

Trafford Music Service



KS1&2 Music Progression Framework Model Music Curriculum

The Model Music Curriculum: Key Stages 1 and 1
Non-statutory guidance for the national curriculum in England
March 2021

The Power of Music

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

The full version of the Model Music Curriculum is available at

<https://www.gov.uk/government/publications/teaching-music-in-schools>

Additional information and repertoire can be found at

[https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/974360/Model Music Curriculum Appendices.pdf](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/974360/Model_Music_Curriculum_Appendices.pdf)

Beyond the statutory requirements

The MMC is a non-statutory resource that provides a framework through which the statutory requirements of the curriculum can be met.

The MMC complements the National Plan for Music Education.

It has been developed to provide a strong core set of competencies and shared knowledge.

Many schools will want to go well beyond this core and use it to supplement current practice.

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National Curriculum in England 2021

Purpose of study

Music is a universal language that embodies one of the highest forms of creativity. A high-quality music education should engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their self-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 in the musical canon.

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.

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By the end of each key stage, pupils are expected to know, apply and understand the matters, skills and processes specified in the relevant programme of study.

Key stage 1

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

Key stage 2

- Pupils should be taught to sing and play musically with increasing confidence and control.
- They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory.
- Pupils should be taught to play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression
- improvise and compose music for a range of purposes using the ***inter-related dimensions of music***
- listen with attention to detail and recall sounds with increasing aural memory
- use and understand staff and other musical notations
- appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians
- develop an understanding of the history of music

The inter-related dimensions of music:

Pitch Tempo Structure Duration Dynamics Timbre Texture Appropriate musical notation

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Singing within the Model Music Curriculum

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: help pupils to use their voices safely. Games will also 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 and stable stance (soft knees) sets the body up to produce an unforced and well-focussed 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 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 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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<p>Suggested age-appropriate repertoire on the next page</p> <p>Suggested vocabulary on page 21</p> <p>Appendix 2 contains a chronology of core repertoire for each key stage</p> <p>Link for the appendix is on the front page of this document</p>	<p>Sing simple songs, chants and rhymes from memory</p> <p>Sing collectively and at the same pitch</p> <p>Respond to simple visual directions (start,stop,loud quiet)</p> <p>Respond to counting in</p> <p>Begin with simple songs and very small pitch range, mi-so</p> <p>Progress to slightly wider pitch</p> <p>Include pentatonic songs</p> <p>Sing a wide range of call and response songs to control the pitch</p> <p>Sing a wide range of call and response songs to match the pitch they hear with accuracy</p>	<p>Sing songs regularly with pitch range do-so with increasing vocal control</p> <p>Sing songs with a small pitch range, pitching accurately</p> <p>Know the meaning of dynamics (loud /quiet), tempo (fast /slow) and be able to demonstrate these when singing by responding to the leader's directions and visual symbols (crescendo/pause)</p>	<p>Sing a widening range of unison songs of varying styles and structures with a pitch range od do-so</p> <p>Sing tunefully and with expression</p> <p>Perform forte and piano</p> <p>Perform action songs confidently and in time to a range of action songs</p> <p>Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes</p> <p>Perform as a choir in school assemblies</p>	<p>Continue to sing a broad range of unison songs with the range of an octave, pitching the voice accurately and following directions for getting louder and quieter.</p> <p>Sing rounds and partner songs in different time signatures</p> <p>Begin to sing repertoire with small leaps as well as a simple second part to introduce vocal harmony</p> <p>Perform a range of songs in school assemblies</p>	<p>Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance</p> <p>Sing observing phrasing, accurate pitching and appropriate style</p> <p>Sing three-part rounds, partner songs and songs with a verse and chorus</p> <p>Perform a range of songs in school assemblies and in school performance opportunities</p>	<p>Sing a broad range of songs</p> <p>Include songs that involve syncopated rhythms</p> <p>Sing with a sense of ensemble and performance</p> <p>Include observing rhythm, phrasing, accurate pitch matching and appropriate style</p> <p>Continue to sing three- and four-part rounds or partner songs.</p> <p>Experiment with positioning singers randomly within the group (i.e., no longer in discrete parts) in order to develop greater listening skills, balance between part sand vocal independence</p> <p>Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.</p>

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Good repertoire for these age groups (Continues onto next page)	Sing for Pleasure: Boom Chicka Boom Voices Foundation: Have you Brought your Whispering Voice? Hello, How are You? Bance: Copy Kitten Voicelinks: I'm a Train Singing Sherlock: Dr Knickerbocker <i>Dragon Dance</i> <i>Bounce High, Bounce Low</i> Trad. Bangladesh: Mo matchi (Song of the bees)	<i>Little Sally Saucer</i> Trad. Star light, Star bright Trad. Hey , Hey , Look at Me Trad. Rain, Rain , Go Away Trad. Acka Backa Trad. Oats and Beans and Barley Grow Trad. Lovely Joan Trad. Searchign for Lambs Trad. Bangladesh: Hatti-ma tim tim (An Imaginary Bord)	Sing Up: Heads and Shoulders Skye Boat Song Singing Sherlock 2: Si, Si, Si Shadow Flying Around: To stop the train Trad. Japan: Kaeru no uta Trad. Morocco: A ram sam sam/Pease Pudding Hot Trad Ireland: Be Thou My Vision Trad. England: Ah! Poor Bird/Hey, Ho! Nobody home/Rose	Junior Voiceworks 1: Calypso Junior Voiceworks 2: Our Dustbin Voiceworks 1: Hear the Wind Kendrick: Servant King Great Weather Songs: Long Journey Great Celebration Songs: World in Union Sing Up: Just like a Roman Trad. Ghana: Nanuma Sing for Pleasure: Lost in Space	Trad. Ireland: Danny boy Trad. Caribbean: Four White Horses Trad. Uganda: Dipidu Kodaly: Rocky Mountain My Paddle <i>High Low Chickalo</i> <i>Ally Ally O</i> <i>Are you Ready?</i> <i>Row, Row, Row your Boat</i>	Sing Up: Be the Change One Moment, One People There's a Power in the Music Touch the Sky Dona Nobis Pacem We are the Champions Junior Voiceworks 1: Calypso Trad. South Africa: Siyahamba Trad. Ghana: Senwa de Dende British National Anthem: God Save the Queen

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	<p>Trad. Ghana: Kye, Kye Kule</p> <p>Trad. England: An Acre of Land</p>	<p>Trad. Bangladesh: Charti Kula beng (Four Fat Frogs)</p> <p>Trad. Australia: I Got Kicked by a Kangaroo</p> <p>Trad. America: Built My Lady a Fine Brick House</p> <p>Voicelinks: The King is in the Castle Fireworks</p> <p>Young Voiceworks: Ebenezer Sneezer</p> <p>Singing Sherlock 1: Teddy Bear Rock n Roll</p> <p>Sing Up: Paintbox</p>	<p>Junior Songscape: Listen to the Rain</p> <p>Junior Voiceworks: Now The Sun Is Shining</p> <p>Voiceworks 1: Candle Light</p> <p>Singing Express 3: Mirror</p>	<p>Ghost</p> <p><i>Happy Birthday</i></p>		

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<p>Listening</p> <p>Listening to a broad range of music helps develops composition and performing</p> <p>Suggested Listening repertoire on the next page.</p> <p>Suggested vocabulary on page 21</p>	<p>Listen to recorded performances</p> <p>Provide opportunities to experience live music making in and out of school Opportunities can include performances by other school ensembles/year groups; other music education hubs partners; including local or national ensembles</p>	<p>Listen to recorded performances</p> <p>Provide opportunities to experience live music making in and out of school Opportunities can include performances by other school ensembles/year groups; other music education hubs partners; including local or national ensembles</p>	<p>Listen to recorded performances</p> <p>Provide opportunities to experience live music making in and out of school Opportunities can include performances by other school ensembles/year groups; other music education hubs partners; including local or national ensembles</p>	<p>Listen to recorded performances</p> <p>Provide opportunities to experience live music making in and out of school Opportunities can include performances by other school ensembles/year groups; other music education hubs partners; including local or national ensembles</p>	<p>Listen to recorded performances</p> <p>Provide opportunities to experience live music making in and out of school Opportunities can include performances by other school ensembles/year groups; other music education hubs partners; including local or national ensembles</p>	<p>Listen to recorded performances</p> <p>Provide opportunities to experience live music making in and out of school Opportunities can include performances by other school ensembles/year groups; other music education hubs partners; including local or national ensembles</p>

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Listening	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>The suggested pieces listed are intended to give teachers a good start in terms of choosing age-appropriate music (continues onto next page)</p> <p>The teaching and learning of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p> <p>Continues onto next page</p>	<p>Classical Mozart <i>Rondo alla Turca</i></p> <p>20th Century Holst <i>Mars from The Planets</i></p> <p>Art Pop Kate Bush <i>Wild Man</i></p> <p>Blues Ma Rainey <i>Runaway Blues</i></p> <p>Samba Brazil Sergio Mendes/ Carlinhos Brown <i>Fanfarra (Cabua-Le-Le)</i></p>	<p>21st Century Anna Clyne <i>Night Ferry</i></p> <p>20th Century Ravel <i>Bolero</i></p> <p>Rock n Roll Elvis Presley Hound Dog</p> <p>Pop The Beatles <i>With A Little Help from My Friends</i></p> <p>Indonesia Gamelan Gong Kebyar of Peliatan <i>Baris</i></p> <p>A.R.Rahman <i>Jai Ho from Slumdog Millionaire</i></p>	<p>Baroque Handel <i>Hallelujah from Messiah</i></p> <p>Romantic Mussorgsky <i>Night on a Bare Mountain</i></p> <p>21st Century A.R.Rahman <i>Jai Ho from Slumdog Millionaire</i></p> <p>Funk James Brown <i>I Got You (I feel Good)</i></p> <p>Disco Chic <i>Le Freak</i></p> <p>Indian Classical India Kishori Amonkar <i>Sahela</i></p>	<p>Classical Beethoven <i>Symphony No 5</i></p> <p>Early Hildegard <i>O Euchari</i></p> <p>20th Century Rutter <i>For the Beauty of the Earth</i></p> <p>Jazz Billy Strayhorn/Duke Ellington Orch Take the 'A' Train</p> <p>90s Indie Oasis <i>Wonderwall</i></p> <p>Calypso Trinidad Trinidad Steel Band <i>Tropical Bird</i></p>	<p>20th Century Vaughan Williams <i>English Folk Song Suite</i></p> <p>Coleridge-Taylor <i>Symphonic Variations on an African Air</i></p> <p>Britten <i>This Little Babe from Ceremony of Carols</i></p> <p>90s Singer/Songwriter Bjork <i>Play Dead</i></p> <p>80s Synth/Pop Bronski Beat <i>Smalltown Boy</i></p> <p>Choral South Africa Ladysmith Black Mambazo <i>Inkanyezi Nezazi</i></p>	<p>Romantic Tchaikovsky <i>1812 Overture</i></p> <p>21st Century Anna Meredith <i>Connect It</i></p> <p>90s R n B Destiny's Child <i>Say My Name</i></p> <p>Folk Middle East Reem Kelani <i>Sprinting Gazelle</i></p> <p>England Various Sea Shanties</p> <p>Poland Chopin Mazurkas Op. 24</p>

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Listening	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
		21st Century Funk James Brown <i>I Got You (I feel Good)</i> Disco Chic <i>Le Freak</i> Indian Classical India Kishori Amonkar <i>Sahela Re</i>		Bhangra Punjab/UK Bhujhangy Group <i>Bhabiye Akh Larr Gayee</i>	Drumming Nigeria Babatunde Olatunji <i>Jin-Go-La-Ba (Drums of Passion)</i>	Argentina Piazzola Libertango

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Composing	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>Composing KS1</p> <p>The creative process gives pupils an opportunity to contribute to musical culture in a unique and valuable ways.</p> <p>As pupils progress through key stages, they will develop the craft of creating melodies and fashioning these into short pieces.</p> <p>It is worth planning the year so that music listened to and performed is linked and that they inform pupils' compositions.</p> <p>Suggested vocabulary on page 21</p>	<p>Improvise simple vocal chants, using question and answer phrases</p> <p>Create musical sound effects and short sequences of sounds in response to stimuli</p> <p>Combine sound effects to make a story, choosing and playing classroom instruments or sound-makers (rustling leaves)</p> <p>Understand the difference between creating a rhythm pattern and a pitch pattern</p> <p>Invent, retain and recall rhythm and pitch patterns. Perform them taking turns</p>	<p>Create music in response to a non-musical stimulus (e.g., a storm, a race car)</p> <p>Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation</p> <p>Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces</p> <p>Use music technology, if available, to capture, change and combine sounds</p>	<p>See page 16 for KS2 Composing & Improvising</p>	<p>See page 16 for KS2 Composing & Improvising</p>	<p>See page 16 for KS2 Composing & Improvising</p>	<p>See page 16 for KS2 Composing & Improvising</p>

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Composing	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
	Use music technology, if available, to capture, change and combine sounds Recognise how graphic notation can represent created sounds Explore and invent own symbols					

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Musicianship	Year 1	Year 2				
<p>Pulse / Beat</p> <p>Suggested vocabulary on page 21</p>	<p>Walk, move or clap a steady beat with others</p> <p>Change the speed of the beat as the tempo changes</p> <p>Use body percussion and class percussion playing ostinato</p> <p>Use short pitched patterns on tuned instruments to maintain a steady beat</p> <p>Respond to the pulse in recorded/live music through movement and dance</p>	<p>Understand that the speed of the beat can change, creating a faster or slower pace (tempo)</p> <p>Mark the beat of a listening piece by tapping or clapping and recognising tempo as well as changes in tempo</p> <p>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.</p> <p>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>				

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Musicianship	Year 1	Year 2				
Rhythm Suggested vocabulary on page 21	Perform short copycat rhythm [patterns accurately, led by the teacher Perform short ostinati while keeping a steady beat Perform word patterns; create, retain and perform their own rhythm patters	Play copycat rhythms, copying the leader, and invent rhythms for others to copy on untuned percussion Create rhythms using word phrases as a starting point (Hello Sarah, can you come and play?) Read and respond to chanted rhythms patterns, and represent them with stick notation including crotchets , quavers and crotchet rests Create and perform their own chanted rhythmic patterns with the same stick notation				

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Musicianship	Year 1	Year 2				
<p>Pitch Suggested vocabulary on page 21</p>	<p>Listen to and compare high and low sounds</p> <p>Sing songs in high and low voices; talk about the difference in sound</p> <p>Explore percussion sounds to enhance storytelling</p> <p>Follow pictures and symbols to guide singing and playing</p>	<p>Play a range of singing games based on the cuckoo interval (so -mi), matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track.</p> <p>Sing short phrases independently within a singing game or short phrase.</p> <p>Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down)</p> <p>Recognise dot notation and match it to 3-note tunes played on tuned percussion</p>				

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Musicianship	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>Composing and improvising Year 3,4,5& 6</p> <p>The creative process gives pupils an opportunity to contribute to musical culture in a unique and valuable ways.</p> <p>As pupils progress through key stages, they will develop the craft of creating melodies and fashioning these into short pieces.</p> <p>It is worth planning the year so that music listened to and performed is linked and that they inform pupils' compositions.</p>	<p>See page 3-7 for KS1 musicianship. Pulse, rhythm, pitch</p>	<p>See page 3-8 for KS1 musicianship. Pulse, rhythm, pitch</p>	<p>Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played in whole class/group/individual/instrumental teaching), inverting short on the port responses using a limited range of notes</p> <p>Structure musical ideas (e.g., using echo or question and answer phrases) to create music that has a beginning, middle and end</p> <p>Pupils should compose in response to different stimuli, e.g., stories, verse, images and musical sources</p>	<p>Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including Smooth and detached</p> <p>Begin to make compositional decisions about the overall structure of improvisations. Continue this process in the composition tasks below</p> <p>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</p> <p>Arrange individual notation cards of known note values to create sequences of 2, 3, or 4 beat phrases, arranged into bars.</p>	<p>Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments</p> <p>Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape</p> <p>Experiment with using a wider range of dynamics, including very loud, very quiet, moderately loud and moderately quiet. Continue this process in the composition tasks below</p> <p>Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chose. These melodies can be enhanced with rhythmic or chordal accompaniment</p>	<p>Extend improvisation skills through work in small groups to:</p> <p>Create music with multiple sections that include repetition and contrast</p> <p>Use chord changes as part of an improvised sequence</p> <p>Extend improvised melodies beyond 8 beats over s fixed groove, creating a satisfying melodic shape.</p> <p>Plan and compose an 8 or 16 beat melodic phrase using the pentatonic scale and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody</p> <p>Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen.</p>

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Musicianship	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>Suggested vocabulary on page 21</p> <p>Suggested vocabulary on page 21</p>			<p>Combine known rhythmic notation with letter names to create rising and falling phrases using just 3 notes (do, re and mi)</p> <p>Compose song accompaniments on untuned percussion using known rhythms and note values</p>	<p>Explore developing knowledge of musical components by composing music to create a specific mood, e.g., creating music to accompany a short film clip.</p> <p>Introduce major and minor chords</p> <p>Include instruments played in whole class/group/individual teaching to expands the scope and range of the sound palette available for composition work.</p> <p>Capture and record creative ideas using any of graphic symbols, rhythm notation and time signatures, staff notation, technology</p>	<p>Working in pairs, compose a short ternary piece.</p> <p>Use chords to compose music to evoke a specific atmosphere, mood or environment.eg. La Mer by Debussy to evoke images of water</p> <p>Pupils might create music to accompany a silent film or to set a scene in a play or book.</p> <p>Capture and record creative ideas using any of graphic symbols, rhythm notation and time signatures, staff notation technology</p>	<p>Either of these melodies can be enhanced with rhythmic or chordal accompaniment</p> <p>Compose a ternary piece. Use available software/apps to crate and record it, discussing how musical contrasts are achieved</p>

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<p>Performing and reading notation: Y3 ,4, 5 & 6</p> <p>Suggested vocabulary on page 21</p>			<p>Instrumental performance Year 3</p> <p>Develop facility in playing tuned or a melodic instrument such as violin or recorder.</p> <p>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 & quartets)</p> <p>Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E .do-re-mi)</p>	<p>Instrumental performance Year 4</p> <p>Develop facility in the basic skills of a selected musical instrument over a sustained learning period. This can be achieved through working closely with your local Music Education Hub who can provide whole class instrumental teaching programmes.</p> <p>Play and perform melodies following staff notation using a small range (middle C-G/do-so) as a whole class or in groups.</p>	<p>Instrumental performance Year 5</p> <p>Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one staff and using notes within the middle C-C' (do-do) range.</p> <p>This should initially be done as a whole class with greater independence gained each lesson through smaller group performance.</p> <p>Understand how triads are formed, and play them o tuned percussion, melodic instruments or keyboards.</p>	<p>Instrumental Performance Year 6</p> <p>Play a melody following staff notation written on one staff using notes within an octave range</p> <p>Make decisions about dynamic range, including very loud, very quiet, moderately loud and moderately quiet.</p> <p>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.</p>

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Musicianship	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Suggested vocabulary on page 21			Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; adagio & allegro, slow and fast. Extend to question-and-answer phrases.	Perform in 2 or more parts (melody & 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	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.	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.
Suggested vocabulary on page 21			Reading notation Introduce the stave, lines & spaces, and clef. Use dot notation to show higher or lower pitch	Reading Notation Introduce and understand the differences between minims, crotchets, paired quavers and rests	Reading Notation Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semibreves.	Reading notation Further understand the differences between semibreves, minims, crotchets, quavers and semibreves, and their equivalent rests.

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Suggested vocabulary on page 21			<p>Introduce and understand the differences between crotchets and paired quavers</p> <p>Apply word chants to rhythms, understanding how to link each syllable to one musical note.</p>	<p>Read and perform pitch notation with a defined range (e.g., C-G/do-so)</p> <p>Follow and perform simple rhythmic scores to a steady beat. Maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.</p>	<p>Understand the differences between 2/4, ¾ and 4/4-time signatures</p> <p>Read and perform pitch notation within an octave</p> <p>Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.</p>	<p>Further develop the skills to read and perform pitch notation within an octave</p> <p>Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations</p> <p>Read and play from notation a 4-bar phrase, confidently identifying note names and durations.</p>

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	Year 1	Year 2	Year 3	Year 4	Year 5 & 6	Year 5 & 6
Suggested Vocabulary	Chants	Dynamics	Downbeats	Getting faster (accelerando)	Simple time	Build on and consolidate vocabulary form previous years
	Pitch	Crescendo	Fast (allegro)	Getting slower (rallentando)	Compound time	
	Call and response	Decrescendo	Slow (adagio)	Bar	Syncopation	
	Question and Answer (phrases)	Pause	Pulse/beat	Metre	Ternary form	
	Sequences (of sounds)	Improvise	High/low	Pentatonic scale	Verse and chorus form	
		Graphic symbols	Rising/falling	Major and minor tonality	Music with multiple sections	
Continue to build on and use vocabulary for previous years	Rhythm patterns	Dot notation	Call& Response	Rounds and partner songs	Triads	
	Pitch pattern	Stick notation	Answer phrase	Repetition	Chord progressions	
	Beat	Beat groupings	Echo	Contrast	Music in 3 parts	
	Tempo	Crotchets	Ostinato	Static, moving	Music in 4 parts	
	Body percussion	Quavers	Unison	Duet	Wide range of dynamics	
	Classroom percussion	Crotchet rests	Layered	Melody and accompaniment	Drone	
	Ostinato	Melodic phrases	Solo	Legato (smooth)	Groove	
	Tuned percussion		Loud (forte)	Staccato (detached)	Time signatures	
	Pulse		Quiet(piano)	Minim	Semi breves	
			Improvising	Crotchet rest	Minims	
			Note values	Rhythmic scores (following simple)		
			Staff notation	Rhythmic texture		
			Trios (performing in)			
			Quartets (performing in)			
			Paired quavers			

Trafford Music Service



KS1&2 Music Progression Framework
Model Music Curriculum