

SEATON SLUICE FIRST SCHOOL

2021 Model Music Curriculum

Music is all around us. It is the soundtrack to our lives. Music connects us through people and places in our ever-changing world. It is creative, collaborative, celebratory and challenging. In our school, music brings our community together by being a 'Singing School' where music is at the heart of everything we do: it is our ethos, our daily routines and our heart beat. We are committed to our whole school singing, instrumental playing, experimenting with the creative process, through the love of listening to friends and fellow pupils and through performing alone and together. The sheer joy of music making feeds the soul of our community, enriching each pupil while strengthening the shared bonds of support which make us the inclusive, creative community that we are proud to be.

(Based on guidance from '2021 Model Music Curriculum'- in relation to Seaton Sluice First School)

The Aim of the Model Music Curriculum (MMC)

The aim of the MMC is to ensure a universal provision of music education, for all pupils in all schools. In time and resources, the provision is as follows:

At Key Stages 1 and 3, 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 and 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 Stage 1 and 2; this may be part of the whole-class instrumental programme and /or in other classroom teaching.

Special Educational Needs and Disability (SEND)

Music has a rare and unique ability to bring people together; music making can make a whole class, school and community feel connected to others and part of something bigger. This MMC celebrates the inclusion of pupils with special educational needs and disabilities as it does the leaps in technology that have made available new tools and adapted instruments, leading to improved access and greater choice for all pupils to release their creative potential.

The National Curriculum Inclusion Statement states that teachers should set high expectations for every pupil, whatever their prior attainment. Teachers should use appropriate assessment to set targets which are deliberately ambitious. Potential areas of

SEATON SLUICE FIRST SCHOOL

2021 Model Music Curriculum

difficulty should be identified and addressed at the outset. Lessons should be planned to address potential areas of difficulty and to remove barriers to pupils achievement.

Using the MMC

The MMC sets out sequences of learning in the following key areas which, when taken together, all contribute towards the steadily increasing development of musicianship:

- Singing
- Listening
- Composing
- Performing/Instrumental performance

Within each of these areas are some suggested repertoire choices to support teachers in delivering the curriculum and, in the appendices, suggested approaches to demonstrate the way in which musical listening, meaning, performance and composition are linked.

Progression through Key Stages

By offering a rich and varied musical framework that nurtures fundamental musical techniques alongside building musical knowledge, it provides a clear pathway towards mature, musical understanding. Staff notation not only complements developing aural skills, improvisation, memorisation and composition, but also provides the opportunity for pupils to be taught music independently both in class and after they have left school. The foundations of this will be laid at primary school.

Key Stage 1: YEAR 1

<u>SINGING</u>	Sing simple songs, chants and rhythms (eg Boom Chicka Boom) from memory, singing collectively and at the same pitch ,	Begin with simple songs with a very small range, mi-so (eg Hello, How Are You) and then slightly wider (eg Bounce High, Bounce	Sing a wide range of call and response songs (eg Pretty Trees Around the World from 'Rhythms of Child'), to control vocal pitch and	<u>Good repertoire:</u> Sing for Pleasure- Boom Chicka Boom Voices Foundation- Have you brought your whispering voice?
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SEATON SLUICE FIRST SCHOOL **2021 Model Music Curriculum**

	responding to simple visual directions (eg stop, start, loud, quiet) and counting in.	Low). Include pentatonic songs (eg Dr Knickerbocker).	to match the pitch they hear with accuracy.	Bance- Copy Kitten Voicelinks- I'm a Train Bounce High, Bounce Low Singing Sherlock- Dr Knickerbocker Dragon Dance Trad. Bangladesh- Mo Matchi Trad, Ghana- Kye Kye Kule Trad. England- An Acre of Land
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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. Examples can include vocalising, sirening and simple scales, as well as games to energise the 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-focussed sound. Pupils, especially younger pupils, will often want to move to music and this helps to facilitate this.
- **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 muscles relaxed.

LISTENING

SEATON SLUICE FIRST SCHOOL

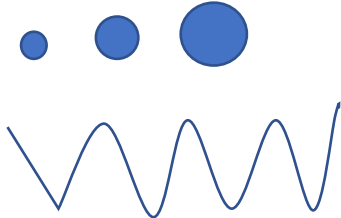

2021 Model Music Curriculum

The teaching of music is enriched by developing a 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 live performances should be complimented by opportunities to experience live music making in and out of school. These pieces are intended to give teachers a good start in terms of choosing music which is age appropriate. They should not limit imagination or creativity of the teacher in terms of seeking other examples. See Appendix 3 for brief contextual information on each piece:

Title	Composer	Period
<i>WESTERN CLASSICAL TRADITION AND FILM</i>		
Ronda alla Turca'	Mozart	Classical
Mars from The Planets	Holst	20 th Century
<i>POPULAR MUSIC</i>		
Style	Title	Artist(s)
Art Pop	Wild Man	Kate Bush
Blues	Runaway Blues	Ma Rainey
<i>MUSICAL TRADITIONS</i>		
County/Tradition	Title	Artist/Composer
Brazil/Samba	Fanfarra (Cabua-Le-Le)	Sergio Mendes/ Carlinhos Brown
<u>COMPOSING</u>	Improvise simple vocal chants, using question and answer phrases.	Understand the difference between a rhythm pattern and a pitch pattern.
		Use music technology , if available, to capture, change and combine sounds.
		Recognise how graphic notation can represent created sounds. Explore and invent own symbols for:

SEATON SLUICE FIRST SCHOOL
2021 Model Music Curriculum

	<p>Create musical sound effects and short sequences of sounds in response to stimuli eg. A rainstorm, a train journey.</p> <p>Combine to make a story, choosing and playing classroom instruments (eg. rainmaker) or sound-makers (eg rustling leaves).</p>	<p>Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns.</p>		<p>(For example): Dynamics and pitch</p> 
<u>MUSICIANSHIP</u>	<p>Pulse/Beat</p> <p>Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.</p>	<p>Rhythm</p> <p>Perform short copycat rhythm patterns accurately, led by the teacher.</p>	<p>Pitch</p> <p>Listen to sounds in the local school environment, comparing high and low sounds.</p>	<p>Notation</p> <p>Follow pictures and symbols to guide singing and playing music.</p>
	<p>Use body percussion (eg. Clapping, tapping, walking) and classroom percussion (shakers, sticks and blocks etc), playing repeated rhythm patterns (ostinati) and short-pitched patterns on tuned instruments (eg. Glockenspiels or</p>	<p>Perform short repeating rhythm patterns (ostinato) while keeping in time with a steady beat.</p>	<p>Sing familiar songs in both high and low voices and talk about the difference in sound.</p>	<p>Eg. 4 dots = 4 taps on drum</p> 

SEATON SLUICE FIRST SCHOOL **2021 Model Music Curriculum**

	chime bars) to maintain a steady beat.			
	Respond to the pulse in recorded music through movement and dance (eg stepping, jumping and walking on tiptoes): <i>(Mattachins from Capriol Suite by Warlock</i> <i>Trepak from Capriol Suite by Warlock</i> <i>Scherzo from The Firebird by Stravinsky)</i>	Perform word-pattern chants (eg. Ca-ter-pil-lar, fish- and – chips): create, retain and perform their own rhythms (starting to use simple notation to represent). Fish and chips	Explore percussion sounds to enhance storytelling, eg <ul style="list-style-type: none"> ○ Ascending xylophone to suggest Jack climbing beanstalk ○ Quiet sounds on rainstick to depict shower ○ Regular strong beats on drum for menacing footsteps. 	

Key Stage 1: YEAR 2

<u>SINGING</u>	Sing songs regularly with a pitch range of do-so with increasing control.	<p>Sing songs with a small pitch range (eg. Rain, rain, go away), pitching accurately.</p> <p>Know the meaning of dynamics (loud/quiet) and be able to demonstrate these when singing by responding to a. the leader's directions and</p>	<p><u>Good repertoire:</u> Little Sally Saucer Trad.Star Light, Star Bright Trad. Hey Hey Look at Me Trad. Rain Rain Go Away Trad. Acka Backa Voicelinks: The King is in the Castle Young Voiceworks: Ebenezer Sneezer Trad.Oats and Beans and Barkey Grow Singing Sherlock 1: Teddy Bear Rock n Roll Trad.Oliver Cromwell Trad. Lovely Joan</p>
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SEATON SLUICE FIRST SCHOOL 2021 Model Music Curriculum

		b. visual symbols (eg. Crescendo, decrescendo, pause)	Trad. Searching for Lambs Voicelinks: Fireworks Trad. Bangladesh: Hatti-ma tim tim (An Imaginary Bird) Trad. Bangladesh: Charti Kula Beng (Four Fat Frogs) Trad. Australia: I Got Kicked by a Kangaroo Trad. America: Built My Lady a Fine Brick House Sing Up: Paintbox
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(As Year 1)

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- **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-focussed sound. Pupils, especially younger pupils, will often want to move to music and this helps to facilitate this.
- **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 muscles relaxed.

LISTENING

SEATON SLUICE FIRST SCHOOL


2021 Model Music Curriculum

The teaching of music is enriched by developing a 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 live performances should be complimented by opportunities to experience live music making in and out of school. These pieces are intended to give teachers a good start in terms of choosing music which is age appropriate. They should not limit imagination or creativity of the teacher in terms of seeking other examples. See Appendix 3 for brief contextual information on each piece:

Title	Composer	Period
<i>WESTERN CLASSICAL TRADITION AND FILM</i>		
Night Ferry	Anna Clyne	21 st Century
Bolero	Ravel	20 th Century
<i>POPULAR MUSIC</i>		
Style	Title	Artist(s)
Rock n Roll	Hound Dog	Elvis Presley
Pop	With a Little Help From My Friends	The Beatles
<i>MUSICAL TRADITIONS</i>		
County/Tradition	Title	Artist/Composer
Indonesia/Gamelan	Baris	Gong Kebyar of Peliatan

SEATON SLUICE FIRST SCHOOL
2021 Model Music Curriculum

<u>COMPOSING</u>	Create music in response to a non-musical stimulus (eg a storm, a car race, 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.	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.
	Pulse/Beat Understand that the speed of the beat can change, creating a faster or slower pace (tempo).	Rhythm Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion.	Pitch Play a range of singing games based on the cuckoo interval (so-mi, eg Little Sally Saucer) matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track.	Notation Recognise dot notation and match it to 3 note tunes played on tuned percussion. For example: <div style="text-align: center;">  </div>
<u>MUSICIANSHIP</u>	Mark the beat of a listening piece (eg Bolero by Ravel) by tapping or clapping and recognising tempo as	Create rhythms using word phrases as a starting point (eg. Hel-lo Si-mon or Can you come and play?).	Sing short phrases independently within a singing game or short song.	

SEATON SLUICE FIRST SCHOOL
2021 Model Music Curriculum

	well as changes in tempo.			
	Walk in time to the beat of a piece of music or song (eg La Mourisque by Susato). Know the difference between left and right to support coordination and shared movement with others.	Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchet rests .	Respond independently to pitch changes heard in melodic phrases, indicating with actions (eg. Stand up/sit down, hands high, hands low).	
	Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats.	Create and perform their own chanted rhythm patterns with the same stick notation.		
	Identify the beat groupings in familiar music that they sing regularly and listen to, eg in 2 Maple Leaf Rag by Joplin In 3 The Elephant from Carnival of The Animals by Saint-Saens.			

SEATON SLUICE FIRST SCHOOL

2021 Model Music Curriculum

Key Stage 2-

The key skills and techniques learnt build on those introduced at Key Stage 1 and prepare pupils for progression to Key Stage 2. While singing remains a key thread throughout Key Stage 2, the model curriculum will support other aspects of music making – in particular, the opportunity to access and make progress on a musical instrument.

Through a wide range of activities, pupils will further develop their love of music, refining their individual taste and gaining confidence to be creative musicians with strong aural skills. They will encounter music by living composers and see composition as a current art form. Repetition of techniques is vital to consolidate and gain confidence, and songs, chants and listening repertoire are suggested as a starting point. Pupils will continue to internalise key musical skills and techniques through a range of activities including call-and-response songs and chants, improvisation, movement and active listening.

Pupils will create music through improvisation, exploring how to write music for a specific purpose. Notation is introduced, initially using graphic score, but moving on to staff notation.

Pupils will build musical confidence through active engagement with music as performers, music-creators and audience. There is a strong intention that pupils should be ‘doing music’ as much as possible, including performing their compositions and improvisations both in their class and wider school audiences, at least once a term. There should be frequent informal opportunities to perform, and pupils should have the opportunity to hear high-quality live performances, either within school or in local concert settings.

Pupils will further develop their shared knowledge of important moments in the evolution of music and of key musicians, including composers and performers, in a range of genres and styles. The history of music will be explored in a variety of ways, placing music in artistic, historical, social and political contexts, and building meaningful and memorable connections.

In Key Stage 2 Years 3–6 guidance is grouped in four sections as follows:

- Singing
- Listening
- Composing
- Performing

SEATON SLUICE FIRST SCHOOL
2021 Model Music Curriculum

Indicative Musical Features

	YEAR 3	YEAR 4
Rhythm, Metre and Tempo	Downbeats, fast (allegro), slow (adagio), pulse, beat	Getting faster (accelerando) Getting slower (rallentando) Bar, metre
Pitch and Melody	High, low, rising, falling; pitch range do–so	Pentatonic scale, major and minor tonality, pitch range do-do (octave)
Structure and Form	Call and response; question phrase, answer phrase, echo, ostinato	Rounds and partner songs, repetition, contrast
Harmony	Drone	Static, moving
Texture	Unison, layered, solo	Duet, melody and accompaniment
Dynamics and Articulation	Loud (forte), quiet (piano)	Getting louder (crescendo), getting softer (decrescendo), legato (smooth), staccato (detached)
Instruments and Playing Techniques	Instruments used in Foundation Listening	Instruments used in Foundation Listening including playing techniques
Crotchets	✓	✓
Paired quavers	✓	✓
Minims	✓	✓
Semibreves		
Semiquavers		
Rests		✓

SEATON SLUICE FIRST SCHOOL
2021 Model Music Curriculum

Time signatures 2/4, 3/4 and 4/4		
Fast (allegro), slow (adagio)	✓	✓
Getting faster (accelerando), getting slower (rallentando)		✓
Stave, lines and spaces, clef*, reading dot notation	✓ Do-me Range of a 3rd	✓ Do-so Range of 5th
Loud (forte)	✓	✓
Quiet (piano)	✓	✓
Getting louder (crescendo), Getting softer (decrescendo)		✓

<u>Key Stage 2- YEAR 3</u> <u>SINGING</u>	Sing a widening range of unison songs of varying styles and structures with a pitch range of do-so (eg. Extreme Weather), 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.	Good repertoire for this age group includes: <ul style="list-style-type: none"> • Sing Up: Heads and Shoulders • Singing Sherlock 2: Si Si Si • Flying a Round: To Stop The Train • Trad. Japan: Kaeru no uta • Trad. Bangladesh: Now charia de (A Boatman's Song) • Junior Songscape: Listen to the Rain • Sing Up: Skye Boat Song
	Perform actions confidently and in time to a range of	Perform as a choir in school assemblies.	

SEATON SLUICE FIRST SCHOOL **2021 Model Music Curriculum**

	action songs (eg. Heads and Shoulders).		<ul style="list-style-type: none"> • Trad. Ireland: Be Thou My Vision • Junior Voiceworks: Now The Sun Is Shining • Voice Works: Candle Light • Singing Sherlock 2: Shadow • Singing Express 3: Mirror • Trad. England: Ah! Poor Bird/Hey, Ho! Nobody Home/Rose
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LISTENING

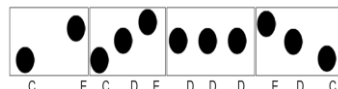
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The pieces listed here are intended to give teachers a good start in terms of choosing music which is age-appropriate. It should not limit the imagination or creativity of the teacher in terms of seeking and using other musical examples and further repertoire options are listed within Appendix 2. Brief contextual information on each piece can be found in Appendix 3.

Title	Composer	Period
<i>WESTERN CLASSICAL TRADITION AND FILM</i>		
Hallelujah from Messiah	Handel	Baroque
Night on a Bare Mountain	Mussorgsky	Romantic
Jai Ho from Slumdog Millionaire	A R Rahman	21 st Century
<i>POPULAR MUSIC</i>		
Style	Title	Artist(s)
Funk	I Got You (I Feel Good)	James Brown
<i>MUSICAL TRADITIONS</i>		

SEATON SLUICE FIRST SCHOOL
2021 Model Music Curriculum

County/Tradition		Title		Artist/Composer	
India		Sahela Re (Indian Classical)		Kishori Amonkar	
<u>COMPOSING</u>	<u>Improvise</u> Become more skilled in <i>improvising</i> (using voices, <i>tuned</i> and <i>untuned percussion</i> and instruments played in whole-class/group/individual/instrumental teaching), inventing short ‘on-the-spot’ responses using a limited note-range. Structure musical ideas (e.g. using <i>echo</i> or <i>question and answer phrases</i>) 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.			<u>Compose</u> Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (<i>do, re and mi</i>). • Compose song accompaniments on untuned percussion using known rhythms and <i>note values</i>	
	<u>PERFORMING</u>	Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. Play and perform melodies following <i>staff notation</i> using a small range (e.g. <i>Middle C</i> –E/do–mi) as a whole class or in small groups (e.g. <i>trios</i> and <i>quartets</i>).	Use listening skills to correctly order phrases using <i>dot notation</i> , showing different arrangements of notes C-D-E/do-re-mi (see illustration): 	Individually (<i>solo</i>) copy stepwise melodic phrases with accuracy at different speeds; <i>allegro</i> and <i>adagio</i> , fast and slow. Extend to question-and-answer phrases.	<u>Reading Notation:</u> Introduce the <i>stave</i> , lines and spaces, and <i>clef</i> . Use <i>dot notation</i> to show higher or lower pitch. • Introduce and understand the differences between <i>crotchets</i> and <i>paired quavers</i> . • Apply word chants to rhythms, understanding how to link each syllable to one musical note.

SEATON SLUICE FIRST SCHOOL 2021 Model Music Curriculum

Key Stage 2- YEAR 4 <u>SINGING</u>	Continue to sing a broad range of unison songs with the range of an octave (do-do) (e.g. One More Day—a traditional sea shanty) 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) (e.g. Our Dustbin) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony (e.g. Hear the Wind).	Good repertoire for this age group includes: <ul style="list-style-type: none">• Junior Voiceworks 1: <i>Calypso</i>• Junior Voiceworks 2: <i>Our Dustbin</i>• Voiceworks 1: <i>Hear the Wind</i>• Kendrick: <i>Servant King</i>• <i>Happy Birthday</i>• Great Weather Songs: <i>Long Journey</i>• Great Celebration Songs: <i>World in Union</i>• Sing Up: <i>Just like a Roman</i>• Trad. Ghana: <i>Namuma</i>• Sing for Pleasure: <i>Ghosts</i>• Sing for Pleasure: <i>Lost in Space</i> This list should not limit the imagination and creativity of the teacher in terms of seeking and using other musical examples.
	Perform a range of songs in school assemblies.		

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.

The pieces listed here 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 Appendix 2. Brief contextual information on each piece can be found in Appendix 3

SEATON SLUICE FIRST SCHOOL 2021 Model Music Curriculum

Title	Composer	Period
<i>WESTERN CLASSICAL TRADITION AND FILM</i>		
Symphony No. 5	Beethoven	Classical
O Eucharisti	Hildegard	Early
For the Beauty of the Earth	Rutter	20 th Century
<i>POPULAR MUSIC</i>		
Style	Title	Artist(s)
Jazz	Take the 'A' Train	Billy Strayhorn/Duke Ellington Orchestra
90's Indie	Wonderwall	Oasis
<i>MUSICAL TRADITIONS</i>		
County/Tradition	Title	Artist/Composer
Punjab/UK (Bhangra)	Bhabiye Akh Larr Gayee	Bhujhangy Group
Trinidad (Calypso)	Tropical Bird	Trinidad Steel Band
<u>COMPOSING</u>	<u>Improvise</u> <ul style="list-style-type: none"> • <i>Improvise</i> on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (<i>legato</i>) and detached (<i>staccato</i>). • Begin to make compositional decisions about the overall structure of improvisations. Continue this process in the composition tasks below. <u>Compose</u> <ul style="list-style-type: none"> • Combine known rhythmic notation with letter names to create short <i>pentatonic</i> phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions. • Arrange individual notation cards of known note values (i.e. <i>minim, crotchet, crotchet rest</i> and <i>paired quavers</i>) 	<p>Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip.</p> <ul style="list-style-type: none"> • Introduce <i>major</i> and <i>minor</i> chords. • Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work. <p>Capture and record creative ideas using any of:</p> <p><i>graphic symbols</i> <i>rhythm notation and time signatures</i> <i>staff notation</i></p>

SEATON SLUICE FIRST SCHOOL 2021 Model Music Curriculum

	<p>to create sequences of 2-, 3- or 4-beat phrases, arranged into bars.</p> 	<p><i>technology</i></p>
<p><u>PERFORMING</u></p>	<p><u>Instrumental Performance</u> Develop facility in the basic skills of a selected musical instrument over a sustained learning period. This can be achieved through working closely with your local Music Education Hub who can provide whole-class instrumental teaching programmes.</p> <p>Perform in two or more parts (e.g. <i>melody and accompaniment</i> or a <i>duet</i>) from simple notation using instruments played in whole class teaching. Identify <i>static</i> and <i>moving parts</i>.</p>	<p><u>Reading Notation</u> Introduce and understand the differences between minims, crotchets, paired quavers and rests.</p> <p>Read and perform pitch notation within a defined range (e.g. C–G/do–so).</p> <p>Follow and perform simple rhythmic <i>scores</i> to a steady beat: maintain individual parts accurately within the rhythmic <i>texture</i>, achieving a sense of ensemble.</p>
	<p>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</p> <p>Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A).</p>	