

The Nottingham Music Progression Framework for KS1-2

Year 1

	SINGING	KEY CONCEPTS	LISTENING
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">By the end of year 1 most pupils should be able to:</p> <p style="writing-mode: vertical-rl; transform: rotate(180deg);">Year 1</p>	<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 	<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>	<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)
	<ol style="list-style-type: none"> Sing simple songs: <ol style="list-style-type: none"> with a very small range of 3 notes mi-so (e.g. Hello, how are You) with a slightly wider range (e.g. Bounce High, Bounce Low) pentatonic songs (e.g. Dr Knickerbocker). Control vocal pitch and match the pitch they hear with accuracy in call and response songs (eg Pretty Trees around the world, Kye Kule) 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>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>Let's Get Moving, Grandpa and Sam and What's in the basket (Y1 table-top music making) - contact music hub for password</p> <p>See singing resources in appendix`</p>	

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
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">By the end of year 2 most pupils should be able to:</p> <p style="writing-mode: vertical-rl; transform: rotate(180deg);">Year 2</p>	<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) 	<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
	<ol style="list-style-type: none"> 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>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>	<ol style="list-style-type: none"> 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

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.

Year 3

		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. 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.
		<p style="text-align: center;">NOTTINGHAM MUSIC HUB RESOURCES AND LINKS</p> <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>		

COMPOSING & IMPROVISING

Improvising

1. Invent short 'on-the-spot' responses* using a limited note-range eg in short gaps in a backing track or drum circle, or by making up an 'answer' to a musical 'question' (* using voices, tuned and untuned percussion and/or instruments)
2. Structure musical ideas (e.g. using echo or question and answer phrases) to create music that has a beginning, middle and end.
3. Explore the timbre (different sounds) that one instrument can make, choosing suitable sounds to accompany a verse, painting, photograph or story

Composing

4. Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi).
5. Compose:
 - a) song accompaniments on untuned percussion using crotchets, minims and paired quavers
 - b) a song or chant over a repeated rhythm pattern (ostinato) on instruments or body percussion

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

iPad:

- Garageband sampler function
- Monkeydrum

PC:

- onlinesequencer.net

READING NOTATION

1. Understand the concepts of stave, lines and spaces, and clef
2. Use dot notation and a 1-line stave to show higher or lower pitch (within range of a 3rd—eg on, above or below a line)
3. Understand the differences between crotchets, minims and paired quavers and perform these accurately in time with a beat using body or untuned percussion
4. Apply word chants to rhythms, understanding how to link each syllable to one musical note.

NOTTINGHAM MUSIC HUB RESOURCES AND LINKS

[Pre-Whole-Class-Ensemble/In Harmony programmes](#)

[John the Captain resource \(on Music Hub SharePoint site – click here to request access\)](#)

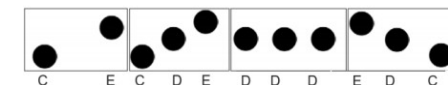
[MusiQuest level 2](#) explores film music and choosing sounds

PERFORMING

1. Show a basic facility in playing tuned percussion or a melodic instrument such as a recorder, with control of:
 - a) simple instrumental technique eg, control of beater; breathing, tonguing, hand positions on recorder
 - b) playing at different dynamic levels (eg loud, soft)
2. Play and perform melodies following staff notation on a 1-line stave, understanding how pitch rises or falls in relation to dots being on, above or below a line



3. Use listening skills to identify or put in order phrases using a one-line stave or dot notation, showing different arrangements of notes such as C-D-E/do-re-mi



4. Individually copy rhythms and stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow.

Year 4

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

Year 4

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</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 lists 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
<p>NOTTINGHAM MUSIC HUB RESOURCES AND LINKS</p>		
<p>Singing Festivals/Summer Sing/Christmas in the City</p> <p>The Great Orchestra Experiment</p> <p>MusicQuest 2022</p> <p>Beethoven 5th symphony is one of the BBC 10 pieces</p> <p>Calypso 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 		

	COMPOSING & IMPROVISING	READING NOTATION	PERFORMING
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">By the end of year 4 most pupils should be able to:</p> <p>Year 4</p>	<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) 	<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>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
	<ol style="list-style-type: none"> 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><i>iPad:</i></p> <ul style="list-style-type: none"> • Garageband • Madpad • Monkeydrum <p><i>PC:</i></p> <ul style="list-style-type: none"> • onlinesequencer.net • drumbit.app 	<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>	<ol style="list-style-type: none"> 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

Year 5

		SINGING	KEY CONCEPTS (Yr 5/6)	LISTENING
Year 5 By the end of year 5 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 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 	
			NOTTINGHAM MUSIC HUB RESOURCES AND LINKS	
		<p>Music in Nottingham project</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"> 1. Improvise: <ol style="list-style-type: none"> a) freely over a drone, developing sense of shape and character, using a wider range of dynamics, from very quiet to very loud (pp-ff) b) over a simple groove or chord pattern, responding to the beat and style, creating a satisfying melodic shape 2. Compose melodies made from pairs of phrases in a key suitable for the instrument used, perhaps with rhythmic or chordal accompaniment 3. Compose an imaginative piece as a group: 4. inspired by a composing technique in a piece the class has listened to during the year <ol style="list-style-type: none"> a) using chords to evoke a specific mood, atmosphere or environment b) that makes effective use of the instruments played by the class to create a variety of different musical textures and timbres c) combining musical ideas into a planned musical structure that balances repetition and contrast eg ternary form (ABA) 5. Suggest ways to refine pieces and help them communicate more effectively to an audience 6. 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 • <i>Darkwave Studio</i> • Audacity 	<ol style="list-style-type: none"> 1. Understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. 2. Read, play and aurally identify rhythmic phrases using these note lengths 3. Understand the concepts of a bar, barline and the differences between 2/4-, 3/4- and 4/4-time signatures. 4. Understand how rhythm and pitch are both represented on a 5-line staff. 5. Read and perform pitch notation within an octave (eg do-do). 6. 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"> 1. Perform with increasing accuracy, fluency, control and expression 2. Play by ear on tuned instruments, copying longer phrases, syncopated rhythms and familiar melodies. 3. Play melodies following staff notation within the range of an octave (do-do), as appropriate to the instruments used 4. Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. 5. Perform simple, chordal accompaniments to familiar songs 6. Identify how to improve own performing 7. 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"> a) Hold a part in an instrumental ensemble when others are performing different parts b) 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 2021</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>		