

National Curriculum for Music Model Music Curriculum (MMC)

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What do you know and think about the Model Music Curriculum?

MEHEM

MUSIC EDUCATION HUBS EAST MIDLANDS

Working together to deliver
excellence in music education
across the East Midlands area

MEHEM 'Road to Recovery' – June 2021

Delivered by Hannah Wallis-Windle, Director of Music at The Minster School



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National Curriculum for Music Model Music Curriculum (MMC)

What? Where? Who? Why?

- Published in March 2021 by the DfE
- Following extensive development work by an expert panel
- Designed as guidance to sit alongside the National Curriculum for Music
- Suggested progression routes
- Examples of repertoire

“ Above all, music in schools needs time. For children and young people to grow as musicians, they need to experience the world of music in all its richness and depth, with their musical knowledge and skills steadily growing over time. ”

Simon Toyne - President of Music Teachers' Association

Model Music Curriculum (MMC)

“ The Model Music Curriculum is designed to introduce the next generation to a broad repertoire of music from the Western Classical tradition, and to the best popular music and music from around the world

It is designed to assist rather than to prescribe, providing a benchmark to help teachers, school leaders and curriculum designers make sure every music lesson is of the highest quality.

Having the opportunity to study and explore music is not a privilege; it is a vital part of a broad and ambitious curriculum. I therefore encourage all schools to use this curriculum, working with their Music Education Hubs to provide a quality music education for their pupils, to ensure every child develops a life-long love of music and musical performance.”

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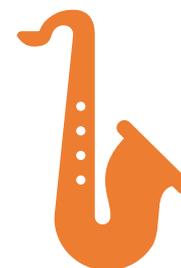
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Model Music Curriculum (MMC)

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.



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Model Music Curriculum (MMC)

- Non-statutory resource
- ‘Practical framework through which the statutory requirements of the curriculum can be met’
- Guidance and ideas
- Complements the National Plan for Music Education
- Intended to be used by specialist and non-specialist music teachers at KS1 and 2
- Builds on Early Years Foundation
- SEND – ‘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 potential’

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Main areas within each key stage

- 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

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.

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.

- **Warm-ups** will help pupils use their voices safely - 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

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Listening

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.

Listening starting point

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



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The Western Classical Tradition and Film beyond the 1940s

Title	Composer	Period
This Little Babe from Ceremony of Carols	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.	



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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

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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.

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

- **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.
- **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?

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Discussion and exploration

Breakout rooms

Initial Impressions

Summary of Content

Challenges

Positives



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Positives

- Ambitious!
- Substantial support and ideas
- Clear structure and progression
- Reinforces the importance of music
- Some diversity to the listed repertoire

Challenges

- Ambitious!
- Detailed language could be daunting for some teachers
- Could be very different from current provision
- Repertoire taken to be 'set works' when they are suggestions

SUPPORT FROM YOUR HUB!

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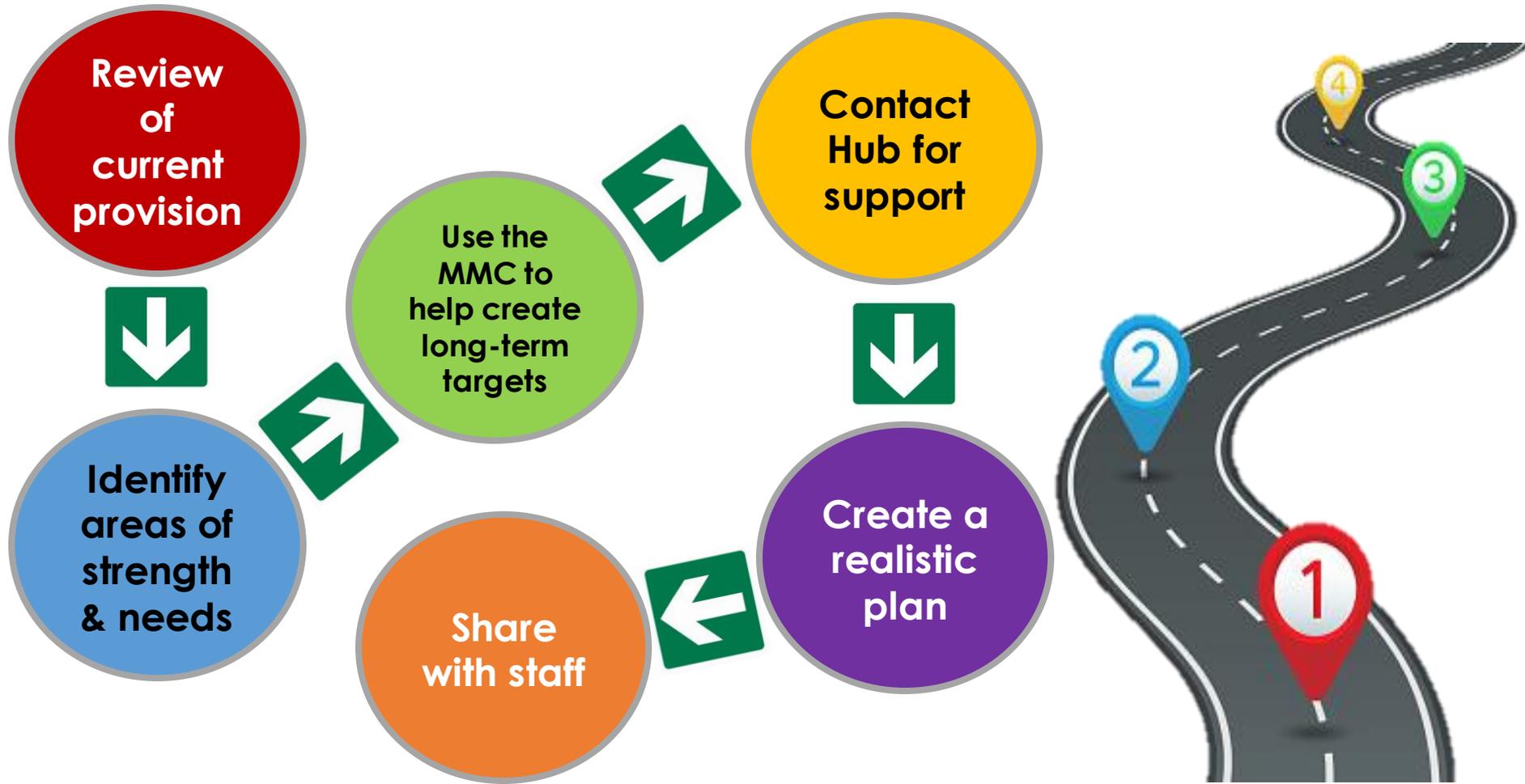
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Ways the guidance can be used

- Reference material
- Ideas/inspiration
- Curriculum planning and aspiration
- A measure of comparison (be aware of context)
- Justification for regular and robust music curriculum in any setting
- Support

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Curriculum planning/development



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Key Stage 1

- **Singing** is at the heart of KS1
- Songs, chants underpinning all areas of study
- Listed pieces are **not set works** but a starting point
- Building key skills and techniques through a **range of activities** – e.g. call and response, improvisation, movement and active listening
- Begin simple **compositional techniques** (leading onto KS2)
- Build musical **confidence as performers**
- Performing compositions and improvisations
- Peer **feedback**
- Develop a **love of music**
- Refining **individual taste**
- **Internalising** sense of pulse, rhythm and pitch
- Use of untuned and **tuned instruments**
- Knowledge of important moments in the **evolution of music**
- Knowledge of key musicians and composers in **a range of genres and styles**
- Frequent informal opportunities to perform
- Opportunities to **hear high-quality live performance**

Guidance: Key Stage 1, Year 1

Singing

- Simple songs, chants and rhymes from memory
- Singing collectively and at the same pitch
- Responding to simple visual directions (e.g. start/stop/loud/quiet)
- Responding to counting in
- Being with small range songs (so – mi) and then begin to widen this (pentatonic songs)
- Call and response songs for pitch matching and pitch control

Examples of starting point repertoire

- *Boom Chikka Boom*
- *Bounce High, Bounce Low*
- *Five Little Monkeys*
- *Dr Knickerbocker*
- *Kye Kye Kule*

Listening

- Listen to recorded performances and live music (in and out of school)
- Lists of pieces as a starting point (contextual information in Appendix 3)
- *Ronda alla Turca, Mozart*
- *Mars from The Planets, Holst*
- *Wild Man, Kate Bush*
- *Runaway Blues, Ma Rainey*
- *Fanfarra (example of Brazilian Samba) – Sergio Mendes/Carlinhos Brown*

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Guidance: **KS1, Year 1 cont.**

Composing

- Improvise simple vocal chants (question and answer)
- Create musical sound effects and sequences of sound
- Understand difference between rhythm and pitch
- Create rhythm and pitch patterns
- Use music technology (if available) to create, edit and combine sounds
- Recognise use of graphic notation to represent sounds

Musicianship

- Walk, move or clap a steady beat with changing tempo
- Use of body percussion and classroom percussion
- Respond to pulse through movement and dance

Rhythm

- Perform short rhythms (call and response)
- Performing rhythmic patterns (ostinato)
- Perform word-pattern chants
- Create, retain and perform rhythmic patterns

Pitch

- Listen to sounds in the environment and compare
- Sing familiar songs at different pitches
- Explore percussion sounds to enhance storytelling
- Follow pictures and symbols



Guidance: Key Stage 1, Year 2

Singing

- Sing songs with a pitch range of do-so (1-5) with increasing vocal control
- Sing songs with a small pitch range accurately
- Know the meaning of dynamics and tempo – follow directions when singing

Examples of starting point repertoire

- *Star Light, Star Bright, First Star I See Tonight*
- *Rain, Rain Go Away*
- *Teddy Bear Rock n Roll*

Listening

- Listen to recorded performances and live music (in and out of school)
- Lists of pieces as a starting point (contextual information in Appendix 3)

- *Bolero, Ravel*
- *Night Ferry, Anna Clyne*
- *Hound Dog, Elvie Presley*
- *With a Little Help from My Friends, The Beatles*
- *Baris (example of Indonesian Gamelan) – Gong Kebyar of Peliatan*

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Guidance: **KS1, Year 2 cont.**

Composing

- Create music in response to a non-musical stimulus
- Improvise question and answer phrases
- Use graphic symbols, dot notation and stick notation
- Use music technology (if available) to create, change and combine sounds

Musicianship

Pulse/beat

- Understand the tempo can change
- Mark the beat when listening to music (clapping/tapping) and recognize changes
- Walk in time to the beat
- Begin to group beats
- Identify beat groupings (2 or 3) in familiar music

Rhythm

- Perform copycat rhythms
- Compose rhythms
- Create rhythms using word phrases
- Read rhythm patterns and represent with stick notation (crotchets, quavers and crotchet rests)
- Create and perform rhythms with stick notation

Pitch

- Play singing games based on intervals
- Sing short phrases
- Respond to pitch changes (e.g. stand up/sit down)
- Recognise dot notation and match to simple 3-note tunes

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Key Stage 2

- Key skills and techniques build from KS1 and prepare for KS3
- Singing remains a key skill
- MMC supports other aspects of music making – particularly opportunity to access and progress on a musical instrument
- Instrumental teaching provision dependent on external factors
- Further development of music
- Refine individual tastes
- Gain confidence to be creative musicians with strong aural skills
- Encounter music by living composers and see composition as a current art form
- Continue to internalize key musical skills and techniques
- Create music through improvisation and start to learn compositional techniques and structures
- Introduction of notation, graphic scores and staff notation
- Build musical confidence as performers, music-creators and audience
- Performing compositions and improvisations at least once a term
- Frequent informal opportunities to perform
- Opportunity to hear high-quality live performances
- Further develop knowledge of important moments in evolution of music – including composers, performers, genres, styles and contexts

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Guidance - Key Stage 2

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	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)

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Guidance - Key Stage 2

Model Music Curriculum (MMC)

	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>)		✓	✓

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Guidance: Key Stage 2, Year 3

Singing

- Sing widening range of unison songs – v arying styles and structures – with a range of do-so (1-5)
- Perform action songs confidently]
- Walk, move or clap a steady beat with others, changing tempo
- Perform as a choir in school assemblies

Examples of starting point repertoire (age-appropriate)

- *Skye Boat Song*
- *Ah! Poor Bird/Hey, Ho! Nobody Home*
- *To Stop the Train*

Listening

- Listen to recorded performances and live music (in and out of school)
- Lists of pieces as a starting point (contextual information in Appendix 3)

- *Hallelujah from Messiah, Handel*
- *Night on a Bare Mountain, Mussorgsky*
- *Jai Ho, from Slumdog Millionaire, Rahman*
- *I Got You (I Feel Good), James Brown*
- *Sahela Re (example of Indian Classical music), Kishori Amonkar*

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Guidance: **KS2, Year 3 cont.**

Composing (including improvising)

- Become more skilled in improvising (voices, tuned and untuned percussion)
- Structure musical ideas
- Combine known rhythmic notation with letter names to create phrases using 3 notes)
- Compose song accompaniments on untuned percussion

Performing

- Develop playing of tuned percussion or melodic instrument
- Play and perform melodies following staff notation (small range)
- Use listening skills to correctly order phrases using dot notation
- Individually copy stepwise melodic phrases accurately

Reading Notation

- Introduce the staff, lines, and spaces and clef
- Use dot notation to show higher or lower pitch
- Introduce crotchets and paired quavers
- Apply word chants to rhythms

Guidance: Key Stage 2, Year 4

Singing

- Continue to sing a broad range of unison songs with range of an octave (do-do/1-8)
- Sing rounds and partner songs
- Sing different time signatures
- Begin to sing repertoire with small and large leaps
- Perform a range of songs in school assemblies

Examples of starting point repertoire (age-appropriate)

- *Calypso*
- *Our Dustbin*
- *World in Union*
- *Happy Birthday*

Listening

- Listen to recorded performances and live music (in and out of school)
- Lists of pieces as a starting point (contextual information in Appendix 3)
- *Symphony No.5 (Classical), Beethoven*
- *O Eucharisti (Early), Hildegard*
- *For the Beauty of the Earth (20th Century), Rutter*
- *Take the A Train, Billy Strayhorn/Duke Ellington Orchestra*
- *Wonderwall, Oasis*
- *Bhabiye Akh Larr Gayee (example of Bhangra), Bhujhangy Group*
- *Tropical Bird (example of Calypso), Trinidad Steel Band*

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Guidance: **KS2, Year 4 cont.**

Composing (including improvising)

- Improvise on a limited range of pitches on a melodic instrument
- Make use of musical features including legato and staccato
- Make decisions about structure of improvisation
- Combine known rhythmic notation with letter names to create short pentatonic phrases
- Arrange notation cards to create phrases
- Compose music to create a specific mood (e.g. for a short film clip)
- Introduce major and minor chords
- Record creative ideas through graphic symbols, rhythm notation and time signatures, staff notation and/or technology

Performing

- Develop ability of a selected musical instrument over a sustained period
- Play and perform melodies following staff notation (small range)
- Perform in 2 or more parts from simple notation
- Copy short melodic phrases

Reading Notation

- Introduce minims, crotchets, paired quavers and rests
- Read and perform pitch notation within a defined range
- Follow and perform simple scores

Guidance: Key Stage 2, Year 5

Singing

- Sing a broad range of songs from extended repertoire with sense of ensemble and performance
- Sing 3-part rounds, partner songs
- Sing songs with a verse and a chorus
- Perform range of songs in school assemblies and school performance opportunities

Examples of starting point repertoire (age-appropriate)

- *Danny Boy*
- *My Paddle*
- *High Low Chickalo*
- *Dipidu*
- *Row, Row, Row your Boat*

Listening

- Listen to recorded performances and live music (in and out of school)
- Lists of pieces as a starting point (contextual information in Appendix 3)
- *English Folk Song Suite*, Vaughan Williams
- *Symphonic Variations on an African Air*, Coleridge-Taylor
- *This Little Babe from Ceremony of Carols*, Britten
- *Play Dead*, Bjork
- *Smalltown Boy*, Bronski Beat
- *Jin-Go-La-Ba*, Babatunde Olatunji
- *Inkanyezi Nezazi*, Ladysmith Black Mambazo

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Guidance: **KS2, Year 5 cont.**

Composing (including improvising)

- Improvise over a drone using tuned percussion and melodic instruments
- Improvise over a simple groove, responding to the beat
- Experiment using a wider range of dynamics
- Compose melodies in either C major or A minor (or a key suitable for chosen instrument)
- Compose a short ternary piece in pairs
- Use chords to compose music to evoke a specific atmosphere
- Record creative ideas through graphic symbols, rhythm notation and time signatures, staff notation and/or technology

Performing

- Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation on one stave
- Understand how triads are formed and play them on tuned percussion, melodic instruments or keyboards
- Play simple, chordal accompaniments to familiar songs
- Perform a range of repertoire and arrangements
- Develop the skill of playing by ear on tuned instruments

Reading Notation

- 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
- Read and play short rhythmic phrases from sight

Guidance: Key Stage 2, Year 6

Singing

- Sing a broad range of songs which include use of syncopated rhythms
- Sing with a sense of ensemble and performance
- Continue to sing 3 and 4 part rounds and partner songs
- Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience

Examples of starting point repertoire (age-appropriate)

- *Siyahamba*
- *Calypso*
- *Dona Nobis Pacem*
- *We are the Champions*
- *We Go Together*

Listening

- Listen to recorded performances and live music (in and out of school)
- Lists of pieces as a starting point (contextual information in Appendix 3)
- *1812 Overture, Tchaikovsky*
- *Connect It, Anna Meredith*
- *Say My Name, Destiny's Child*
- *Sea Shanties*
- *Libertango, Piazzolla*
- *Sprinting Gazelle, Reem Kelani*
- *Mazurkas, Chopin*

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Guidance: **KS2, Year 6 cont.**

Composing (including improvising)

- Create music with multiple sections which include repetition and contrast
- Use chord changes as part of an improvised sequence
- Extend improvised melodies beyond 8 beats
- Plan and compose an 8-16 beat melodic phrase using pentatonic scale and rhythmic variety and interest
- Compose melodies in G major or E minor or a key suitable for the chosen instrument
- Compose a ternary piece

Performing

- Play a melody following staff notation, including dynamics
- Accompany the same melody with block chords or a bass line
- Ensemble playing

Reading Notation

- Semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers and equivalent rests
- Further develop skills to read and perform pitch notation (octave)
- Read and play from rhythm notation cards

Importance of Music Hubs



There is direct reference in the MMC which highlights the importance of the Music Hubs in supporting schools and teaching staff

Hubs are there to offer this support in a range of ways

Get in touch with your Hub to see how they can support you

Further Reading

Music Mark

<https://www.musicmark.org.uk/news/music-mark-welcomes-the-publication-of-the-governments-model-music-curriculum-for-england/>

Music Teachers' Association

<https://www.musicteachers.org/model-music-curriculum/>

