



SKY Music Hub

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

PRIOR ATTENTION	PERFORMING	COMPOSING	LISTENING & APPRAISING
<p>MA</p>	<ul style="list-style-type: none"> Adapt the ensemble performance to show awareness of others. Convincingly sing or play a piece of music with accuracy and compelling musicality. Demonstrate mastery of challenging instrumental/ vocal techniques 	<ul style="list-style-type: none"> Improvise extended and increasingly complex melodic/ rhythmic phrases. Create an effective composition, which uses appropriate harmonic and rhythmic devices. 	<ul style="list-style-type: none"> Identify different musical styles, genres, traditions, cultures and times. Compare and contrast different musical styles and genres. Able to recognize a variety of different musical instruments.
<p>H</p>	<ul style="list-style-type: none"> Take a leading role in an ensemble performance. Convincingly sing or play a piece of music with accuracy, fluency and some musicality. Demonstrate development of appropriate instrumental/ vocal techniques. 	<ul style="list-style-type: none"> Improvise melodic/rhythmic ideas using an increasing range of notes and sounds. Create an Imaginative composition that is appropriate to the musical and cultural style using relevant devices and structure. 	<ul style="list-style-type: none"> Listen to a wide range of music and identify known transferable features. Evaluate music using an increasing range of subject specific vocabulary. Able to justify choices and responses to music.
<p>M</p>	<ul style="list-style-type: none"> Perform from a variety of notation, including graphic score, rhythm boxes and standard notation. Maintain your part within an ensemble. Competently sing or play a piece with confidence and some fluency. 	<ul style="list-style-type: none"> Improvise using a set range of notes, sounds and ideas. Create a simple composition that is appropriate to the brief using musical devices within a relevant structure. 	<ul style="list-style-type: none"> Aurally identify the interrelated dimensions of music and evaluate music using subject specific vocabulary. Make suggestions for improvement to your own and others work using subject specific vocabulary and respond to feedback and make improvements in both composing and performing.
<p>L</p>	<ul style="list-style-type: none"> Perform using a limited range of notation. Provide rhythmic support in an ensemble performance. Perform part of a piece or an extract with some accuracy. 	<ul style="list-style-type: none"> Improvise using a limited range of notes, sounds and ideas. Create a limited composition that is appropriate to the brief using some musical devices. 	<ul style="list-style-type: none"> Aurally identify some of the interrelated dimensions of music and evaluate music using a small subject specific vocabulary. Make suggestions for improvement to your own and others work using subject specific vocabulary and respond to feedback and make some improvements in both composing and performing. Able to aurally recognise some instruments and their families.

EXAMPLES

MMC

...🎵 Singing

- More able students will sing extended repertoire observing phrasing, accurate pitching and appropriate style.
- Some students will feel comfortable singing solo parts, as part of or outside of a group.
- All students will need to be able to sing in harmony.
- Sing a broad range of songs from an extended repertoire as part of a whole class with a sense of ensemble and performance.
- In round singing they will experience and experiment with positioning themselves randomly within the group (i.e. no longer in discrete parts).
- All students will need to be able to sing in harmony.

...🎵 Instrumental

- Pupil choice: from primary school (unison/round). (unison/two parts).
- Bluegrass/Hymnal: Brumley, I'll Fly Away (unison/two parts).
- Samba: Mas Que Nada (unison).

Recommended repertoire:

- Bart: Consider Yourself.
- Trad. Nigeria: Gumama.
- Big Mountain: Baby I Love Your Way
- Trad. Great Day.
- Trad. Scotland: Baloo Baleerie.
- Tshona: Throw, Catch.
- Trad. Abide With Me.
- Trad. Hindi: On Jai Jagdish Hare.
- Sergio Mendes: Mas Que Nada.
- Brumley: I'll Fly Away.

...🎵 Class/Brass Band

- Louis Armstrong: When the Saints.
- Eurythmics: Sweet Dreams.
- Bluegrass/Hymnal: I'll Fly Away.

...🎵 Keyboard

- Beethoven: Ode to Joy.
- Harvey: Arriba from Jazz in the Classroom.

GUIDANCE

...🎵 Song writing

- Play chord sequences from a range of familiar songs as composition models.
- Compose chord 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

- 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.

...🎵 Melody and Accompaniment

- Compose melodies using vocal or instrumental improvisation, bearing in mind phrase structure.
- Harmonise the cadence points of these phrases.

...🎵 Improvise

- Improvise new musical ideas over (a) a drone, (b) a chord sequence or (c) over a groove within a given key. This can be done in pairs, as a group or using sequencing software via a Digital Audio Workstation (DAW).

EXAMPLES

...🎵 Renaissance/Baroque

- Byrd: Ave Verum Corpus
- J. S. Bach: Toccata and Fugue in D minor, BWV 565.
- Sinfony (Overture) from Messiah.

...🎵 20th Century

- Venturing Forth from Watership Down.

...🎵 Romantic

- Puccini: Nessun Dorma from Turandot.

...🎵 Blues/Rock and Roll

- Billie Holiday: God Bless the Child.
- The Beatles: Twist and Shout.

...🎵 Jazz

- Ella Fitzgerald: Cry Me a River.

...🎵 World

- Sérgio Mendes and Brasil '66: Mas Que Nada. (Brazil).
- Lalit: Munni Badnaam Hui. (India).
- Kodo: Zoku. (Japan).

...🎵 Listening to enable notation skills

- Beethoven: Ode to Joy.
- Harvey: Arriba from Jazz in the Classroom.
- Spiritual: When the Saints.

DIGITAL:

CAREERS:

PRIOR ATTENTION	PERFORMING	COMPOSING	LISTENING & APPRAISING
<p>MA</p>	<ul style="list-style-type: none"> Communicate the composer's intentions during a performance. Perform with an awareness of the audience. Sing or play a piece with accuracy and musicality and conviction. 	<ul style="list-style-type: none"> Improvise appropriately and musically with stylistic integrity. Develop and discard musical ideas in order to refine an original musical composition. Use appropriate music technology to record, notate and develop ideas. 	<ul style="list-style-type: none"> Appraise music with perception and contextual insight. Justify musical opinions using appropriate examples. Independently explores different musical styles, genres, traditions, cultures and times
<p>H</p>	<ul style="list-style-type: none"> Adapt the ensemble performance to show awareness of others. Convincingly sing or play a piece of music with accuracy and compelling musicality Demonstrate mastery of challenging instrumental/ vocal techniques. 	<ul style="list-style-type: none"> Improvise extended and increasingly complex melodic/ rhythmic phrases. Create an effective composition, which uses appropriate harmonic and rhythmic devices. 	<ul style="list-style-type: none"> Identify different musical styles, genres, traditions, cultures and times. Compare and contrast different musical styles and genres. Able to recognize a variety of different musical instruments.
<p>M</p>	<ul style="list-style-type: none"> Take a leading role in an ensemble performance. Convincingly sing or play a piece of music with accuracy, fluency and some musicality. Demonstrate development of appropriate instrumental/vocal techniques. 	<ul style="list-style-type: none"> Improvise melodic/rhythmic ideas using an increasing range of notes and sounds. Create an Imaginative composition that is appropriate to the musical and cultural style using relevant devices and structure 	<ul style="list-style-type: none"> Listen to a wide range of music and identify known transferable features. Evaluate music using an increasing range of subject specific vocabulary. Able to justify choices and responses to music.
<p>L</p>	<ul style="list-style-type: none"> Perform from a variety of notation, including graphic score, rhythm boxes and standard notation. Maintain your part within an ensemble. Competently sing or play a piece with confidence and some fluency. 	<ul style="list-style-type: none"> Improvise using a set range of notes, sounds and ideas. Create a simple composition that is appropriate to the brief using musical devices within a relevant structure. 	<ul style="list-style-type: none"> Aurally identify the interrelated dimensions of music and evaluate music using subject specific vocabulary. Make suggestions for improvement to your own and others work using subject specific vocabulary and respond to feedback and make improvements in both composing and performing. Able to aurally recognise different families of musical instruments.

EXAMPLES

MMC

...🎵 Singing

- Sing regularly from 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.

...🎵 Instrumental

- Reggae – Aswad: Don't Turn Around (two parts).
- English folk – The Tree They Do Grow High (Unison/two part).
- Rounds – Ole Le Loila (three parts).
- Trad. English: The trees They Do Grow.
- Trad. Latvian: Oleleloila.
- A Great Big World/Christina Aguilera: Say Something.
- Kelly/Steinberg: True Colours.
- Trad. Chad/Congo: Soualle.
- Boberg: How Great Thou Art.

...🎵 Brass Band Pieces, with a range up to a tenth

- Louis Armstrong: When the Saints.
- Eurythmics: Sweet Dreams.
- Bluegrass/Hymnal: I'll Fly Away.

...🎵 Class Band

- Red Baraat: Baraat to Nowhere.
- Daft Punk: Get Lucky.
- Rufus and Chaka Khan: Ain't Nobody.

GUIDANCE

...🎵 Song writing

- 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.

...🎵 Programme music

- Compose chord sequences on the keyboard or guitar.
- Compose a harmonic sequence in response to extra-musical stimulus.
- Use percussion and percussive sounds.
- Explore melodic line/structural ideas, e.g. AABA.

...🎵 Melody and Accompaniment

- Compose melodies using vocal or instrumental improvisation, bearing in mind phrase structure.
- Harmonise melodies using the root notes from primary chords and appropriate cadences.

...🎵 Improvise

- 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.

EXAMPLES

...🎵 Classical

- Mozart: 1st movement from Eine Kleine Nachtmusik.
- Beethoven: 4th movement from Symphony No. 9.

...🎵 20th Century

- Quincy Jones: Music from the Italian Job.
- Rachel Portman: Theme from Emma.

...🎵 Romantic

- Schubert: Der Leiermann.
- Wagner: Ride of the Valkyries.

...🎵 Rock and Pop

- Led Zeppelin: Stairway to Heaven.
- Stevie Wonder: Superstition.
- Sister Sledge: Lost in Music.
- Queen: I Want to Break Free.

...🎵 Jazz

- Ella Fitzgerald: Cry Me a River.

...🎵 World

- Various Artists: Rag Desh.
- Ilgar Moradof: Sari Galin (from Endless Vision).
- Amália Rodrigues: Fado.

...🎵 Listening to enable notation skills

- Trad.: Drunken Sailor.
- Sibelius: Theme from Finlandia.
- Melodies written by John Adams.

DIGITAL:

CAREERS:

PRIOR ATTENTION	PERFORMING	COMPOSING	LISTENING & APPRAISING
<p>MA</p>	<ul style="list-style-type: none"> • Perform with stylistic integrity, accuracy and flair. • Make a strong connection with an audience. • Perform music of increasing complexity. 	<ul style="list-style-type: none"> • Improvise convincingly and compellingly. • Show sophistication in the selection of innovative musical ideas to create a composition and be able to notate these accurately. 	<ul style="list-style-type: none"> • Demonstrates a deep understanding of interrelated musical dimensions. • Develop cogent musical argument using a range of examples. • Shows a good experience and understanding of musical styles, genres, traditions, cultures and times.
<p>H</p>	<ul style="list-style-type: none"> • Communicate the composer's intentions during a performance. • Perform with an awareness of the audience. • Sing or play a piece with accuracy and musicality and conviction. 	<ul style="list-style-type: none"> • Improvise appropriately and musically with stylistic integrity. • Develop and discard musical ideas in order to refine an original musical composition. • Use appropriate music technology to record, notate and develop ideas. 	<ul style="list-style-type: none"> • Appraise music with perception and contextual insight. • Justify musical opinions using appropriate examples. • Independently explores different musical styles, genres, traditions, cultures and times.
<p>M</p>	<ul style="list-style-type: none"> • Adapt the ensemble performance to show awareness of others. • Convincingly sing or play a piece of music with accuracy and compelling musicality. • Demonstrate mastery of challenging instrumental/ vocal techniques. 	<ul style="list-style-type: none"> • Improvise extended and increasingly complex melodic/ rhythmic phrases. • Create an effective composition, which uses appropriate harmonic and rhythmic devices. 	<ul style="list-style-type: none"> • Identify different musical styles, genres, traditions, cultures and times. • Compare and contrast different musical styles and genres. • Able to recognize a variety of different musical instruments.
<p>L</p>	<ul style="list-style-type: none"> • Take a leading role in an ensemble performance. • Convincingly sing or play a piece of music with accuracy, fluency and some musicality. • Demonstrate development of appropriate instrumental/vocal techniques. 	<ul style="list-style-type: none"> • Improvise melodic/rhythmic ideas using an increasing range of notes and sounds. • Create an Imaginative composition that is appropriate to the musical and cultural style using relevant devices and structure. 	<ul style="list-style-type: none"> • Listen to a wide range of music and identify known transferable features. • Evaluate music using an increasing range of subject specific vocabulary. • Able to justify choices and responses to music.

EXAMPLES

MMC

...✦ Singing

- Sing regularly from 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.

...✦ MMC Examples

- Rounds – Shalom Chaverin (three parts).
- South African – Babethandaza (three parts).
- Pop – Happy Together (three parts).
- Trad. England: Ah, Robin.
- Trad. South Africa: Babathandaza.
- Turtles: Happy Together.
- Brumley: I'll Fly Away.
- Bricusse/Newley: Feeling Good.
- Charlie Puth: One Call Away.
- Trad: Shalom Chaverin.
- Gibbons: Drop, Drop, Slow Tears.
- George Ezra: Shotgun.
- Parry: Jerusalem.

...✦ Class/Brass Band

- Preservation Hall Brass Band: Bourbon Street Parade.
- Grieg: In the Hall of the Mountain King.
- Young Blood Brass Band: Brooklyn.

GUIDANCE

...✦ Develop understanding of composing through:

- Chord sequences on keyboard/guitar: C, G or F major, A, E or D minor.
- Compose contrasting chord sequences to create pieces in either ternary or verse/chorus form.
- Root note bass lines, enhanced with rhythm and passing notes.
- Use rhythmic accompaniment to support chord sequences.
- Compose melodic lines, shaped by lyrics and/or harmonic intention.

...✦ Programme Music

- Use C, G, or F major, A, E, D minor to create chord sequence.
- Create contrasting harmonic sections that respond to stimuli.
- Use percussion and percussive sounds.
- Explore melodic line, use of contrast and structural ideas, e.g. ABACA.

...✦ Melody and Accompaniment

- Compose melodies using vocal or instrumental accompaniment, bearing in mind phrase structure.
- Harmonise melodies using the root notes from primary chords and appropriate cadences.
- Embellish the accompaniment with passing notes.

...✦ Improvise

- 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.

EXAMPLES

...✦ 20th/21st Century

- Vaughan Williams: The Lark Ascending.
- Tailleferre: Pastorale for Piano in D Major.
- Errollyn Wallen (arr.): Jerusalem – Our Clouded Hills.
- Tan Dun: For the World – from Hero.

...✦ Rock and Pop

- Whitney Houston: I Have Nothing.
- De La Soul: The Magic Number.
- Radiohead: Paranoid Android.
- Bob Marley and the Wailers: One Love.

...✦ World

- The Chieftains: The Coombe.
- Insingizi: Ujona Uyabaleka.
- Gamalan Wayang Sasak: Rangsang.

...✦ Listening to enable notation skills

- Puccini: Nessun Dorma.
- Tchaikovsky: Theme from Swan Lake.
- Blues.

DIGITAL:

CAREERS: