

Progression Framework for Music KS1-2

Nottingham Music Hub and Nottingham Schools Trust

Version 2.2 (September 2022)



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Introduction: Making music make a difference

We believe that music can make a difference to all children's lives, helping them to grow and develop their own identity, as a source of joy, self-worth, achievement and personal fulfilment, and as a tool for social cohesion.

Our vision is to provide a world-class music education for all our young people and support them to become their very best. We are committed to providing inspiring musical opportunities and progression routes that are accessible and inclusive and to overcome any barriers caused by the economic disadvantage of our city.

In response to this challenge, this framework for music progression across key stages 1 and 2 has been developed by teachers and leaders from the Nottingham Schools Trust and Nottingham Music Hub. The intention is to provide a carefully planned progression route that integrates the work of the school curriculum and Nottingham Music Hub initiatives into a city-wide framework where all aspects work together, aligned with the DfE model music curriculum and meeting both the requirements of the national curriculum for music and the DfE National Plan for Music Education.

We want to ensure that all children:

- learn to sing and play a musical instrument with musical understanding and control.
- have opportunities to develop their musical skills further, inspiring them to engage in musical activity throughout their lives.
- feel the communal bonding experience of playing and singing with others, being part of something greater than themselves.
- experience the joy and satisfaction of creating their own music.
- develop a deep understanding and love of music from a wide range of cultures and traditions that will grow throughout their lives.
- know they are able to contribute to and be part of the cultural life and identity of Nottingham.

We are committed to making this vision a reality for all young people in our great city.

This 2nd edition of the progression framework has been thoroughly revised to incorporate the DfE Model Music Curriculum, published in March 2021.

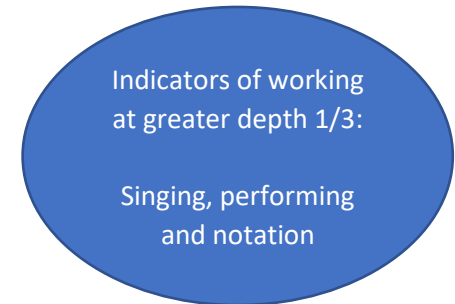
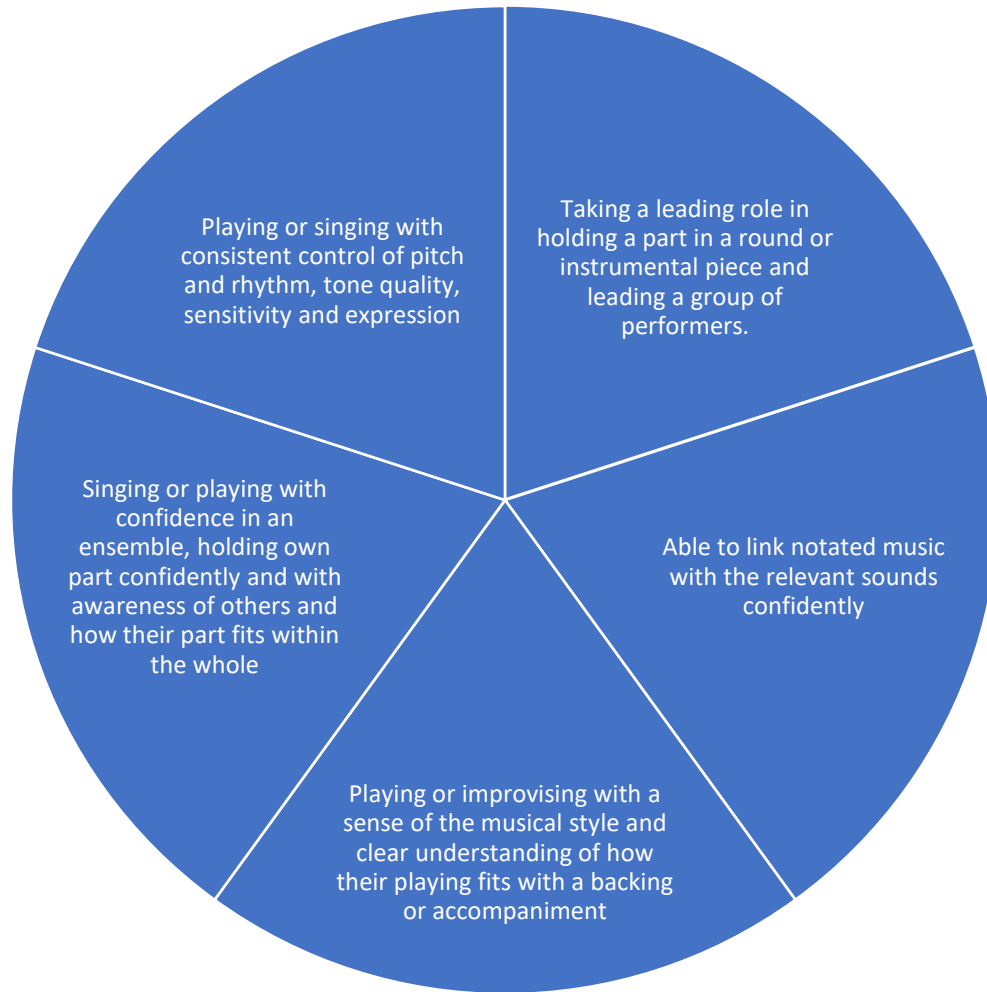
Summary of city music progression framework and expected standards

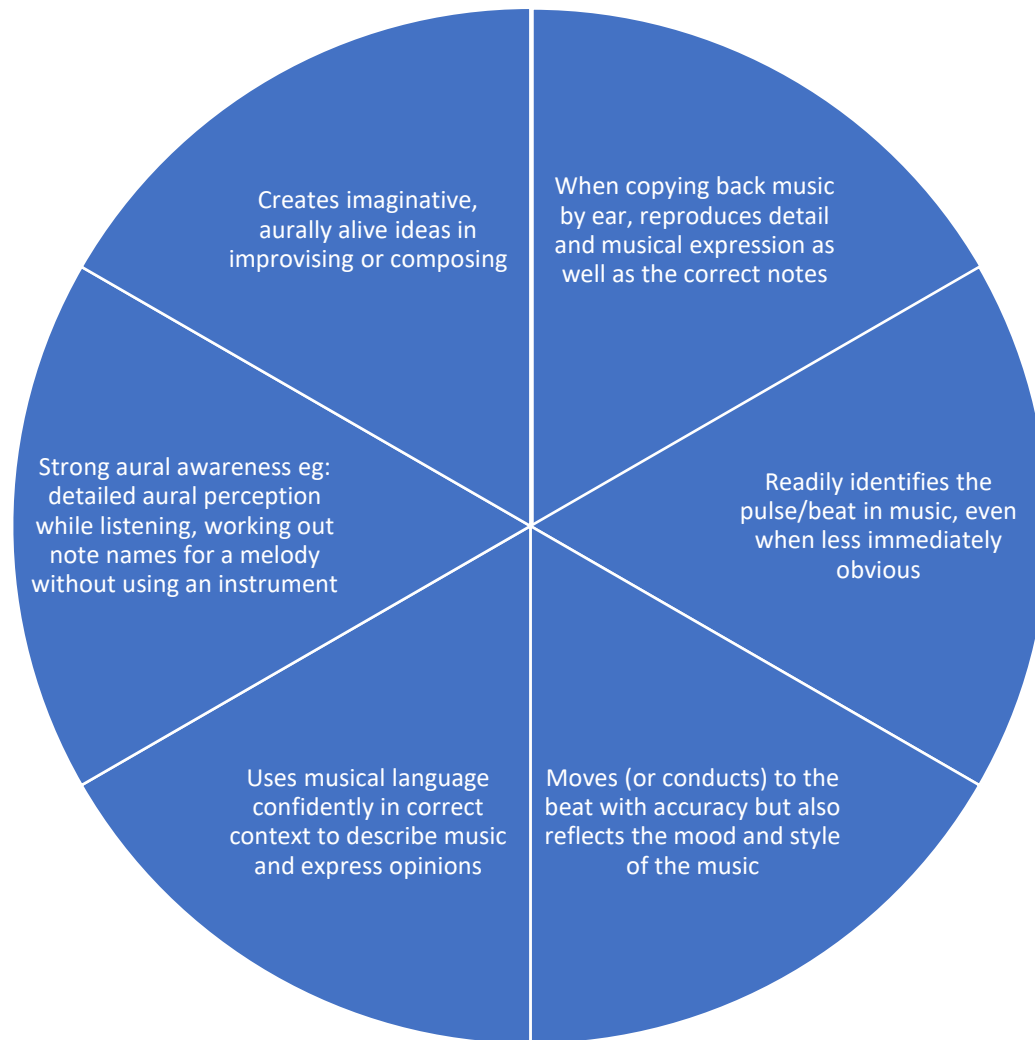
By the end of Y2 most children should be able to:	By the end of Y4 most children should be able to:	By the end of Y6 most children should be able to:
SINGING		
Sing songs across a narrow pitch range of 5 notes with vocal control, accurate pitch and musical expression.	Sing songs within an octave range that include small and large leaps, with accurate pitch, musical expression and understanding of the principles of good singing.	Perform songs with appropriate musical style across a range of traditions, with accuracy of pitch and rhythm, musical phrasing, a sense of ensemble and with growing control of the principles of good singing.
Copy back short phrases from a song accurately	Hold own part in a round or 2-part song	Hold a harmony part or part in a 3- or 4-part round with confidence
LISTENING		
Listen actively to pieces of music, memorising and recognising key musical ideas and identifying when musical elements change	Use focused listening and aural memory to identify notated rhythms/pitch patterns and musical concepts such as metre, bars, melody/accompaniment, chords/harmony, dynamics and texture.	Use focused listening, aural memory and musical vocabulary to identify musical ideas from staff notation; and musical features such as chord patterns, syncopated rhythms, musical structures, instrumental playing techniques and use of technology.
Show a basic understanding that the sound of different pieces of music reflects the time, place and tradition that it comes from.	Show understanding of the origins and context of music across a range of cultural traditions, identifying the time, place and common instruments/ensembles used in that tradition.	Identify a wide range of different musical traditions and their characteristic musical features, including those seen across communities in Nottingham; identify specific pieces of music heard over their time in school, showing understanding of the origins and context of the music.

By the end of Y2 most children should be able to:	By the end of Y4 most children should be able to:	By the end of Y6 most children should be able to:
COMPOSING & IMPROVISING		
Choose and combine sounds as appropriate for a story or other stimulus, varying musical elements to reflect changing moods	Compose an imaginative group piece inspired by music listened to, with a clear musical structure and making effective use of instruments played by the class.	Use instruments, voices or music technology/apps to compose music with a clear structure, use of chords and a variety of textures/timbres; review and refine draft versions into final pieces
Improvise simple musical conversations	Improvise solo for 1 or 2 bars over a backing track, using a limited range of pitches; improvise question and answer phrases	Improvise pieces freely, with a growing sense of character and musical shape, and improvise around a fixed groove, adjusting ideas to fit with chord changes.
Use visual symbols to represent a musical map of composed pieces	Compose short musical phrases to perform on the instrument they are learning, using rhythm notation and letter names.	Compose and notate longer melodic phrases with rhythmic variety, using a specific scale or key, and adding an accompaniment pattern
MUSICIANSHIP (Yr1-2) →	PERFORMING & READING NOTATION (Yr3-6)	
Show through movement that they can feel the pulse/beat of a piece, and distinguish between music in 2 and 3 time	Demonstrate skills on a musical instrument with control of basic instrumental technique; pitch a small range of notes accurately, with simple musical expression, playing in time with a backing track and following a conductor.	Perform confidently in a mixed instrument ensemble, showing awareness of their role in the music, blending and balancing with other performers, following visual cues from a conductor for timing and musical expression.
Copy back and create rhythms, and use stick notation to represent simple rhythms	Learn to play short melodies across a small range of pitches by ear, with musical expression, and from simple staff notation; be able to recall them accurately later.	Play melodies and accompaniments using notes within an octave range, both by following staff notation and worked out by ear, with increasing accuracy, fluency, control and expression.
Identify when pitch goes up, down or stays the same	Link sound with rhythm notation symbols for minims, crotchets, paired quavers and rests; and link rises and falls of pitch with note position on the staff	Understand and play from music notation and expression marks commonly found in a simple band or orchestra part

Indicators of 'Working at greater depth'

Working at greater depth is not just about doing more or playing harder pieces – it is about the depth of musical understanding and engagement. For example, taking a grade exam or singing or playing in a school or music hub choir or band may well provide excellent opportunities to demonstrate greater depth, but just taking part would not, in itself, demonstrate that.





Indicators of working at
greater depth 3/3:

Depth of Understanding



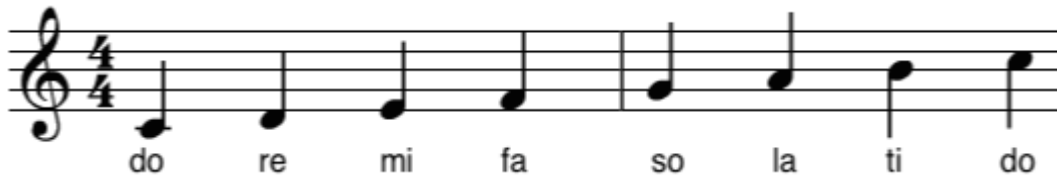
Notes for progression framework

There are a growing number of resources to help support this progression framework on the [Nottingham Music Hub website](#) and the password protected Music Hub Progression Framework SharePoint site. If you do not already have access to this, please email info@nottinghammusic.org.uk.

Highlighting has been used across the framework to show how some resources link to **specific concepts** or expected standards.

Throughout the framework MMC = the [DfE Model Music Curriculum](#)

The MMC uses the tonic sol-fa method to describe the pitch range of songs suitable for different year groups.



The progression framework has been numbered for easy reference. Please use this format to refer to specific expected standards eg:

3P1 = Year 3, Performing, Point 1

2M7 = Year 2, Musicianship, point 7

5C3 = Year 5, Composing & Improvising, point 3

4R1 = Year 4, Reading Notation, point 1

1S2a = Year 1, Singing, point 2a

6L3 = Year 6, Listening, point 3

The Nottingham Music Progression Framework for KS1-2

Year 1

By the end of year 1 most pupils should be able to:	SINGING	KEY CONCEPTS	LISTENING
	<p>Using songs from the MMC repertoire list or songs with an equivalent purpose:</p> <ol style="list-style-type: none"> Sing simple songs, chants and rhymes from memory: <ol style="list-style-type: none"> singing collectively and at the same pitch keeping a steady pulse conveying different moods (happy, sad, angry) responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in Sing simple songs: <ol style="list-style-type: none"> with a very small range of 3 notes mi-so (e.g. <i>Hello, how are You</i>) with a slightly wider range (e.g. <i>Bounce High, Bounce Low</i>) pentatonic songs (e.g. <i>Dr Knickerbocker</i>). Control vocal pitch and match the pitch they hear with accuracy in call and response songs (eg <i>Pretty Trees around the world, Kye Kule</i>) Start to engage at a basic level with principles of good singing including warm-ups; breathing; posture; dynamics; phrasing; context and vocal health (see appendix) 	<p>Pitch – higher and lower sounds</p> <p>Quiet and loud sounds – dynamics</p> <p>Pulse/beat</p> <p>Repeating rhythm patterns (ostinato)</p> <p>Pictures and symbols to represent sound - dot notation</p> <p>● ● ● ●</p> <hr/> <p>NOTTINGHAM MUSIC HUB RESOURCES AND LINKS</p> <p>Trad. Ghana: Kye Kye Kule NMS has music – also in Let your voice be heard</p> <p>Rondo alla Turca (Mozart) – see case study in MMC Appendix 3</p> <p>Melody - CBeebies - BBC – good or listening Rocket Trip - CBeebies - BBC – uses Mars from The Planets</p> <p>Links from BBC EYFS / KS1 Music: Teaching high and low pitch - BBC Teach</p> <p>See singing resources in appendix`</p>	<p>Through active listening to a range of music from different cultures and traditions, as in the MMC foundation listening list or suitable alternatives:</p> <ol style="list-style-type: none"> Show a very basic understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listen to music and move or clap in time to the pulse, changing movements as the pulse changes. Through movement and dance: <ol style="list-style-type: none"> Respond to the mood and character of music. Show awareness when the mood or character of a piece changes. Respond to differences in tempo (slow, fast) dynamics (loud/soft) and pitch (high/low)

Year 1

By the end of year 1 most pupils should be able to:

COMPOSING

1. **Improvise simple vocal chants, using question and answer phrases.**
2. Explore the different sounds that can be produced from voice, body percussion and classroom instruments – timbre.
3. Control playing to produce the longest, shortest, quietest, loudest sound.
4. Create musical sound effects and short sequences of sounds in response to stimuli, e.g. a rainstorm or a train journey.
5. Combine sounds to make a story, choosing and playing classroom instruments (e.g. rainmaker) or sound-makers (e.g. rustling leaves). See 'Musicianship' section.
6. Understand the difference between creating a rhythm pattern and a pitch pattern.
7. **Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns.**
8. Use music technology, if available, to capture, change and combine sounds
9. **Recognise how graphic notation can represent created sounds. Explore and invent own symbols.**

Suggested music ICT apps to support this (see appendix for descriptions)

iPad:

- *Singing fingers*
- *Voice Changer Plus*

PC:

- [Voice Changer - Online & Free](#)

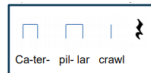
MUSICIANSHIP

Pulse/Beat

1. Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.
2. **Use body percussion and classroom percussion, maintaining a steady beat to play:**
 - a) **repeated rhythm patterns (ostinato)**
 - b) short, pitched patterns on tuned instruments
3. Respond to the pulse in recorded/live music through movement and dance, eg
 - *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 Stravinsky's Firebird)*

Rhythm

4. **Perform short copycat rhythm patterns accurately, led by the teacher.**
5. **Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat.**
6. **Perform word-pattern chants** (e.g. ca-ter-pil-lar crawl, fish and chips); create, retain and perform their own rhythm patterns.



MUSICIANSHIP (contd.)



Pitch


7. Listen to sounds in the local school environment, **comparing high and low sounds**
8. Sing familiar songs in both low and high voices and talk about the difference in sound

Other

9. **Follow pictures and symbols to guide singing and playing,** e.g. 4 dots = 4 taps on the drum. ••••|
10. 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 on a drum to replicate menacing footsteps*

Year 2

		SINGING	KEY CONCEPTS	LISTENING
Year 2 By the end of year 2 most pupils should be able to:	<p>Using songs from the MMC repertoire list or songs with an equivalent purpose:</p> <ol style="list-style-type: none"> Sing songs with a pitch range of 5 notes (do-so) with increasing vocal control. Control pitching accurately in songs with a small pitch range and short phrases (e.g. <i>Rain, Rain Go Away</i>). Sing a range of songs: <ol style="list-style-type: none"> with clear words appropriate to age and ability with understanding of when to breathe with coordinated actions Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to: <ol style="list-style-type: none"> the leader's directions visual symbols (e.g. crescendo, decrescendo, pause) Copy back short phrases from a song and identify where pitch rises, falls, or stays the same <i>Demonstrate a basic understanding of principles of good singing including warm-ups; breathing; posture; dynamics; phrasing; context and vocal health (see appendix)</i> 	<p>Pitch and pitch changes (getting higher, lower, stays the same)</p> <p>Dot notation</p>  <p>Beats in groups of 2 and 3</p> <p>Changes in speed of beat - tempo (music with a slow pulse; with a fast pulse)</p> <p>Changes in dynamics (getting louder/quieter)</p> <p>Stick notation</p>  <p>Timbre (different sounds created by hitting, blowing plucking, bowing, through digital technology)</p>	<p>Through active listening to a range of music from different cultures and traditions, as in the MMC Foundation Listening List or suitable alternatives, and by revisiting pieces heard in earlier years:</p> <ol style="list-style-type: none"> Know something of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing Clap, walk or move in time with the beat in music at different speeds: <ol style="list-style-type: none"> matching movement to the mood or style of the music co-ordinating movement with the rest of the class distinguishing between music grouped in 2s and in 3s, by marking the first (strongest) beat Recognise when something changes in a piece of music eg tempo (slow/fast), dynamics (loud/soft) and pitch (high/low) Memorise a particular musical idea and recognise when it is heard Recognise the sound made by some of the main instruments in the pieces listened to, and how that sound is produced (eg hitting, bowing, plucking/strumming, blowing or digital means) Start to distinguish aurally between pieces of music from different times, places and traditions 	
		<p style="text-align: center;">NOTTINGHAM MUSIC HUB RESOURCES AND LINKS</p> <p>Music Hub Singing Festivals/Summer Sing</p> <p>What's in the basket (Y1-2 table-top music making) - contact music hub for password</p> <p>Night Ferry (Anna Clyne) – though resources aimed more at KS2</p> <p>Case Study of how to approach Bolero in MMC Appendix 3</p> <p>2- and 3-time challenge</p> <p>Melody - CBeebies - BBC – good for listening and stories</p> <p>See singing resources in appendix</p> <p>Penguin song - on Music Hub SharePoint site – click here to request access</p> <p>MusiQuest level 2, though aimed at KS2, explores creating music and different sounds in response to a story</p>		

Year 2 <i>By the end of year 2 most pupils should be able to:</i>	COMPOSING	MUSICIANSHIP	MUSICIANSHIP (contd.)
	<ol style="list-style-type: none"> 1. Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch). 2. Create a sequence of different sounds, varying pitch, duration, dynamics, tempo and timbre to accompany the changing moods in a story 3. Improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation. 4. Use graphic symbols, dot notation and stick notation, as appropriate, to create a record/basic music map for composed pieces. 5. Use music technology, if available, to capture, change and combine sounds <p><i>Suggested music ICT apps to support this (see appendix for descriptions)</i></p> <p><i>iPad:</i></p> <ul style="list-style-type: none"> • <i>Loopseque Kids</i> • <i>Thumbjam</i> • <i>Madpad</i> <p><i>PC:</i></p> <ul style="list-style-type: none"> • <i>Purplemash 2Sequence</i> https://tonematrix.audiotool.com/ 	<p>Musicianship (Pulse/Beat)</p> <ol style="list-style-type: none"> 1. Understand that the speed of the beat can change, creating a faster or slower pace (tempo). 2. Mark the beat of a listening piece (e.g. Bolero by Ravel) by tapping or clapping and recognising tempo as well as changes in tempo. 3. Walk in time to the beat of a piece of music. Know the difference between left and right to support coordination and shared movement. 4. Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats. 5. Identify beat groupings in music that they sing or listen to regularly eg in 2 Maple Leaf Rag by Joplin; in 3 The Elephant by Saint-Saëns <p>Musicianship (Rhythm)</p> <ol style="list-style-type: none"> 6. Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion. 7. Create rhythms using word phrases as a starting point 8. Read and respond to chanted rhythm patterns; represent them with stick notation including crotchets, quavers and crotchet rests. 9. Create and perform their own chanted rhythm patterns with the same stick notation. 	<p>Musicianship (Pitch)</p> <ol style="list-style-type: none"> 10. Play singing games based on the cuckoo interval (so-mi, e.g. Little Sally Saucer) matching voices accurately, supported by a leader playing the melody. 11. Sing short phrases independently within a singing game/short song 12. Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low). 13. Recognise dot notation and match it to 3-note tunes on tuned percussion. 

		SINGING	KEY CONCEPTS	LISTENING
Year 3 By the end of year 3 most pupils should be able to:	<p>Using songs from the MMC repertoire list or songs with an equivalent purpose:</p> <ol style="list-style-type: none"> Sing a widening range of unison songs of varying styles and structures with a pitch range of a 5th (do–so) tunefully and with expression. Copy back phrases of a song with accuracy of rhythm and pitch. Sing with awareness of: <ol 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, 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. Demonstrate a growing understanding of principles of good singing including warm-ups; breathing; posture; dynamics; phrasing; context and vocal health (see appendix) 	<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, rising, falling</p> <p>Structure and Form: Call and response; question phrase, answer phrase, echo, ostinato</p> <p>Harmony: Drone</p> <p>Texture: Unison, layered, solo</p> <p>Dynamics: loud (forte) and quiet (piano)</p> <p>Instruments: Key instruments in foundation listening</p> <p>Notation:</p> <ul style="list-style-type: none"> Rhythm Crotchets (walk), paired quavers (running), minims (stride) Pitch 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 Other Fast (allegro), slow (adagio), loud (forte) quiet (piano) 	<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</i> pieces heard in earlier years:</p> <ol style="list-style-type: none"> Demonstrate understanding of the stories, origins, traditions, history 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. https://youtu.be/wfBp8Pnz-jk 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. Identify key instruments across different styles of music listened to eg violin, flute, trumpet, trombone, sitar, tabla, guitar, drum kit. 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 heard. Memorise musical ideas (eg a melody, a chorus, a rhythmic idea) and identify when, or how many times it is heard in a piece. 	
			NOTTINGHAM MUSIC HUB RESOURCES AND LINKS	
		<p>Singing Festivals/Summer Sing/Christmas in the City</p> <p>John the Captain resource (on Music Hub SharePoint site – click here to request access)</p> <p>Singing Resources for Si, Si, Si - score on music hub SharePoint site – click here to request access</p> <p>Night on Bare Mountain is one of the BBC 10 pieces, and there is also a case study in MMC Appendix 3</p> <p>Hallelujah Chorus listening challenges ONE, TWO & THREE</p> <p>2 time/3-time Challenge</p>		

By the end of year 4 most pupils should be able to:

SINGING	KEY CONCEPTS	LISTENING
<p>Using songs from the MMC repertoire list or songs with an equivalent purpose:</p> <ol style="list-style-type: none"> Sing a broad range of unison songs with musical expression, pitching the voice accurately within the range of an octave (do–do) and following directions for getting louder (crescendo) and quieter (decrescendo) Sing rounds and partner songs in different time signatures 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 (and as part of instrumental performances) Demonstrate a growing understanding of principles of good singing including warm-ups; breathing; posture; dynamics; phrasing; context and vocal health (see appendix) 	<p>Rhythm, Metre and Tempo: Getting faster (accelerando), Getting slower (rallentando), bar, metre</p> <p>Pitch and Melody: Pentatonic scale, major and minor tonality, pitch range do–do</p> <p>Structure: Rounds and partner songs, repetition, contrast</p> <p>Harmony: Static, moving</p> <p>Texture: Duet, melody and accompaniment https://youtu.be/wfBp8Pnz-jk</p> <p>Dynamics: Getting louder (crescendo), getting softer (decrescendo); legato (smooth), staccato (detached)</p> <p>Instruments: Key instruments in foundation listening plus playing techniques</p> <p>Notation:</p> <ul style="list-style-type: none"> Rhythm as year 3 plus rests Pitch notation, range of a 5th (do-re-mi-fa-soh) Signs for accelerando, rallentando, crescendo and decrescendo 	<p>Through active listening to a range of music from different cultures and traditions, as in the MMC foundation listening list or suitable alternatives, and <i>revisiting</i> pieces from earlier years:</p> <ol style="list-style-type: none"> Demonstrate understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Identify, across a range of music played and listened to: <ol style="list-style-type: none"> the time, place and cultural tradition the music comes from the key instruments and types of ensembles in that tradition Show understanding of the concepts of metre and bars by: <ol style="list-style-type: none"> Counting bars rests in 2,3 and 4 time while listening Using standard conducting patterns for 2-time, 3 time and 4 time https://youtu.be/oEuvpnQGBuo
<p>NOTTINGHAM MUSIC HUB RESOURCES AND LINKS</p>		
<p>Singing Festivals/Summer Sing/Christmas in the City</p> <p>The Great Orchestra Christmas Concert</p> <p>MusicQuest 2020</p> <p>Beethoven 5th symphony is one of the BBC 10 pieces</p> <p>Calyпсо version 1 and version 2</p> <p>Lost in Space part 1, part 2, part 3, part 4</p> <p>Nanuma: version 1 and version 2</p> <p>El Burrito Sabanero – rehearsal material available from music hub</p>		
<ol style="list-style-type: none"> Use focused listening and aural memory to identify details in music eg <ol style="list-style-type: none"> whether the music has no harmony, static or changing harmony the difference between major and minor chords when a memorised or notated musical idea is heard how often a notated rhythm pattern appears which instruments play the melody or accompaniment when music gets faster or slower, louder or softer 		

Year 4

By the end of year 4 most pupils should be able to:

COMPOSING & IMPROVISING	READING NOTATION	PERFORMING
<ol style="list-style-type: none"> 1. Improvise solo on the instrument they are learning for 1 or 2 bars over a backing track, using a limited range of pitches 2. Compose pieces to perform on the instruments they are learning using notation: <ol style="list-style-type: none"> a) creating sequences of 2-, 3- or 4-beat phrases made up of minim, crotchet, crotchet rest and paired quavers arranged into bars b) creating short phrases that combine rhythmic notation with letter names, using a 5 note pentatonic scale (eg do, re, mi, so, la) 3. Compose an imaginative piece as a group: <ol style="list-style-type: none"> a) inspired by a piece the class has listened to during the year b) that makes effective use of the instruments played by the class c) with a planned musical structure that balances repetition and contrast 4. Capture and record creative ideas using graphic symbols, notation or music technology. <p><i>Suggested music ICT apps to support this (see appendix for descriptions)</i></p> <p>iPad:</p> <ul style="list-style-type: none"> • Garageband • Madpad • Monkeydrum <p>PC:</p> <ul style="list-style-type: none"> • onlinesequencer.net • drumbit.app 	<ol style="list-style-type: none"> 1. Link sound with symbol using standard staff rhythmic notation for minims, crotchets, paired quavers and rests. 2. Follow and perform simple rhythmic scores to a steady beat, maintaining individual parts accurately 3. Aurally identify which notated rhythm from a choice is being played 4. Link sound with symbol for rises and falls of pitch with note position on the staff, working up and down from a home note suitable for the instrument being learned <p style="text-align: center;">NOTTINGHAM MUSIC HUB RESOURCES AND LINKS</p> <p>Whole Class Ensemble/In Harmony programmes</p> <p>Creative Challenge</p> <p>Case study relating to 'Take the A train' as a listening/composing project in MMC Appendix 3</p> <p>Suggestions for composing inspired by pieces listened to in Great Orchestra Experiment teacher packs on Music Hub SharePoint sites – click here to request access</p>	<p>Demonstrate basic skills on a musical instrument through Whole Class Ensemble, exploring music from different styles, cultures and times</p> <ol style="list-style-type: none"> 1. Control basic instrumental technique (eg tonguing/bowing) 2. Pitch a small range of notes accurately (eg open strings to 1st/2nd finger on violin, or 5-6 notes on brass/wind) 3. Play with simple expression eg loud, soft, legato, staccato 4. Follow gestures from a conductor to understand when to start and stop playing 5. Play melodies in time with a backing track, and play accompaniment parts to recorded melodies 6. Read and perform melodies following staff notation, including pieces composed themselves, using the small range of notes learned 7. Perform in two or more parts from simple notation 8. Learn short melodies by ear with musical expression, and be able to reproduce them accurately later 9. Copy back short phrases using the range of notes learned

		SINGING	KEY CONCEPTS (Yr 5/6)	LISTENING
<p>By the end of year 5 most pupils should be able to:</p> <p>Year 5</p>	<p>Using songs from the MMC repertoire list or songs with an equivalent purpose:</p> <ol style="list-style-type: none"> Sing a broad range of songs from an extended repertoire: <ol style="list-style-type: none"> with a sense of ensemble and performance observing phrasing, accurate pitching and appropriate style Sing three-part rounds, partner songs, and songs with a verse and a chorus. Hold their own part confidently when others are performing different parts Perform a range of songs in school assemblies and in performance opportunities in or out of school Demonstrate increasing control in relation to principles of good singing including warm-ups; breathing; posture; dynamics; phrasing; context and vocal health (see appendix) 	<p>Rhythm, Metre and Tempo: Simple/compound time, syncopation</p> <p>Pitch and Melody: Full diatonic scale in different keys</p> <p>Structure: Ternary form, verse and chorus form, music with multiple sections</p> <p>Harmony: Triads, chord progressions</p> <p>Texture: Music in 3 parts, music in 4 parts</p> <p>Dynamics: Wider range of dynamics including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet)</p> <p>Instruments: Instruments used in Foundation Listening including playing techniques and effects, eg pizzicato and tremolo</p> <p>Music technology: sample, loop, sequence</p> <p>Notation:</p> <ul style="list-style-type: none"> Rhythm as year 4 plus semibreves, semiquavers Time signatures 2/4, 3/4, 4/4 Pitch notation, range of an octave, sharp, flat, natural 	<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> <ol style="list-style-type: none"> Demonstrate understanding of the stories, origins, traditions, history, social context and key musical features of the music they are listening to, singing and playing. Identify the time, place and tradition in pieces similar to those already heard Show awareness of some of the wide range of musical cultures and traditions seen across in Nottingham Use focused listening and aural memory to identify details in music eg <ol style="list-style-type: none"> Recognise when chords change, and when a chord progression returns in a piece Identify when music is in 2,3 or 4 time and the difference between simple/compound time signatures (eg VW folk song) Identify a notated rhythm pattern when it is heard in the context of a piece of music Recognise when music is syncopated Count the number of bars before a key musical feature is heard Identify different playing techniques such as pizzicato/tremolo (strings) Identify the verse, chorus and structure of a song Recognise which elements of a piece have been created using music technology, including loops and samples 	
			<p>NOTTINGHAM MUSIC HUB RESOURCES AND LINKS</p> <p>Music in Nottingham explored</p> <p>Singing Festivals/Summer Sing/Christmas in the City</p> <p>MusicQuest 2020</p> <ul style="list-style-type: none"> level 3 focuses on verse/chorus listening level 4 focuses on identifying rhythm notation <p>There is a listening case study of the English Folk Song Suite in MMC Appendix 3</p> <p>Dipidu – song, good for difference between 2/4 and 3/4</p>	

Year 5

By the end of year 5 most pupils should be able to:

COMPOSING & IMPROVISING	READING NOTATION	PERFORMING
<ol style="list-style-type: none"> Improvise: <ol style="list-style-type: none"> freely over a drone, developing sense of shape and character, using a wider range of dynamics, from very quiet to very loud (pp-ff) over a simple groove or chord pattern, responding to the beat and style, creating a satisfying melodic shape Compose melodies made from pairs of phrases in a key suitable for the instrument used, perhaps with rhythmic or chordal accompaniment Compose an imaginative piece as a group: inspired by a composing technique in a piece the class has listened to during the year <ol style="list-style-type: none"> using chords to evoke a specific mood, atmosphere or environment that makes effective use of the instruments played by the class to create a variety of different musical textures and timbres combining musical ideas into a planned musical structure that balances repetition and contrast eg ternary form (ABA) Suggest ways to refine pieces and help them communicate more effectively to an audience Capture and record creative ideas using graphic symbols, rhythm or staff notation or music technology <p><i>Suggested music ICT apps for PC to support this (see appendix for descriptions) and for iPad see year 6:</i></p> <ul style="list-style-type: none"> onlinesequencer.net drumbit.app Darkwave Studio Audacity 	<ol style="list-style-type: none"> Understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. Read, play and aurally identify rhythmic phrases using these note lengths Understand the concepts of a bar, barline and the differences between 2/4-, 3/4- and 4/4-time signatures. Understand how rhythm and pitch are both represented on a 5-line staff. Read and perform pitch notation within an octave (eg do-do). Understand concept of sharp, flat and natural notes and their symbols <p style="text-align: center;">NOTTINGHAM MUSIC HUB RESOURCES AND LINKS</p> <p>Whole Class Ensemble/In Harmony follow-on programmes</p> <p>Music Hub Creative Challenge</p> <p>Music Camp</p> <p>Area Bands and RHYO ensembles</p> <p>Digital lessons and grade exam support</p> <p>Suggestions for composing inspired by pieces listened to in Great Orchestra Experiment teacher packs on Music Hub SharePoint site – click here to request access</p>	<ol style="list-style-type: none"> Perform with increasing accuracy, fluency, control and expression Play by ear on tuned instruments, copying longer phrases, syncopated rhythms and familiar melodies. Play melodies following staff notation within the range of an octave (do-do), as appropriate to the instruments used Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs Identify how to improve own performing Perform a range of pieces in an ensemble of mixed acoustic instruments, eg a school orchestra or area band <ol style="list-style-type: none"> Hold a part in an instrumental ensemble when others are performing different parts Follow a conductor's gestures to help count bars' rests accurately, and achieve accurate entries and endings

SINGING	KEY CONCEPTS	LISTENING
<p>Using songs from the MMC repertoire list or songs with an equivalent purpose:</p> <ol style="list-style-type: none"> Sing songs from a variety of different countries and traditions, as part of a choir, with a sense of ensemble and performance including: <ol style="list-style-type: none"> rhythmic accuracy, including with syncopated rhythms musical phrasing a sense of shape and direction accurate pitching an appropriate style for the song Sing three- and four-part rounds or partner songs, holding own part, even when randomly placed within the group Use listening skills and vocal independence to sing a separate harmony part with confidence Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience. <i>Demonstrate increasing control in relation to principles of good singing including warm-ups; breathing; posture; dynamics; phrasing; context and vocal health (see appendix</i> 	<p>As year 5 plus understanding of notation symbols needed to play or follow a band/orchestra part</p> <hr/> <p style="text-align: center;">NOTTINGHAM MUSIC HUB RESOURCES AND LINKS</p> <p>Music Hub Singing Festivals/Summer Sing/Christmas in the City</p> <p>Music in Nottingham project</p> <p>MusicQuest 2020</p> <p>Connect It (Anna Meredith) – there us a case Study for this piece in the in MMC Appendix 3</p> <p>Calypso version 1 and version 2</p> <p>Senwa de Dende in Voices Foundation Songs of Home on music hub SharePoint site – click here to request access</p>	<p>Through active listening 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> <ol style="list-style-type: none"> Demonstrate understanding of the stories, origins, traditions, history, social context and key musical features of the music they are listening to, singing and playing. Show increasing awareness of some of the wide range of musical cultures and traditions seen across communities in Nottingham Describe key features of music that is important to their own family or community Identify key pieces of music listened to over their time in school and use musical vocabulary accurately to identify their musical tradition and key musical features

COMPOSING & IMPROVISING	READING NOTATION	PERFORMING
<p>1. Improvise in small groups to create music:</p> <p>a) with multiple sections that include repetition and contrast.</p> <p>b) around a fixed groove or chord sequence, creating a satisfying melodic shape beyond 8 beats, adjusting ideas to fit with chord changes.</p> <p>2. Compose, notate and perform melodies with rhythmic variety and interest eg:</p> <p>a) an 8- or 16-beat melodic phrase using the pentatonic scale (eg CDEGA).</p> <p>b) made from pairs of phrases in a key with one sharp or flat.</p> <p>3. Create a rhythmic or chordal accompaniment to enhance composed melodies.</p> <p>4. Use music technology/apps to create and record a piece that has:</p> <p>a) a clear structure (eg ternary form) with a good balance of repetition and contrast.</p> <p>b) a variety of different textures and timbres, perhaps making use of loops or samples.</p> <p>5. Review the first draft of a piece, using musical language to suggest refinements for a final version.</p> <p><i>Suggested music ICT apps for iPad to support this (see appendix for descriptions and for PC see year 5):</i></p> <ul style="list-style-type: none"> • Garageband • Groovemaker 2 Free • S4 Rhythm Composer 	<p>1. Play from or follow a simple notated band/orchestra part, accurately interpreting:</p> <p>a) Pitch and rhythm notation, including rests</p> <p>b) Time signatures</p> <p>c) Sharp/natural/flat</p> <p>d) Rests for whole bars and multiple bars</p> <p>e) Repeat signs</p> <p>f) Rehearsal marks (Figure 1, 2 etc)</p> <p>g) Dynamics (pp, p, mp, mf, f, ff) and expression (staccato/legato, crescendo/diminuendo)</p>	<p>1. Perform with confidence and increasing accuracy, fluency, control and expression and communicate the essence of the music to an audience.</p> <p>2. With guidance, adjust performing styles, techniques and expression as appropriate to music from different genres, cultures, and traditions.</p> <p>3. Play melodies both by following staff notation, and worked out by ear, using notes within an octave range.</p> <p>4. Play accompaniments to melodies using chords, a bass line, or other accompaniment patterns.</p> <p>5. Engage musically with others through ensemble playing (e.g. school orchestra, area band):</p> <p>a) Hold their part with confidence when others are performing different parts.</p> <p>b) Show awareness of their role in the music eg melody or accompaniment.</p> <p>c) Blend and balance with other performers, controlling dynamics accordingly.</p> <p>d) Follow visual cues from a conductor, responding with accurate timing, entries and with expression.</p>
<p>NOTTINGHAM MUSIC HUB RESOURCES AND LINKS</p>		
<p>Whole Class Ensemble/In Harmony follow-on programmes</p> <p>Creative Challenge</p> <p>Area Bands and RHYO ensembles</p> <p>Digital lessons and grade exam support</p> <p><i>City-wide transition project – currently in preparation</i></p>		

Appendices

Appendix 1: 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.
- Music should have a minimum of one weekly period the whole way through Key Stage 3. Carousels are not a substitute that fits with the values of comprehensive education.

Key thing to remember

The pieces listed [for singing and listening] are intended to give teachers a good start in terms of choosing music which is age appropriate. It should not limit the imagination or creativity of the teacher in terms of seeking and using other musical examples and further repertoire options are listed within MMC Appendix 2



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.

Appendix 3: Singing Guidance from the Model Music Curriculum

Through good vocal production, careful listening and well-developed sense of pitch, pupils should be able to sing in harmony and with musical delivery by the end of Year 6.

Many aspects of good singing and good singing teaching are processes that will develop slowly over time. The following principles should be kept in mind as pupils develop their vocal potential through the Key Stages:

- **Warm-ups** will help pupils use their voices safely. There are many places to find good examples of vocal warm-ups, and they will typically include vocalising, sirening and simple scales, as well as games to energise pupils.
- **Breathing.** Increasing control of airflow will help pupils to sing longer phrases, adjust dynamics, improve tuning and phrase melodies expressively.
- **Posture.** A relaxed but stable stance (soft knees) sets the body up to produce an unforced but well-focused sound. Pupils, especially younger pupils, will often want to move to the music and this helps to facilitate that.
- **Dynamics.** When appropriate, class singing should include a dynamic range as a key expressive tool. Confident singing will often be loud but need not tip over into shouting.
- **Phrasing** gives shape to melodic lines. Through small dynamic changes, it helps emphasise important syllables and create musical interest in the melody.
- **Context.** Music can often be brought to life by considering the context in which it was written, or by discussing the meaning of any words.
- **Vocal health.** Warming up before singing, staying hydrated, resting voices, particularly when there is lots of singing to do, keeping vocal muscles relaxed.

Appendix 4: National Curriculum summary

National Curriculum summary	
'Performing' focus <i>National Curriculum</i>	KS1: Use voices expressively and creatively by singing songs and speaking chants and rhymes; Play tuned and untuned instruments musically
	KS2: Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression; Listen with attention to detail and recall sounds with increasing aural memory (performer focus)
'Creating' focus <i>National Curriculum</i>	KS1: Experiment with, create, select and combine sounds using the inter-related dimensions of music
	KS2: Improvise and compose music for a range of purposes using the inter-related dimensions of music
'Listening' and 'Notation' focus <i>National Curriculum</i>	KS1: Listen with concentration and understanding to a range of high-quality live and recorded music
	KS2: Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians; listen with attention to detail and recall sounds with increasing aural memory (listener focus); develop an understanding of the history of music
	KS2: Use and understand staff and other musical notations

Appendix 5: Selected resources and links

<p>Resources</p> <p>Nottingham Music Hub www.nottinghammusichub.org.uk/</p> <p>Nottingham Music Hub Progression Framework site – collected resources Email info@nottinghammusichub.org.uk if you don't already have access</p> <p>Model Music Curriculum Model Music Curriculum (publishing.service.gov.uk)</p> <p>National Music Plan 2022 onwards The power of music to change lives: a national plan for music education - GOV.UK (www.gov.uk)</p> <p>ABRSM Classical 100 https://gb.abrsm.org/en/classical100/</p>	<p>BBC 10 pieces https://www.bbc.com/teach/ten-pieces</p> <p>Great Orchestra Experiment Teacher Pack http://www.nottinghammusichub.org.uk/resources/music-resources</p> <p>Charanga https://charanga.com/site/</p> <p>Voices Foundation (free 'Songs of Home' resource) https://www.voices.org.uk/</p> <p>Sing Up https://www.singup.org/</p> <p>Kodaly singing – free to sign up site with songs specific to the objective needing to be taught; can search by time signature or rhythmic element https://kodalyhub.com/</p> <p>EYFS/KS1 Music: Activities and games for teachers - BBC Teach</p>
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Music Tech suggestions

(thanks to Dan Gardner, Scotholme School, for these suggestions)

<p>Year 1</p> <p>iPad:</p> <ul style="list-style-type: none">• Singing fingers (converts finger movements to sounds and musical phrases)• Voice Changer Plus (record sounds and apply effects to change the timbre) <p>PC:</p> <ul style="list-style-type: none">• Voice Changer - Online & Free (use a microphone to record a sound then apply effects to change the timbre)	<p>Year 4</p> <p>iPad:</p> <ul style="list-style-type: none">• Garageband (use sampler function to record and quickly edit sounds)• Madpad (perform rhythms using sound pads)• Monkeydrum (quickly record simple sequences) <p>PC:</p> <ul style="list-style-type: none">• onlinesequencer.net (enter notes one at a time to build musical parts in a browser-based app)• drumbit.app (build drum patterns in a browser-based drum machine)
<p>Year 2</p> <p>iPad:</p> <ul style="list-style-type: none">• Loopseque Kids (record simple musical looping phrases)• Thumbjam (play a range of instrument sounds within a predetermined scale)• Madpad (play and record rhythms using sound pads) <p>PC:</p> <ul style="list-style-type: none">• Purplemash 2Sequence https://tonematrix.audiotool.com/ (compose using simple symbol notation)	<p>Year 5 and 6</p> <p>iPad:</p> <ul style="list-style-type: none">• Garageband (combine instrument sounds to create a layered piece)• Groovemaker 2 Free (sequence pre-recorded phrases to make / remix modern musical genres)• S4 Rhythm Composer (simple and free drum machine / rhythm app) <p>PC:</p> <ul style="list-style-type: none">• onlinesequencer.net (simple in-browser sequencer)• drumbit.app (in-browser rhythm composer)• Darkwave Studio (a complete virtual studio – complicated for newcomers but capable of full track creation)• Audacity (a free audio editor. Edit and apply effects to audio files on PC)
<p>Year 3</p> <p>iPad:</p> <ul style="list-style-type: none">• Garageband sampler function (record sounds and experiment with pitch and effects to alter the timbre)• Monkeydrum (record looping musical phrases) <p>PC:</p> <ul style="list-style-type: none">• onlinesequencer.net (use a piano-roll editor to make sequences within a web browser. A good introduction to piano roll / timeline music software)	<p>BBC Symphony Orchestra Discover (spitfireaudio.com) – free version if you look at bottom of the webpage and fill in a questionnaire; needs a host app, so best if you have some music tech knowledge</p>

Appendix 6: About the Nottingham City KS1-2 Music Progression Framework

This music progression framework for the city has been developed by Nottingham Music Hub, the Nottingham Schools Trust and city schools. The framework outlines carefully sequenced learning across keys stage 1 and 2, and incorporates the national curriculum for music, the model music curriculum, the DfE national music plan entitlements for all children and the associated music hub initiatives designed to support and fulfil these.

The framework is designed as a city-wide approach that can be interpreted and delivered in many different ways. There is no pressure for any school to use it, but we hope it will be helpful for schools in the light of the new Ofsted framework, in that it shows carefully sequenced progression and clarifies how music hub initiatives and extra-curricular activities are part of an integrated whole. This is a living document and will evolve and transform over time.

A common framework also makes it easier to develop common resources and CPD. We are inviting schools with good resources for particular areas of this framework to upload them to a SharePoint site, so that over time we build a rich, shared resource base tied to agreed progression mileposts across the city.

The framework has been developed and refined by staff from:

- | | |
|---|--|
| <ul style="list-style-type: none">• Nottingham Music Hub• The Nottingham Schools Trust• Bluebell Hill Primary School• Carrington Primary School• Claremont Primary School• Crabtree Farm Primary School• Djanogly Sherwood Academy• Fernwood Primary School• Forest Fields Primary and Nursery School• Greenfields Primary School• Haydn Primary School• Heathfield Primary and Nursery School• Melbury Primary School• Middleton Primary and Nursery School | <ul style="list-style-type: none">• Mellers Primary School• Nottingham Academy Primary• Portland Spencer Academy• Radford Academy• Robin Hood School• Rosslyn Park Primary and Nursery School• Scotholme Primary School• Seely Primary School• Southglade Primary and Nursery School• Southwold Primary School and Early Years Centre• St Mary's Catholic Academy• Walter Halls Primary School• Welbeck Primary School• Westglade Primary |
|---|--|

