

Overview - Model Music Curriculum: Key Stages 1 to 3

The information in this overview has been extracted from the [Model Music Curriculum: Key Stages 1 to 3](#), released in March 2021. The overview aims to help music leaders in Sutton to see the musical progression outlined in the MMC easily.

Year Group / Key Area	Singing	Composing	Musicianship Years' 1 & 2/ Performing Years' 3 Onwards
Year 1	<ul style="list-style-type: none"> Sing simple songs, chants, and rhymes from memory. Sing collectively and at the same pitch. Start with a very small range > mi-so (3rd) > slightly wider range. Include pentatonic songs. Pupils sing a wide range of call and response songs to control vocal pitch and to match the pitch they hear with accuracy. Respond to simple visual directions and counting in. 	<ul style="list-style-type: none"> Improvise simple vocal chants, using question and 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 or sound-makers. Understand the difference between creating a rhythm pattern and a pitch pattern. Invent, retain, and recall rhythm and pitch patterns and perform these for others, taking turns. Use music technology, if available, to capture, change and combine sounds. Recognise how graphic notation can represent created sounds. Pupils explore and invent own symbols. 	<p>Pulse/Beat</p> <ul style="list-style-type: none"> Walk, move, or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. Use body percussion and classroom percussion playing repeated rhythm patterns (ostinati) and short, pitched patterns on tuned instruments to maintain a steady beat. Respond to the pulse in recorded/live music through movement and dance. <p>Rhythm</p> <ul style="list-style-type: none"> 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; create, retain, and perform their own rhythm patterns. <p>Pitch</p> <ul style="list-style-type: none"> Listen to sounds in the local school environment, comparing high and low sounds. Sing familiar songs in both low and high voices and talk about the difference in sound. Explore percussion sounds to enhance storytelling. Follow pictures and symbols to guide singing and playing.

<p>Year 2</p>	<ul style="list-style-type: none"> • Sing songs regularly with a pitch range of do-so (5th) with increasing vocal control. • Sing songs with a small pitch range, pitching accurately. • Know the meaning of dynamics and tempo. • be able to demonstrate these when singing by responding to the music leader's directions and visual symbols (e.g., crescendo, decrescendo, pause). 	<ul style="list-style-type: none"> • Create music in response to a non-musical stimulus. • 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. 	<p>Pulse/Beat</p> <ul style="list-style-type: none"> • Understand that the speed of the beat can change, creating a faster or slower pace (tempo). • Mark the 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 a piece of music or song. Know the difference between left and 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 that they sing regularly and listen to. <p>Rhythm</p> <ul style="list-style-type: none"> • Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion.
			<ul style="list-style-type: none"> • Create rhythms using word phrases as a starting point. • Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers, and crotchets rests. • Create and perform their own chanted rhythm patterns with the same stick notation. <p>Pitch</p> <ul style="list-style-type: none"> • Play a range of singing games based on the cuckoo interval matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track. • Sing short phrases independently within a singing game or short song. • Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g., stand up/sit down, hands high/hands low). • Recognise dot notation and match it to 3-note tunes played on tuned percussion.

Year 3	<ul style="list-style-type: none"> • Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so, tunelessly and with expression. • Perform forte and piano. • Perform actions confidently and in time to a range of action songs. • 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. 	<p>Improvise</p> <ul style="list-style-type: none"> • Become more skilled in improvising (in a range of contexts) inventing short ‘on-the-spot’ responses using a limited note-range. • 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. <p>Compose</p> <ul style="list-style-type: none"> • 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. 	<ul style="list-style-type: none"> • 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 (e.g., Middle C–E/do–mi) as a whole class or in small groups (e.g., trios and quartets). • Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi: • Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast, and slow. Extend to question-and-answer phrases. <p>Reading Notation</p> <ul style="list-style-type: none"> • Introduce the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch. • 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. • Crotchets, Paired quavers, Minims, Fast (allegro), slow (adagio), Stave, lines and spaces, clef, reading dot notation - do–me Range of a 3rd, Loud (forte), Quiet (piano)
<p>Indicative musical features</p> <ul style="list-style-type: none"> ✓ Rhythm, Metre and Tempo - Downbeats, fast (allegro), slow (adagio), pulse, beat ✓ Pitch and Melody - High, low, rising, falling; pitch range do–so ✓ Structure and Form - Call and response; question phrase, answer phrase, echo, ostinato ✓ ✓ Texture - Unison, layered, solo ✓ Dynamics and Articulation - Loud (forte), quiet (piano) ✓ Instruments and Playing Techniques - Instruments used in Foundation Listening <p>Harmony - Drone</p>			
Year 4	<ul style="list-style-type: none"> • Continue to sing a broad range of unison songs with the range of an octave (do–do) 	<p>Improvise</p> <ul style="list-style-type: none"> • Improvise on a limited range of pitches on the instrument they are now learning, making use of 	<p>Instrumental Performance</p> <ul style="list-style-type: none"> • 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.

	<ul style="list-style-type: none"> 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) 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. 	<p>musical features including smooth (legato) and detached (staccato).</p> <ul style="list-style-type: none"> Begin to make compositional decisions about the overall structure of improvisations. Continue this process in the composition tasks below. <p>Compose</p> <ul style="list-style-type: none"> Combine known rhythmic notation with letter names to create short pentatonic 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., minim, crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 4beat phrases, arranged into bars. Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip. 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 any of: <ul style="list-style-type: none"> graphic symbols rhythm notation and time signatures staff notation technology. 	<ul style="list-style-type: none"> 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). <p>Reading Notation</p> <ul style="list-style-type: none"> 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. Crotchets, Paired quavers, Minims, Rests, getting faster (accelerando), getting slower (rallentando), Fast (allegro), slow (adagio), Stave, lines and spaces, clef, reading dot notation - do–me Range of a 3rd, Loud (forte), Quiet (piano), Getting louder (crescendo), Getting softer (decrescendo)
<p>Indicative musical features</p> <ul style="list-style-type: none"> ✓ Rhythm, Metre and Tempo - Getting faster (accelerando), Getting slower (rallentando), Bar, metre ✓ Pitch and Melody - Pentatonic scale, major and minor tonality, pitch range do–do ✓ ✓ Harmony - Static, moving ✓ Texture - Duet, melody, and accompaniment ✓ Dynamics and Articulation - Getting louder (crescendo), getting softer (decrescendo); legato (smooth), staccato (detached) ✓ Instruments and Playing Techniques - Instruments used in Foundation Listening including playing techniques <p>Structure and Form - Rounds and partner songs, repetition, contrast</p>			

Year 5	<ul style="list-style-type: none"> Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. 	<p>Improvise</p> <ul style="list-style-type: none"> Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments. 	<p>Instrumental Performance</p> <ul style="list-style-type: none"> Play melodies on tuned percussion, melodic instruments, or keyboards, following staff notation written on one staff and using notes within the Middle C–C'/do–do range. This
	<ul style="list-style-type: none"> 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. 	<ul style="list-style-type: none"> 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 this process in the composition tasks below. <p>Compose</p> <ul style="list-style-type: none"> 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. For example, La Mer by Debussy and The River Flows In You by Yiruma both evoke images of water. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book. Capture and record creative ideas using any of: <ul style="list-style-type: none"> graphic symbols rhythm notation and time signatures staff notation technology. 	<p>should initially be done as a whole class with greater independence gained each lesson through smaller group performance.</p> <ul style="list-style-type: none"> Understand how triads are formed, and play them on tuned percussion, melodic instruments, or keyboards. Perform simple, chordal accompaniments to familiar songs. Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra. Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies. <p>Reading Notation</p> <ul style="list-style-type: none"> 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. Crotchets, Paired quavers, Minims, Rests, Semibreves, Semiquavers, Time signatures 2/4, 3/4 and 4/4, getting faster (accelerando), getting slower (rallentando), Fast (allegro), slow (adagio), Stave, lines and spaces, clef, reading dot notation - do–me Range of a 3rd, Loud (forte), Quiet (piano), Getting louder (crescendo), Getting softer (decrescendo).
	<p>Indicative musical features</p> <ul style="list-style-type: none"> ✓ Rhythm, Metre and Tempo - Simple time, compound time, syncopation ✓ Pitch and Melody - Full diatonic scale in different keys ✓ Structure and Form - Ternary form, verse and chorus form, music with multiple sections ✓ Harmony - Triads, chord progressions ✓ Texture - Music in 3 parts, music in 4 parts ✓ Dynamics and Articulation - Wider range of dynamics including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet) 		

	✓ Instruments and Playing Techniques - Instruments used in Foundation Listening including and expectant)	ng playing techniques and effects, for example pizzicato (e.g., mysterious) and tremolo (e.g. dark
Year 6	<ul style="list-style-type: none"> Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, 	<p>Improvise</p> <p>Extend improvisation skills through working in small groups to:</p> <ul style="list-style-type: none"> Create music with multiple sections that include repetition and contrast. Use chord changes as part of an improvised sequence. <p>Instrumental Performance</p> <ul style="list-style-type: none"> Play a melody following staff notation written on one stave and using notes within an octave range (do-do); make decisions about dynamic range, including very loud, very quiet, moderately loud and moderately quiet. 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.

	<p>phrasing, accurate pitching and appropriate style.</p> <ul style="list-style-type: none"> Continue to sing three- and fourpart rounds or partner songs, and experiment with positioning singers randomly within the group in order 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. 	<ul style="list-style-type: none"> Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape. <p>Compose</p> <ul style="list-style-type: none"> 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 melodies 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. 	<ul style="list-style-type: none"> 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. <p>Reading Notation</p> <ul style="list-style-type: none"> 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.
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Indicative musical features

Rhythm, Metre and Tempo - Simple time, compound time, syncopation

Pitch and Melody - Full diatonic scale in different keys

Structure and Form - Ternary form, verse and chorus form, music with multiple sections

Harmony - Triads, chord progressions

Texture - Music in 3 parts, music in 4 parts

Dynamics and Articulation - Wider range of dynamics including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet)

Instruments and Playing Techniques - Instruments used in Foundation Listening including playing techniques and effects, for example pizzicato (e.g. mysterious) and tremolo (e.g. dark and expectant)

Transition Project

<p>Year 7</p>	<ul style="list-style-type: none"> • Sing regularly from an extended repertoire with a sense of ensemble and performance. • This should include observing phrasing, accurate pitching, and dynamic contrast. • Sing three- and four-part rounds, transposing music according to the needs of the class. • Create opportunities for engendering a sense of performance, whether that be in front of an audience, in the community or through 	<p>Develop understanding of composition through one of/a combination of:</p> <p>‘Song’ Writing (with or without lyrics)</p> <ul style="list-style-type: none"> • Play chord sequences from a range of familiar songs as compositional models. • Compose chords sequences on the keyboard or guitar in C major or A minor using mainly primary chords. Compose bass lines using the root note of each chord. • Create melodic song-lines shaped by lyrics and/or harmonic intention. Programme Music 	<p>Instrumental Performance (<i>other options might include a string ensemble, jazz big band or rock band</i>)</p> <p>Keyboard</p> <ul style="list-style-type: none"> • Learn to find notes on the keyboards. • Play rhythmically simple melodies on keyboard instruments, following staff notation written on one stave. • Use notes within a range of a 5th transposed into C major or A minor. <p>Class Brass Band</p> <ul style="list-style-type: none"> • Play melodies on brass instruments learnt aurally or using staff notation on one stave. • Develop lip flexibility and tonguing, and increase range from a 5th to a 9th using the keys of Bb major and C minor. <p>Reading Notation</p>
	<p>recordings to be shared on virtual platforms.</p>	<ul style="list-style-type: none"> • Play given chord sequences as examples of harmonic effect. • Compose chord sequences on the keyboard or guitar in C major or A minor. • Explore melodic line and simple structural ideas, e.g., ABA. 	<ul style="list-style-type: none"> • Read and play short rhythmic phrases at sight, using conventional symbols for known rhythms and note durations. • Read simple phrases using pitch and rhythmic notation on the treble clef containing melodies that move mostly in step. • Semibreves, Minims, Crotchets, Quavers, Semiquavers, Dotted crotchets/quavers, Dotted quavers/semiquavers, Treble clef Middle C to F, Bass clef G to Middle C, 3/4 and 4/4, C major/A minor, forte & piano, Crescendo and Decrescendo.

<p>Year 8</p>	<ul style="list-style-type: none"> • Sing regularly from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching, and dynamic contrast. • Sing chordal harmony in two or three parts, transposing music according to the needs of the class. 	<p>'Song' Writing (with or without lyrics)</p> <ul style="list-style-type: none"> • Play chord sequences from familiar songs with rhythmic vitality. • Compose chord sequences on the keyboard or guitar in C major, G major, A minor or E minor. • Compose simple bass lines using the root note of each chord. • Create rhythmic accompaniment to support chord sequences. • Compose melodic lines, shaped by lyrics and/or harmonic intention. <p>Programme Music</p> <ul style="list-style-type: none"> • Compose chord sequences on the keyboard or guitar in C major, G major, A minor or E minor. • Compose a harmonic sequence in response to an extra-musical stimulus. • Use percussion and percussive sounds. • Explore melodic line/structural ideas, e.g. AABA. <p>Melody and Accompaniment</p> <ul style="list-style-type: none"> • Compose melodies using vocal or instrumental improvisation, bearing in mind phrase structure. • Harmonise melodies using the root notes from primary chords and appropriate cadences. Improvisation • Improvise new musical ideas over chord sequences or over a groove within a chosen key or keys. • Experiment with the use of sound and silence as well as anticipated and unexpected musical moments. 	<p>Instrumental Performance (<i>other options might include a string ensemble, jazz big band or rock band</i>)</p> <p>Keyboard</p> <ul style="list-style-type: none"> • Expand the rhythmic scope of melodies on keyboard instruments, following staff notation written on one staff or two staves. • Use notes within a range that includes a change of hand position and an optional left-hand part. <p>Class Brass Band</p> <ul style="list-style-type: none"> • Develop technique through playing melodies with a range up to a 10th, increasing lip flexibility and tonguing technique with a focus on arpeggios, e.g., in Destiny's Child's Survivor. Expand key to F major and D minor. <p>Reading Notation</p> <ul style="list-style-type: none"> • Read and play short rhythmic phrases at sight, using conventional symbols for known rhythms and note durations. • Read simple phrases using pitch and rhythmic notation on the treble or bass clef containing mostly conjunct movement. • Semibreves, Minims, Crotchets, Quavers, Semiquavers, Dotted crotchets/quavers, Dotted quavers/semiquavers, Treble clef Middle C to F, Bass clef G to Middle C, 3/4 and 4/4, C major/A minor, forte & piano, Crescendo and Decrescendo, mezzo piano, mezzo forte, one ledger line, staccato/ legato, G Major/ E Minor.
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<p>Year 9</p>	<ul style="list-style-type: none"> • Sing regularly from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and dynamic contrast. • Sing homophonic and/or polyphonic harmony in three parts. 	<p>'Song' Writing (with or without lyrics)</p> <ul style="list-style-type: none"> • Compose chord sequences on the keyboard or guitar in C, G or F major, A, E or D minor. • Compose contrasting chord sequences to create pieces in either ternary or verse/chorus form. • Write simple bass lines using the root note of each chord. Give these bass lines rhythm and use passing notes to enhance them. • Create rhythmic accompaniment to support chord sequences. • Compose melodic lines, shaped by lyrics and/or harmonic intention. <p>Programme Music</p> <ul style="list-style-type: none"> • Compose chord sequences on the keyboard or guitar in C, G, or F major, A, E or D minor. • Compose contrasting harmonic sequences that respond to extra-musical stimuli. • Use percussion and percussive sounds. • Explore melodic line, use of contrast and structural ideas, e.g., ABACA. <p>Melody and Accompaniment</p> <ul style="list-style-type: none"> • Compose melodies using vocal or instrumental improvisation, bearing in mind phrase structure. • Harmonise melodies using the root notes from primary chords and appropriate cadences. • Embellish the accompaniment with passing notes. <p>Improvise</p> <ul style="list-style-type: none"> • Improvise melodies and riffs over chord sequences with a strong awareness of key. • Improvise a melody on the voice or an instrument to fit with the chord sequences created. • Take the listener on an original musical journey. 	<p>Instrumental Performance (<i>other options might include a string ensemble, jazz big band or rock band</i>)</p> <p>Keyboard</p> <ul style="list-style-type: none"> • Further increase the rhythmic scope of melodies on keyboard instruments, following staff notation written on two staves. • Add either a single note or chordal accompaniment to the melody; alternatively play a piece based on chords (e.g., an arrangement of the start of the Moonlight Sonata). <p>Class Brass Band</p> <ul style="list-style-type: none"> • Develop playing technique to expand range to a 12th. Use scales and pieces such as Grieg's Hall of the Mountain King to increase ability to play at a range of tempi. <p>Reading Notation</p> <ul style="list-style-type: none"> • Read and play short rhythmic phrases at sight, using conventional symbols for known rhythms and note durations. • Read simple phrases using pitch and rhythmic notation on the treble and bass clef containing some leaps. • Semibreves, Minims, Crotchets, Quavers, Semiquavers, Dotted crotchets/quavers, Dotted quavers/semiquavers, Treble clef Middle C to F, Bass clef G to Middle C, 3/4 and 4/4, C major/A minor, forte & piano, Crescendo and Decrescendo, mezzo piano, mezzo forte, one ledger line, staccato/ legato, G Major/ E Minor, 6/8, Slurs
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