

MMC Listening Guidance

“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 Hub 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.”

MMC Performance Guidance

*“Play a melody following **staff notation** written on one staff 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 **bassline**. 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 (school orchestra, band, mixed ensemble) with pupils taking on melody or accompaniment roles.

The accompaniment, if instrumental, could be chords or a single-note bassline.

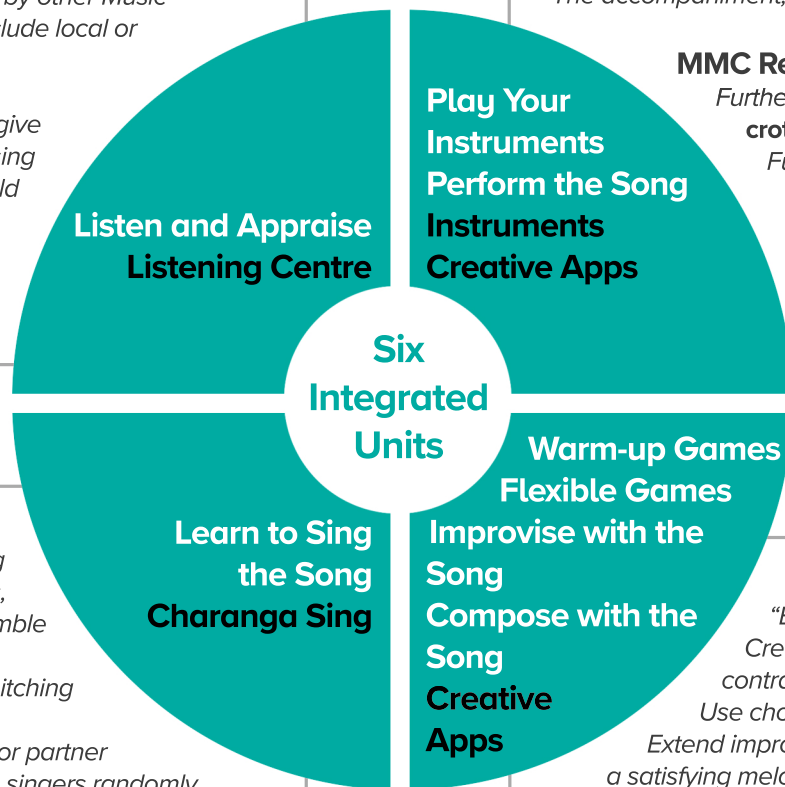
MMC Reading Notation

*Further understand the differences between **semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers**.*

Further develop the skills to read and perform pitch notation within an octave (eg C–C’/do–do).

Read and play confidently from rhythm notation cards and rhythmic scores in up to four parts that contain known rhythms and note durations.

Read and play from notation a 4-bar phrase, confidently identifying note names and durations.”



MMC Singing Guidance

*“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, phrasing, accurate pitching and appropriate style.*

*Continue to sing **3- and 4-part rounds** or partner songs, and experiment with positioning singers randomly within the group – ie no longer in discrete parts – 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. This list of repertoires is intended to give teachers a good start in terms of choosing music for Year 6 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.”

MMC Improvising Guidance

“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.”*

MMC Composing Guidance

*“Plan and compose an 8- or 16-beat melodic phrase using the **pentatonic** scale (eg 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.”*