



The DfE Model Music Curriculum

Music Network Meeting May 2021



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
- In Years 3 or 4, it is recommended that each class should start a whole-class instrumental programme...supported by the local Music Education Hub
- There should be access to both rhythmic and melodic instruments in Key Stages 1 and 2

MMC Summary

KS1

- Singing
- Listening
- Composing
- Musicianship

KS2

- Singing
- Listening
- Composing
 - Improvise
 - Compose
- Performing
 - Instrumental performance
 - Reading notation

All areas should integrate and support each other

Positives and Frustrations

Positives

- Integrates national curriculum and national music plan/schools and music hub
- Adds helpful detail and support to the very broad national curriculum
- Diverse range of repertoire for listening and song choices
- Ambitious model for progression – in some areas
- Helps raise status of music in schools
- Promotes consistency of approach

Frustrations

- Lack of internal consistency
 - Singing expectations and suggested repertoire don't always align
 - Listening repertoire and concepts for each year not integrated
- Limited support for pedagogy or progression with listening
- Composing approach at KS2 seems weighted more towards notation than imagination
- Some thinking is hidden (eg train pieces for year 4)

The Department for Education's non-statutory Model Music Curriculum (MMC) sets out a clear intention and ambition for music education in key stages 1-3 that is both welcome and much needed.

As with any published or self-created scheme of work, however, the effectiveness of the MMC in any individual school that follows or draws upon it will depend on the way it is implemented and the impact that it has on pupils' learning in that school.

Ofsted's expectation is that

- schools and academies have **clear, well-sequenced plans for the music curriculum** that at least match the ambition set out in the National Curriculum (and for the Early Years, key stage 4 and the sixth form, where appropriate)
- these plans are delivered with sufficient time and resources, and good teaching, with teachers supported well through quality CPD
- this all has good impact as seen by secure and incremental learning of the technical, constructive and expressive knowledge that pupils need for their future participation in and enjoyment of music.

There will be no pre-requisite from inspectors that schools should adopt the Model Music Curriculum – as the MMC foreword states, it is designed to assist rather than prescribe. However, there remains every expectation that schools have in place a music curriculum that is ambitious, well-sequenced, implemented well, and which leads to good musical outcomes for all pupils.

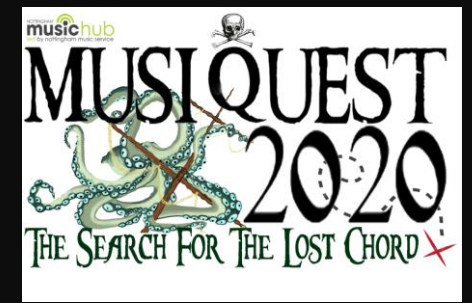
Singing

- Pitch range of singing carefully structured, increasing over the age range
 - Tonic sol-fa system used to describe range
- The range of suggested songs frequently exceed this careful progression
- Suggested songs are a starting point and:
 - “should not limit the imagination and creativity of the teacher in seeking and using other musical examples”*
- Useful guide to principles of good singing/teaching (MMC page 7)



Year	Pitch Range
1	Mi-So
2 - 3	Do-So
4 - 6	Do-Do (Octave) – in increasing number of parts

Listening



- Lists of suggested repertoire, intended to give teachers a good start....*should not limit the imagination or creativity of the teacher in using other musical examples*”

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

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

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

- Emphasis on:
 - pieces that reflect the local community
 - how music sits within the culture of the region of origin

- Pupils gain solid aural foundation that **doesn't rely on previous musical exposure**
- By Year 6 pupils should have an aural bank of music along with knowledge of its cultural context
- Revisiting pieces heard in earlier years strongly encouraged
- Emphasis on active listening/learning to listen critically - *but not much help about how to do this*
- Progression in listening linked to aural recognition of musical features
- Case studies in MMC Appendix 3 give some suggested approaches to active listening

Musical Features and concepts –

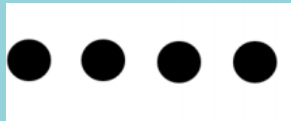
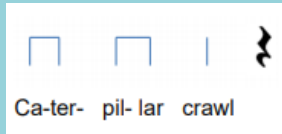
“that give language to concepts that pupils have understanding of in sound”

	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)

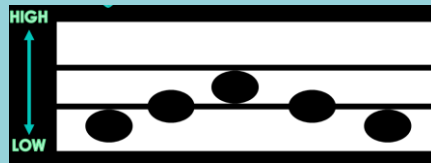
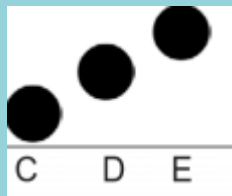
Reading Notation (Pitch and Rhythm)

Clear progression, with notation seeded earlier than has been common:

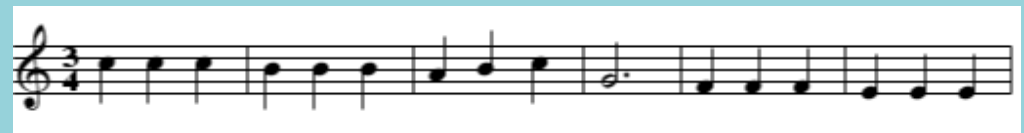
- KS1: Linking sounds with picture symbols; recognising stick and dot notation (3 pitches)



- KS2: Aurally recognising and playing from staff notation:
 - 3 pitches (on, above, below a line) in yr3
 - Full octave with more complex rhythms by year 6



- Linked to 'performing' – practical, aural approach rather than theoretical
- Composing area contains much practice in using notation
- Links to developing aural skills, improvisation, memorisation and composition



Musical Notation

	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>)		✓	✓

Composing (and Improvising)

KS1 – Composing

- Create sounds in response to stories
- Improvise chants, Q & A phrases
- Use music tech to capture, change and combine sounds

KS1 – Musicianship

- Embeds basic concepts of beat, rhythm and pitch through practical activity – important groundwork for KS2

KS2 – split into improvising and composing

- Improvising has a strong creative approach with good links to instrument learning
- Composing has strong notation-focus; runs the risk of becoming a paper exercise
- Emphasis on capturing/recording and recalling creative ideas, through notation or music technology
- Composing based round chords from yr 5

Music listened to and performed should inspire and inform pupil compositions

Performing

Year	Focus
1-2	Singing
3	Learn to play a tuned percussion or melody instrument
4	Whole class ensemble programme with music hub
5-6	Play <ul style="list-style-type: none">• melodies from staff notation and by ear• using chords• with others in mixed ensembles

SINGING	KEY CONCEPTS	LISTENING
<ul style="list-style-type: none"> Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so tunelessly and with <u>expression</u> Copy back phrases of a song with accuracy of rhythm and <u>pitch</u> Sing with awareness of: <ul style="list-style-type: none"> the shape of a melody phrases in a song the character and style of the song Sing forte (but without shouting) and piano, loud and soft. Perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders). Walk, <u>move</u> or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. Understand that posture, breathing and diction are <u>important</u> Perform as a choir in school assemblies. 	<p>Rhythm, Metre and Tempo: Downbeat, pulse, beat Beats in a bar (1-2,1-2 or 1-2-3, 1-2-3)</p> <p>Pitch and Melody: High, low, <u>rising, falling</u></p> <p>Structure and Form: Call and response; question phrase, answer phrase, echo, ostinato</p> <p>Harmony: Drone</p> <p><u>Texture: Unison, layered</u>, solo</p> <p><u>Dynamics: loud (forte) and quiet (piano)</u></p> <p>Instruments: Key instruments in foundation listening</p> <p>Notation: Crotchets (walk), paired quavers (running), minims (stride) Stave, lines and spaces, clef. Differences between higher and lower sounds represented by dot notation being on, above or below a line – range of a 3rd, do-re-mi Fast (allegro), slow (adagio), loud (forte) quiet (piano)</p>	<p>Through <i>active listening</i> to a range of music from different cultures and traditions, as in the MMC foundation listening lists or suitable alternatives, and by <i>revisiting pieces</i> heard in earlier years:</p> <ul style="list-style-type: none"> Demonstrate understanding of the stories, origins, traditions, <u>history</u> and social context of the music they are listening to, singing and playing. Show, through movement or simple conducting gestures, that they can hear the pulse/beat; difference between music with 2 beats in a bar and 3 beats in a bar, and feel where the strong downbeat (first beat of the bar) comes Recognise when the texture of a piece of music is solo, unison or layered Identify when the dynamics of a piece of music are loud (forte) or quiet (piano) Identify the difference between high and low pitch, and when pitch is rising or falling
<p>Select songs from the MMC repertoire list or songs with an equivalent <u>purpose</u></p> <p>Pupils should engage with the principles of good singing detailed on pg. 7 of the Model Music Curriculum:</p> <p><u>Warm ups</u>; Breathing; Posture; Dynamics; Phrasing; Context; Vocal Health</p>	<p>NOTTINGHAM MUSIC HUB RESOURCES AND LINKS</p> <p><u>John the Captain (range of a 5th)</u></p> <ul style="list-style-type: none"> Si, Si, Si (ROUND - Full song range of a 9th. first two lines are a 6th) <p>We have score and resources on NMS YouTube – upload https://youtu.be/k2jbhf3K0A https://youtu.be/uOuNu8P0HpE - round version - keep for year 4 follow up?</p> <p>Case Study Night on Bare Mountain in MMC Appendix 3 Also BBC 10 pieces?</p> <p><u>2 time/3 time Challenge</u></p>	<ul style="list-style-type: none"> Identify key instruments across different styles of music listened to eg violin, flute, trumpet, trombone, sitar, <u>tabla</u>, guitar, drum <u>kit</u> Move to music changing between walks/running/stride to identify the difference between quavers, crotchets and minims Listen attentively to music from a range of cultures and traditions, including those represented by communities in Nottingham, using simple musical vocabulary to describe some of the detail <u>heard</u> Memorise musical ideas (eg a melody, a chorus, a rhythmic idea) and identify when, or how many times it is heard in a <u>piece</u>

Music Hub planned support for the MMC

Progression Framework

Produce a 2nd edition of the Nottingham Music Progression Framework, aligned with the MMC and assessment

Music Hub planned support for the MMC

Listening

Create resources for active listening for different year groups that highlight key musical features/concepts

Reinstate cross-school challenges, leaderboards as with MusiQuest

Music in Nottingham project to celebrate musical cultures across the city



The Great Orchestra Experiment and other live events



PUNJABI BHANGRA MUSIC


Punjab

Key Features:

1. Used in cultural celebrations (weddings, parties etc.)
2. Bhangra Dancing 
3. Traditional and Modern Instruments
4. Chaal Rhythm 

Similar to Irish Folk Music

Modern Bhangra is an Anglo-Asian fusion of Punjabi and British music



music hub

Did you know Nottingham is one of the most diverse cities in the country? We have an exciting mix of different cultures and each culture has its own music. To celebrate these rich musical traditions, we have launched an exciting project called Music in Nottingham!

We LOVE receiving your Music in Nottingham submissions. Keep them coming! See below a fantastic entry by John, a city pupil, and his parents.

Music in Nottingham

Traditions across Nottingham City

Italian Folk Music



music hub

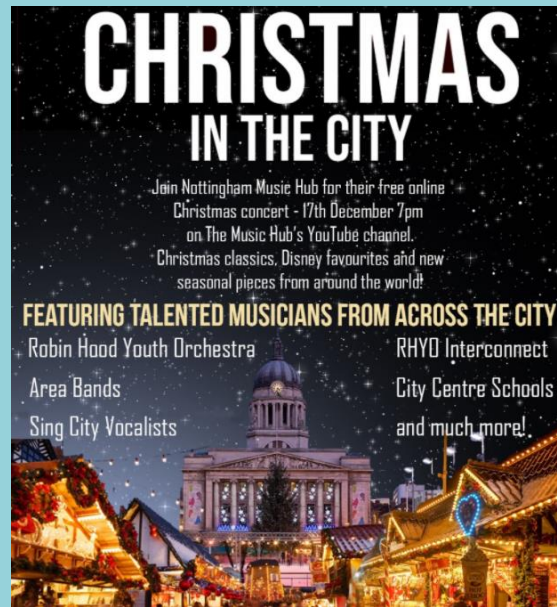


Music Hub planned support for the MMC

Singing

Create resources for songs on the MMC repertoire list OR that are equally appropriate for the year group

Embed suitable songs with linked CPD into music hub events like *Christmas in the City* and other singing events



READING PITCH



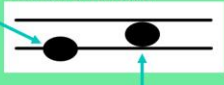
LINE



SPACE



Music notes can show high or low pitch. Notes are placed on a line or in a space. 'On a line' means the line goes right through the note head.



'In a space' means above or below a line

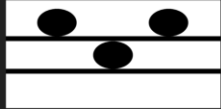
LISTENING CHALLENGE 2.

- Listen to the teacher play
- Which melody do you hear, 1, 2 or 3?
- Type your answer in the Q & A

1



2

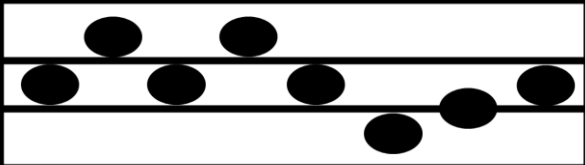


3



WE HEARD THE CALL!

This is how we write the pitch:



I thought I heard the old man say
To-day to-day's a hol-i-day

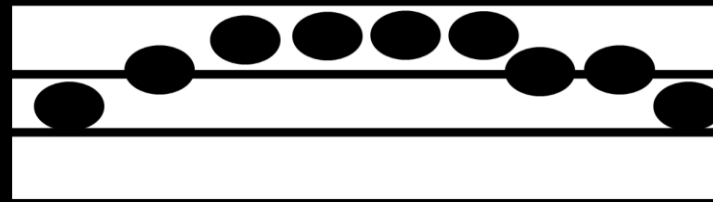
WRITING CHALLENGE:

- Draw 2 lines on your paper & copy these 2 notes
- These are the first 2 notes of the response
- Can you write the rest of the notes?
- CLUE: is each note higher, lower or the same as the one before?

HIGH



LOW



John the capt-ain of the Too Wry Ey

Drag notes from here

Music Hub planned support for the MMC

Reading notation

Baked into music hub programmes in schools

Adapt music hub resources developed during lockdown for use in schools



our Dragon



Creative Challenge: compose with a drone

- Start by creating a drone - will you use 1 note or more?
- Create a melody to fit with the drone. You might want to use a pentatonic scale, often used in Celtic music, e.g. G A B D E
- Can you add some extra musical ideas to make a longer piece of music? You might vary dynamics, tempo, add an extra part etc.

Tchaikovsky: 1812 Overture

- Tells the story of a battle between the French army led by Napoleon and the Russian people
- It was very popular and made Tchaikovsky famous, but he didn't like the piece of music!
- We sang two different melodies to represent the two sides of the battle
- We heard different groups of instruments - string quartet, large orchestra, cannons and 750 young people!

Creative Challenge! Opposing groups

- Compose a piece of music using two opposing groups of instruments / voices.
- Decide how the two groups will interact - will they argue, chase each other, have a conversation etc?

National Curriculum links:

- Improvise and compose music using the inter-related dimensions of music
- Appreciate and understand music from different traditions and from great composers and musicians
- Develop an understanding of the history of music

Music Hub planned support for the MMC

Composing

Creative challenge across the city,
launched from the Great Orchestra
Experiment

Music Technology support?

Key area for CPD?

Performing

- Offer **Whole Class Ensemble** programmes to schools plus opportunities to continue playing, as recommended in the MMC
- Ensure music hub programmes are **aligned with the the MMC** and the city progression framework
- Provide **support for children to continue learning** and playing in mixed ensembles through:
 - In Harmony
 - Area Bands and other ensembles
 - Music Camp
- Invite schools to take part in **large scale performance events** with other schools and city ensembles

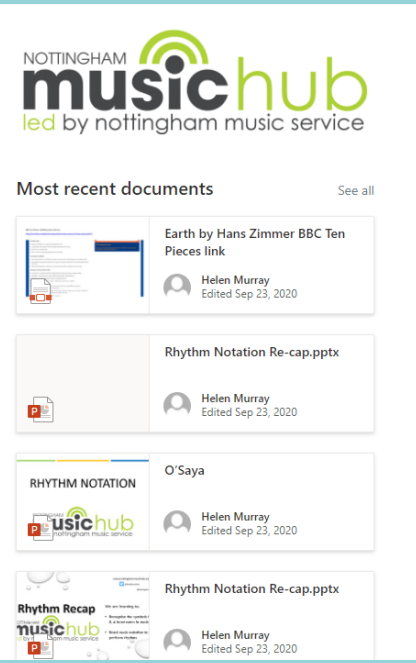
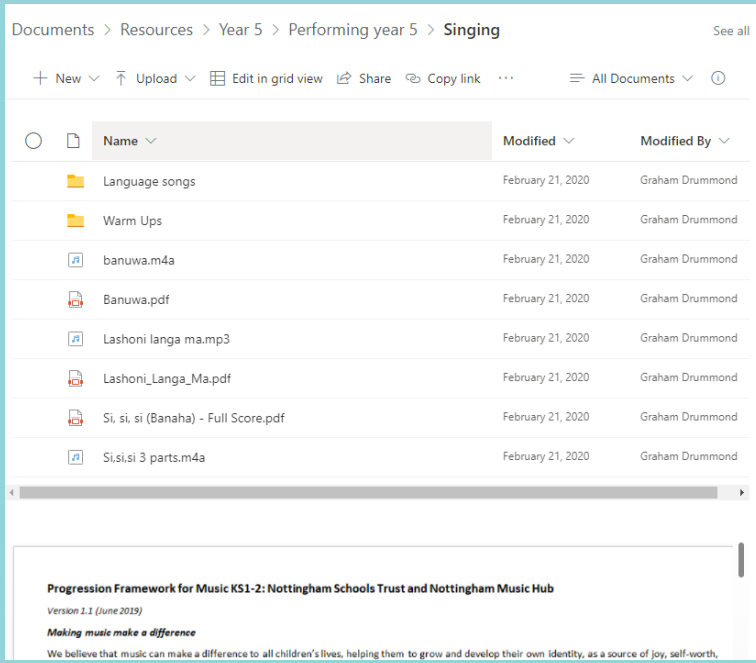
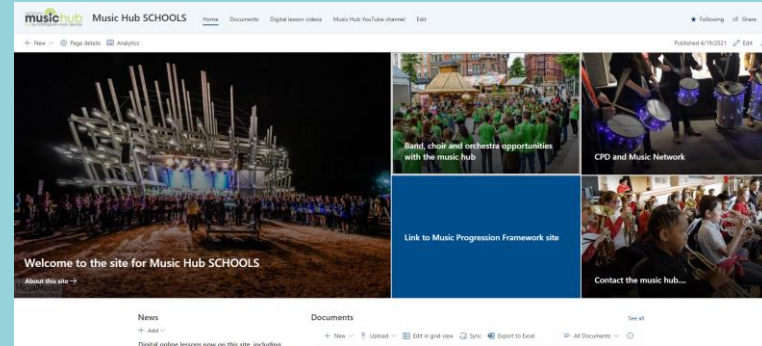
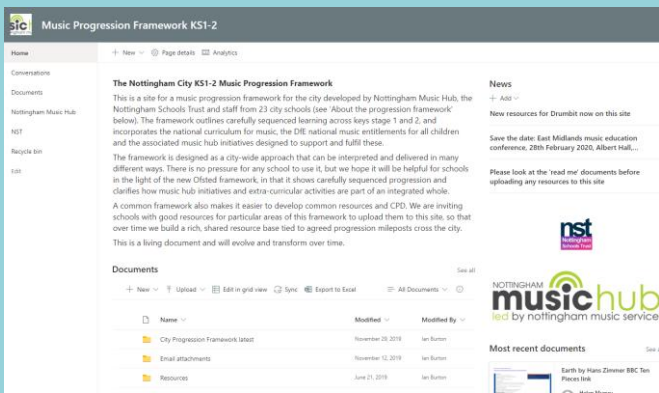
Music Hub planned support for the MMC



Music Hub planned support for the MMC

Music Hub Sharepoint sites

We need your help to contribute suitable resources to a resource bank



Please can you help....



- Seek volunteers to trial resources – especially non-specialist teachers
- Share good resources that you have
- Let us know what CPD would be most helpful
- Help refine the revised progression framework

www.nottinghamschoolstrust.org.uk

www.nottinghammusic hub.org.uk