompanying rhythm
5. Compose for a particular time in history e.g. battle, fanfare, space mission

GUIDANCE FROM NEW MUSIC MODEL CURRICULUM

Improvising

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

GUIDANCE FROM NEW MUSIC MODEL CURRICULUM

Composing

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: o graphic symbols o rhythm notation and time signatures o staff notation o technology.

Year 6

SINGING

1. Maintain good intonation throughout whole song
2. Sing from simple traditional notation and follow the score
3. Sight sing from simple notations

GUIDANCE FROM NEW MUSIC MODEL CURRICULUM

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.

LISTENING

1. Identify structure in songs (verse chorus etc.)
2. Identify culturally different music (e.g. folk, Indian, African) and be able to describe in terms of key features (e.g. melody, instrument, tempo)
3. Discuss the differences in texture (e.g. string quartet, orchestra, duet)
4. Use traditional musical vocabulary to describe particular effects (e.g. allegro, pizzicato, forte, drone)
5. Critique own and others' work, offering specific comments and justifying these
6. Begin to understand some historical context- (e.g. baroque, classical, romantic, 20th Century)
7. Have experience of listening to an appropriate live musical performance

GUIDANCE FROM NEW MUSIC MODEL CURRICULUM

Listening - see SB's list on i-drive for termly themed suggestions and BBC Schools Radio suggested ideas as follow-up to lessons

See also Musician of the Month listening list for Singing Assemblies

PLAYING

1. Identify notes on a treble clef, including accidentals
2. Perform a melody with 'step by step' movement, large leaps, repetition and phrasing/articulation
3. Perform an accompaniment
4. Perform with dynamic contrasts e.g. crescendo/dim
5. Respond appropriately to changes in tempo
6. Perform more complex rhythms using quaver, 2 semiquaver and quaver rest
7. Show awareness of audience and good communication when performing (e.g. setting up, starting together, watching the conductor)

GUIDANCE FROM NEW MUSIC MODEL CURRICULUM

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.

GUIDANCE FROM NEW MUSIC MODEL CURRICULUM

Performing

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 (), very quiet (), moderately loud () and moderately quiet (). 34

• 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.

IMPROVISING

1. Improvise an ostinato/riff (e.g. for an accompaniment)
2. Improvise a melodic phrase up to 5 pitches within a structure (e.g. 12 bar blues)
3. Add additional solo part (e.g. round, ostinato, bass or chord accompaniment)
4. Improvise a short vocal 'scat' over chords

COMPOSING

1. Create four bar melodies that can be repeated
2. Add performance directions e.g. where to breathe, tempo, dynamics
3. Add appropriate lyrics to a melodic line
4. Use ICT to compose
5. Critique own and others' work, offering specific comments and justifying these
6. Compose in a given style/genre e.g. Indian raga, Reggae, Hip Hop, Rap, DJ, Blues

Where possible pupils should have access to a range of music technology e.g. loop apps, composing tools, amplifiers, recording equipment, microphones

GUIDANCE FROM NEW MUSIC MODEL CURRICULUM

Improvising

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

GUIDANCE FROM NEW MUSIC MODEL CURRICULUM

Composing

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.

