



SKY Music Hub

Interpretation of National Curriculum Statements with Age-Related Expectations and Model Music Curriculum Exemplification

Key Stage One

MMC: The curriculum is technique-based, equipping pupils for progression beyond Key Stage 1.

It will enable pupils to develop a love of music, refining their individual taste, as well as a strong internalised sense of pulse, rhythm and pitch, through a rich range of musical interactions including singing, moving, performing using untuned (e.g. wood block) and tuned (e.g. recorders) instruments, creating music and active listening.

Pupils will gain knowledge of important moments in the evolution of music and of key musicians and composers, in a range of genres and styles. There should be frequent informal opportunities to perform and pupils should have the opportunity to hear high-quality live performance, either within school or in the wider community through other partners within the local Music Education Hub.

In Key Stage 1, Years 1 & 2 guidance is grouped in four sections as follows:

→ **Singing** → **Listening** → **Composing** → **Musicianship: Pulse/Beat & Rhythm & Pitch**

SKY Music Hub interpretation of NC Age Related Expectations

...✚ Performing & Singing:

- Use their voices expressively to speak and chant.
- Take part in singing songs.
- Use instruments to perform.
- Copy sounds.
- Perform short rhythmic patterns.
- Use dynamics when performing (loud & quiet).

...✚ Composing & Musicianship:

- Use their voice to create different sounds.
- Play an instrument creating different sounds.
- Create and repeat short rhythmic and melodic patterns.
- Create a sequence of sounds.
- Notate their sounds using pictures/symbols.
- Use long/short sounds in their composing.

...✚ Listening & Appraising

- Respond to different moods in music saying how music makes them feel.
- Choose sounds to illustrate different moods.
- Follow instructions about performing – when to play and sing.
- Recognise the difference between basic elements (fast/slow/high/low/loud/quiet).

Model Music Curriculum

...✚ Singing:

- Sing simple songs, chants and rhymes (e.g. Boom Chicka Boom) from memory, singing collectively and at the same pitch, responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in.
- Begin with simple songs with a very small range, mi-so (e.g. Hello, How are You), and then slightly wider (e.g. Bounce High, Bounce Low). Include pentatonic songs (e.g. Dr Knickerbocker).
- Sing a wide range of call and response songs (e.g. Pretty Trees Around the World from Rhythms of Childhood), to control vocal pitch and to match the pitch they hear with accuracy.
- There is a list of repertoire in the MMC intended to give teachers a good start in terms of choosing music for Year 1 and to highlight music which is age-appropriate. It should not limit the imagination and creativity of the teacher in terms of seeking and using other musical examples.

...✚ Composing:

- Improvise simple vocal chants, using question/answer phrases
- Create musical sound effects and short sequences of sounds in response to stimuli.
- Combine to make a story, choosing and playing classroom instruments.

...✚ Musicianship Pulse/Beat:

- Walk, move or clap steady beat with others, changing speed of beat as music tempo changes.
- Respond to the pulse in recorded/live music through movement and dance.

...✚ Rhythm:

- Perform short copycat rhythm patterns accurately, led by the teacher. Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat.
- Perform word-pattern chants (e.g. ca-ter-pil-lar crawl); create, retain and perform their own rhythm patterns.
- Understand difference between creating a rhythm/pitch pattern
- Invent, retain, recall rhythm and pitch patterns, perform these for others, taking turns.

...✚ Pitch:

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

...✚ Instruments:

- Use body percussion/ classroom percussion, playing repeated rhythm patterns (ostinati) and short, pitched patterns on tuned instruments (e.g. glockenspiels) maintaining steady beat.
- Explore percussion sounds to enhance storytelling.
- Use music technology, if available, to capture, change and combine sounds.

...✚ Notation:

- Recognise how graphic notation can represent created sounds
- Explore/ invent own symbols. Follow pictures/symbols guiding singing/playing.

...✚ Listening:

- The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.
- Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles. Pieces listed in the MMC give teachers a good start in terms of choosing music which is age-appropriate. They should not limit the imagination or creativity of the teacher in terms of seeking and using other examples.

SKY Music Hub interpretation of NC Age Related Expectations

...🎵 Performing and singing:

- Follow a melody accurately when singing.
- Perform with others songs/simple rhythmic patterns on an instrument.
- Keep a steady pulse when performing simple patterns.
- Perform keeping the beat whilst showing simple changes in tempo.
- Copy changes in pitch.
- Perform patterns in different tempos.

...🎵 Composing & Musicianship:

- Make connections between notations and musical sounds.
- Use symbols to represent sound.
- Order sounds into a structure (beginning, middle, end).
- Create music from different starting points.
- Use a simple structure when composing (e.g. Ternary).

...🎵 Listening & Appraising

- Improve their own work.
- Recognise repeating patterns/ ideas when listening to music.
- Follow instructions about performing – when to play/ sing/breathe/be louder, etc.
- Listen and recognise particular elements of music (timbre/pitch/dynamics).
- Recognise sounds that move in steps and leaps.

Model Music Curriculum

...🎵 Singing:

- Sing songs regularly with a pitch range of do-so with increasing vocal control.
- Sing songs with a small pitch range (e.g. Rain, Rain Go Away), pitching accurately.
- Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. crescendo, decrescendo, pause).
- There is a list of repertoire in the MMC giving a good basis for repertoire, teachers should not be limited by this but also use other musical examples.

...🎵 Composing:

- Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch).
 - Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation.
- ### ...🎵 Musicianship Pulse/Beat:
- Understand speed of beat can change, creating faster/ slower pace (tempo). Mark beat of a listening piece by tapping or clapping and recognising tempo as well as changes in tempo.
 - Walk in time to the beat of music or song.
 - Know the difference between left/right to support coordination and shared movement with others. Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats. Identify the beat groupings in familiar music they sing regularly and listen to.

...🎵 Rhythm:

- Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion. Create rhythms using word phrases as a starting point (e.g. Hel-lo Si-mon or Can you come and play?).
- Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests.

...🎵 Pitch:

- Play range of singing games based on the cuckoo interval (so-mi, e.g. Little Sally Saucer) matching voices accurately. Sing short phrases independently within a singing game or short song. Respond independently to pitch changes heard in short melodic phrases, indicating with actions.

...🎵 Notation:

- Recognise dot notation and match it to 3-note tunes played on tuned percussion. Create/perform own chanted rhythm patterns with stick notation.
- Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces.
- Use music technology, if available, to capture, change and combine sounds.

...🎵 Listening:

- Teaching and learning of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.
- Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles.
- There are pieces listed in the MMC intended to give teachers a good start in terms of choosing a range of music which is age-appropriate. They 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 the Appendix 2.

Reference to digital music making:



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Key Stage Two

MMC: The KS2 curriculum is designed to build on the skills and techniques developed at KS1 whilst preparing for progression at KS3. Singing remains an essential part of the curriculum throughout KS2 but there is also a key focus on the opportunity to begin to learn and make progress on a musical instrument.

A range of activities further develops their interest in music and individual tastes in music and encourages confidence to be creative as musicians with good aural skills. Compositional techniques become more sophisticated and notation is introduced as graphic score and moves on to formal staff notation. Priority is given to practical music making activities and performance, as well as learning about the history of music through awareness of important eras in music, key musicians and composers and listening to a range of genres and styles.

In Key Stage 2 guidance is grouped into four sections:

→ Singing → Listening → Composing: Improvising & Composing → Performing

SKY Music Hub interpretation of NC Age Related Expectations

...✂ Performing and singing:

- Sing in tune with expression.
- Show control of the voice when singing.
- Play clear notes on an instrument/sing clearly (diction).
- Work with a partner to perform a piece using more than one instrument.
- Perform a piece using a variety of known note durations.

...✂ Composing & Musicianship:

- Use different elements in their work.
- Compose repeated patterns on a range of instruments.
- Create accompaniments to a melody (e.g drones).
- Choose and combine different sounds to create an intended effect.
- Show an awareness of time signatures.
- Begin to recognise and name note durations and their value.
- Show an awareness of the time signatures of pieces of music.

...✂ Listening & Appraising

- Use musical vocabulary to describe changes in a piece of music and discuss their likes/dislikes of music listened to.
- Improve their work stating how it has been improved.
- Recognise the work of at least one famous composer showing awareness of when it was written.

Model Music Curriculum

...✂ Singing:

- Sing a widening range of unison songs of varying styles and structures tunefully and with expression
- Perform forte and piano, loud and soft.
- Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.

...✂ Instruments:

- Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder.
- Play and perform melodies following staff notation using a small range of notes.
- Individually (solo), copy short melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases.

...✂ Improvise:

- Become more skilled in improvising (using voices, tuned instruments and untuned percussion) inventing short 'on-the-spot' responses using a limited note-range.

...✂ Compose:

- Structure musical ideas (e.g. using echo or question and answer phrases) to create music that has a beginning, middle and end.
- Pupils should compose in response to different stimuli, e.g. stories, verse, images (paintings and photographs) and musical sources.
- Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi)
- Compose song accompaniments on untuned percussion using known rhythms and note values.

...✂ Notation:

- Introduce and understand the differences between crotchets and paired quavers.
- Apply word chants to rhythms, understanding how to link each syllable to one musical note.
- Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-me.

...✂ Listening:

- Knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.
- Opportunities to experience live music making in and out of school.
- These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs or partners, which may include local or national ensembles.
- There are pieces listed in the MMC intended to give teachers a good start in terms of choosing a wide range of music which is age-appropriate. They 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 the Appendix.

Reference to digital music making:

...✦ Performing and singing:

- Rhythmically perform a simple part, including rests.
- Improvise using repeated patterns.
- Maintain a part in a group showing awareness of others.
- Memorise songs and perform with accuracy (pitch)
- Can they perform using simple harmonic ideas?

...✦ Composing & Musicianship:

- Use basic rhythmic notation to transcribe ideas.
- Notate composition ideas using basic notation (notes of the staff) and use to record performance.
- Compose a short song (lyrics and melody) and perform.
- Create more than one musical idea to be performed simultaneously.

...✦ Listening & Appraising

- Identify, using musical vocabulary, the different purposes of music.
- Explain how silence can affect a musical piece or idea.
- Begin to recognise different eras in music
- Describe how specific musical elements, if changed, can affect the overall sound of a piece of music.

Model Music Curriculum

...✦ Singing:

- Continue to sing a broad range of unison songs with the range of an octave (do-do) pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo).
- Sing rounds and partner songs in different time signatures (2, 3 and 4 time) and begin to 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.

...✦ Instruments:

- Develop facility in the basic skills of a selected musical instrument over a sustained learning period, (e.g. whole class teaching programme from SKY Music Hub).
- Play and perform melodies following staff notation using a small range, (e.g. Middle C-G/do-so) as a whole-class or in small groups.
- Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. Identify static and moving parts.
- Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A).

...✦ Improvise:

- Improvise with a limited range of pitches on their taught instrument, making use of musical features including smooth (legato) and detached (staccato) – continue in more formal composition work detailed below.
- Begin to make compositional decisions about the overall structure of improvisations.

...✦ Compose:

- Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the taught instruments.
- Sing and play these phrases as self-standing compositions
- Arrange individual notation cards of known note values, (i.e. minim, crotchet, crotchet rest and paired quavers), to create sequences of 2-, 3- or 4-beat phrases, arranged into bars
- Explore developing knowledge of musical components by composing music to create a specific mood and introduce major and minor chords. Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work.
- Capture and record creative ideas using graphic symbols, rhythm notation and time signatures, staff notation and technology.

...✦ Notation:

- Introduce and understand the differences between minims, crotchets, paired quavers and rests.
- Read and perform pitch notation within a defined range (e.g. C-G/do-so).
- Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.

...✦ Listening:

- The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.
- Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school.
- These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs or partners, which may include local or national ensembles.
- There are pieces listed in the MMC intended to give teachers a good start in terms of choosing a wide range of music which is age-appropriate. They 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 the Appendix.

Reference to digital music making:

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...✚ Performing and singing:

- Sing or play using correct phrasing showing understanding of how to add expression.
- Hold their own part in a group – improvising melody and rhythm, singing a harmony part, using drones/ostinato.
- Perform music using a variety of structural forms.
- Perform by ear and using simple notations.
- Perform/improvise an idea that builds up layers of sounds to produce simple chords.

...✚ Composing & Musicianship:

- Create a song showing an understanding of the link between lyrics and melody.
- Compose a piece of music from given criteria using a variety of musical devices e.g. rhythm, chords, melody, tempo, timbre, structure etc.
- Compose using chords and record ideas using notation including time signatures and \sharp/\flat .
- Use standard musical notation to record their ideas.

...✚ Listening & Appraising

- Improve their own work and suggest improvements to the work of others.
- Evaluate their work, using appropriate musical vocabulary stating what was successful/unsuccessful and why.
- Compare and contrast a variety of music indicating preferences using musical vocabulary to describe opinions.

Model Music Curriculum

...✚ Singing:

- Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style.
- Sing three-part rounds, partner songs, and songs with a verse and a chorus.
- Perform a range of songs in school assemblies and in school performance opportunities.

...✚ Instruments:

- Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation on the stave and using notes within the Middle C–C`/do–do range. This should initially be done as a whole class consolidating through smaller group ensemble.
- Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple chordal accompaniments to songs.
- Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles.
- Develop the skill of playing by ear on tuned instruments, copying phrases and familiar melodies.

...✚ Improvise:

- Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments.
- Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano) – continue in more formal composition work detailed below.

...✚ Compose:

- Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment.
- Working in pairs, compose a short ternary piece.
- Use chords to compose music to evoke a specific atmosphere, mood or environment.
- Capture and record creative ideas using graphic symbols, rhythm notation and time signatures, staff notation and technology.

...✚ Notation:

- Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers.
- Understand the differences between 2/4, 3/4 and 4/4 time signatures.
- Read and perform pitch notation within an octave (e.g. C–C`/do–do).
- Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.

...✚ Listening:

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- These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs or partners, which may include local or national ensembles.
- There are pieces listed in the MMC intended to give teachers a good start in terms of choosing a wide range of music which is age-appropriate. They 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 the Appendix.

Reference to digital music making:

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...🎵 Performing and singing:

- Perform from a variety of notations including rhythmic support in a performance.
- Confidently sing a harmony part with accuracy
- Perform from memory.
- Take a lead role in a performance or perform solo within an ensemble piece.
- Perform a piece of music which has parts showing understanding of how the parts fit together.

...🎵 Composing & Musicianship:

- Use relevant notations for your composition work.
- Combine several musical devices when composing.
- Use digital technologies to aid with the creation and recording of ideas.
- Use a variety of notes, including chromatic notes to build up ideas.

...🎵 Listening & Appraising

- Improve their work.
- Identify different musical devices in a variety of musical genres and show some awareness of the influence and place music has had in society over time.

Model Music Curriculum

...🎵 Singing:

- Perform a broad range of songs, including those with syncopated rhythms, with a sense of ensemble. This should include observing rhythm, phrasing, accurate pitching and appropriate style.
- Continue to sing 3 and 4 part rounds or partner songs, and include positioning singers randomly within the group to develop greater listening skills, balance between parts and vocal independence.
- Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.

...🎵 Instruments:

- Play a melody following staff notation and using notes within an octave range (do–do); make decisions about dynamic range, including very loud (*ff*), very quiet (*pp*), moderately loud (*mf*) and moderately quiet (*mp*).
- Accompany this same melody, and others, using block chords or a bass line. This could be done using keyboards, tuned percussion or tablets, or demonstrated at the board using an online keyboard.
- Engage with others through ensemble playing (e.g. school orchestra, band, mixed ensemble) with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line.

...🎵 Improvise:

Extend improvisation skills through working in small groups to:

- Create music with multiple sections that include repetition and contrast.
- Use chord changes as part of an improvised sequence.
- Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.

...🎵 Compose:

- Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody
- Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. Either of these melody composing activities can be enhanced with rhythmic or chordal accompaniment.
- Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.

...🎵 Notation:

- Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests.
- Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do).
- Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations.
- Read and play from notation a four-bar phrase, confidently identifying note names and durations.

...🎵 Listening:

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