

Why Teach Music?

As a universal language, music embodies a completely inclusive environment. This enables all our pupils to express their creativity and imagination, whilst exploring a variety of genres and instruments through the three main pillars of musicianship: Technical, Expressive and Constructive. To enable pupils to access music within both the national curriculum and the wider world context, they will engage with listening and appraising, composing, performing and music technology across a variety of settings.

Through meaningful structured discussion, collaborative and independent exploration of sound and technique pupils will:

- build their self-confidence, self-expression and rehearsal etiquette
- learn to justify their own thoughts and feelings about musical intention using appropriate musical vocabulary
- use their own learning to feedback to peers about each other's performances and compositions as well as evaluate their own work
- study a broad variety of music from different countries, cultures and traditions
- develop a critical ear along with an empathy, understanding and respect for a musical genre's origins then be able incorporate this into their own compositions and performances.
- develop individual passions and inquisitiveness in an artistic way whilst continuously developing the core musical principals of listening and appraising, composing and performance both as a soloist or a member of an ensemble.

Through EYFS and Key Stage 1 Pupils will focus on exploring the core musical elements through listening, composition and performance whilst learning how these can be used to communicate a sense of mood, feeling or story. Pupils will use pictures and symbols to share their own ideas.

In Key Stage 2 Pupils will engage with the musical elements by performing in a variety of contexts with increased musicality. They will compose with an understanding of balance and structure and use appropriate vocabulary to listen critically to a wide array of musical genres. Pupils will also use basic written notation and music technology to communicate their ideas

Disciplinary Big Ideas

The chance to make distinctive and significant contributions to musical culture is provided to students by the creative process and its broad horizons of possibility. As students advance through the Key Stages, they will master the skill of writing melodies and turning these into brief compositions.

Composing

Improvise and Generate Ideas

Develop Ideas

Balance and Cohesion

Through collective activities like whole school singing, group playing, experimenting with the creative process, and enjoying friends' and fellow students' performances, music may unite communities.

Performing

Technical Skills

Ensemble Skills

Expression and Interpretation

Students will broaden their musical horizons and get a deeper grasp of how music is composed and the effect it may have on the listener by developing critical listening skills.

Listening and Appraising

Listening and Analysing

Evaluating and Justifying

Aural Development

The ability to compose and perform music are two more musical skills that can be developed through listening to a variety of music.

Music Curriculum Big Ideas - The 6 Elements of Music

These will be explored through the methods below to really embed and develop learner's musicianship:

	Rhythm	The pattern of note lengths or rests organised to the amount of beats in a bar or given pulse learned aurally or through notation
	Melody	Pitch (how high or low a note is) and how the notes move from one to another learned aurally or through notation
	Harmony	The combination of more than one note played or sung at the same time to establish the mood of the music
	Structure	How the sections of the music are put together (introduction, verse, bridge, chorus etc)
	Texture	How the layers of the music are put together (multiple instruments doing the same thing, the same instruments doing different things)
	Instrumentation	The instruments used and how they are played (timbre) within the genre of music
	Musicianship	How the tempo (how fast/slow), dynamics (how loud/soft), articulation (how smooth/detached) are applied & how it is represented (notation)

Music Curriculum Progression

As the Big Ideas return, throughout their time in the academy, learner's will extend both their technical skills and theoretical knowledge across a variety of cultures, genres and contexts. They will be able to access it aurally, through standardised notation/music theory, a variety of musical instruments and music technology. This will be underpinned by the concept of musicianship being explored in all music lessons enabling learners to become well-rounded musicians, technically proficient and able to engage with music meaningfully both within and beyond the academy. Learners will then apply and be assessed through the 3 strands composing, performing in ensemble and as a soloist, listening and analysing.

Key Knowledge in the Curriculum		EYFS and Key Stage 1	Key Stage 2
Rhythm	Duration, Time Signature	Pulse, Crotchet, Quaver, 4-beat	Minim, Semibreve, and equivalent rests, 2/3 or 4 time, Simple time, compound time
Melody	Pitch, Notation, Intervals	High, Low, Step, Leap	Pentatonic, Ascending, Descending,
Harmony	Tonality, Chord sequence	Happy, Sad	Chord, Major, Minor, Dissonance, Consonance
Structure	Form, Phrase, Repetition, Variation, Development	Question and Answer, Ostinato	Call and response, Repetition, Sequence, Riff, Verse and chorus
Texture	Melodic line, Accompaniment	Unison, Solo, Round	Drone, Accompaniment, Canon
Instrumentation	Instrumental families, Genre, Technique	Classroom Percussion, tuned, untuned	String, Brass, Woodwind, some world instruments, Rhythm Section
Musicianship	Dynamics, Tempo, Articulation, Timbre	Loud, Quiet, Fast, Slow, Smooth, detached	Italian terms for some dynamics, tempo and staccato, legato



East Midlands Academy Trust

Substantive Curriculum Content Overview



	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Autumn 1	Menu song - 6 lessons Active listening (movement), beat, echo singing, showing pitch moving	Tony Chesnut – 6 Lessons Beat, rhythm, melody, echo, call-and-response, tuned and untuned percussion	I've Been to Harlem – 6 Lessons Pitch shape, ostinato, round, pentatonic, call-and-response	This Little Light of Mine – 6 Lessons Pentatonic scale, Gospel music, off-beat, rhythm, call-and-response,	What Shall we do with the Drunken Sailor – 6 Lessons Sea shanties, beat, rhythm, chords, bass, dot notation	Hey, Mr Miller – 6 Lessons Swing music, syncopation, swing rhythm, big band instruments, scat singing, social and historical context (WWII, segregation)
	Musicianship	Texture Melody	Musicianship	Rhythm Musicianship	Melody Musicianship	Melody Structure Musicianship
Autumn 2	Colonel Hathi's march - 3 lessons Beat, march, timbre, film music. Magical musical aquarium - 3 lessons Timbre, pitch, structure, graphic symbols, classical music.	Carnival of the animals – 3 lessons Timbre, tempo, dynamics, pitch, classical music Composing Music Inspired by Birdsong-3 lessons Composing using a non-musical stimulus, improvising and playing a solo on instruments	Nao Chariya de/Mingulay Boat Song – 3 lessons Bengali/Scottish folk songs, comparing songs from different parts of the world, beat, tempo, 3/4, 4/4 Sound Symmetry- 3 lessons Structure (symmetry and pattern in melody, ternary form), melody, accompaniment	"Theme" from Pink Panther – 3 lessons Timbre, tempo, rhythm, dynamics, atmosphere, music from a film Composing with Colour - 3 lessons Creating music inspired by colour and art, composing using a non-musical stimulus, timbre, dynamics, rhythm, texture, suite, graphic score	Why we Sing – 3 lessons Gospel music, instruments, structure, texture, vocal decoration Introduction to Songwriting - 3 lessons Structure (verse/chorus), hook, lyric writing, melody	Shadows – 3 lessons Artists and their influences, compare musical genres (country, electronic dance music, rock, classical, soul) Composing for protest - 3 lessons
	Melody	Melody Musicianship	Melody Texture	Melody Rhythm Texture	Harmony Instrumentation Texture	Melody Structure Rhythm
Spring 1	Football - 6 lessons Beat, ostinato, pitched/unpitched patterns	Grandma rap - 6 lessons Duration (crotchet, quavers, crotchet rest), unison, round	Latin Dance (classroom percussion) - 6 lessons Salsa, beat, clave rhythm, timbre, chords, rhythm pattern	The doot doot song - 6 lessons Chords (A minor, C and F major), acoustic guitar style, song structure, relaxed swing feel, 2-bar phrases	Madina tun nabi - 6 lessons Nasheed (Islamic song), drone, melody, harmony, chords (G and D), vocal decoration, microtones	Dona Nobis Pacem - 6 lessons To create music inspired by Ethel Smyth and a picture of the suffragettes, composing using a non-musical stimulus, lyrics, melody, steady beat, tempo, ostinato, coda
	Musicianship Melody	Rhythm Musicianship	Harmony	Rhythm Structure	Melody Harmony Texture	Rhythm Texture Instrumentation
Spring 2	'Dawn' from Sea interludes - 3 lessons Beat, active listening, musical signals, movement, 20th century classical music. Musical Conversations -3 lessons Question-and-answer, timbre, graphic score	Orawa – 3 lessons Beat, rhythm, repetition, structure, 20th century classical music Trains-3 lessons To create music inspired by train travel, volume/dynamics (crescendo, diminuendo), speed/ tempo (accelerando, ritenuto)	"March" from The Nutcracker – 3 lessons Rondo structure, beat, higher/lower, staccato, call-and-response, romantic ballet music From a Railway Carriage-3 lessons Structure (repetition, round, pattern), texture (layers, unison), timbre beat, classical music	Fanfare for the Common Man – 3 lessons Fanfare, timbre, dynamics, texture, silence Spain-3 lessons To create music inspired by Spain, habanera rhythm, triplet rhythm, fitting two rhythms together, count musically, structure ideas	Building a Groove– 3 lessons Beat, rhythm, basslines, riffs Epoca-3 lessons Texture, articulation, rhythm, tango	You to me are Everything – 3 lessons 1970s soul music, comparing cover versions Twinkle Variations-3 lessons To use Twinkle, twinkle little star as a composing tool, theme and variations form, passacaglia, improvisation
	Melody Instrumentation	Rhythm Instrumentation	Harmony Rhythm Structure	Melody Structure	Harmony Structure	Melody Rhythm Musicianship
Summer 1	Dancing and drawing to Nautilus - 3 lessons Active listening, musical signals, internalising beat, draw to music, movement/actions, electronic music Cat and mouse - 3 lessons Mood, tempo, dynamics, rhythm, timbre, dot notation	Swing-a-long with Shostakovich – 3 lessons 2- and 3-time, beat, beat groupings, 20th century classical music Charlie Chaplin-3 lessons Create music to accompany a short Charlie Chaplin film, pitch (high and low), duration (long and short), dynamics/volume (loud and soft)	Just three notes – 3 lessons Pitch (notes C-D-E), durations (crotchet, quaver, semiquaver, crotchet rest), rhythm patterns, structure, minimalism, score, dot notation Samba with Sergio-3 lessons Samba, carnival, fanfare, call-and-response, beat, percussion, word rhythms, music and community	Global Pentatonics – 3 lessons Pentatonic scale, different music traditions and cultures, graphic/dot notation The horse in Motion-3 lessons To create music inspired by one of the first ever motion pictures showing the movement of a horse, composing to a moving image, graphic score, orchestration, ostinatos, dynamics	Balinese Gamelan – 3 lessons Gamelan from Bali, interlocking rhythms, vocal chant, structure (musical cycles) Composing in Ternary Form-3 lessons Structure (ternary form/ABA), pentatonic scale, tempo, dynamics, 20th-century orchestral music	Race! – 3 lessons To create music to accompany a short film about a race, composing an extended melody and accompaniment Exploring Identity Through Song-3 lessons Vocal range, voice change, vocal technique, lyrics (internal rhymes), anthems
	Musicianship Rhythm	Rhythm Structure	Rhythm Melody	Harmony Structure Melody	Harmony Structure Melody	Harmony Melody Structure
Summer 2	Come dance with me - 6 lessons Call-and-response, echo singing and playing, playing percussion, crotchet, quavers, crotchet rest, developing beat skills	Tanczmy Labada - 6 lessons Singing games, traditional Polish dances, follow a changing beat and tempo, playing a percussion accompaniment, body percussion patterns	Fly with the Stars (Classroom Percussion)-6 lessons Minor and major chords (A minor, C major), chord, dot notation, durations (crotchet, quavers, crotchet rest)	Favourite Song (Classroom Percussion) - 6 lessons Triads, chords: C, F, G major, A minor, chord structure, folk-rock styles	Kisne Banaaya - 6 lessons A song from India and Pakistan, melody, accompaniment, four-part singing in a round, creating an arrangement	Ame Sau Vala Tara Bal - 6 lessons Indian music, bhairavi raag, chaal rhythm, Indian musical instruments, Indian musical styles comparison (bhangra, Bollywood, Indian classical)
	Rhythm Instrumentation Texture	Rhythm Melody Structure	Melody Rhythm Harmony Texture	Melody Instrumentation Rhythm	Structure Rhythm Melody	

		Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Listening and Appraising	Autumn	<ul style="list-style-type: none"> Listen and move in time to the song Respond to musical characteristics through movement. Describe the features of a march using music vocabulary (e.g. that it has a steady beat, that soldiers 'march' to music, naming the instruments playing in the clips). Listen to 'Aquarium', reflecting the character of the music through movement 	<ul style="list-style-type: none"> Recognise and play echoing phrases by ear. Listen with increased concentration to sounds/music and respond by talking about them using music vocabulary, or physically with movement and dance Identify different qualities of sound (timbre) (e.g. smooth, scratchy, clicking, ringing, and how they are made). Recognise and respond to changes of speed (tempo), the length of notes (duration – long/ short), short/detached/ smooth (articulation), and pitch (high/low) using music vocabulary, and/or movement. 	<ul style="list-style-type: none"> Listen and identify where notes in the melody of the song go down and up. Begin to develop an understanding and appreciation of music from different musical traditions. Identify that the songs are from different places in the world, use different instruments, have a different beat, and are different speeds. Pupils can use some musical vocabulary to describe these things Understand that a folk song is music that belongs to the people of a particular place. Identify how the pitch and melody of a song has been developed using symmetry. 	<ul style="list-style-type: none"> Listen and move in time to songs in a Gospel style. Listen and appraise, recognising elements of the music that establishes the mood and character (e.g. the rhythm). Talk about the effect of particular instrument sounds (timbre). Understand that instruments can be used individually and in combination to create different effects of timbre and texture. 	<ul style="list-style-type: none"> Talk about the purpose of sea shanties and describe some of the features using music vocabulary. Recognise individual instruments and voices by ear Listen to a selection of Gospel music and spirituals, and identify key elements that give the music its unique sound. Talk about music using appropriate music vocabulary (e.g. the ways the voices are used, the contrasting texture of solo voice and choir, singing in harmony, the lyrics etc.) Listen and appraise, identifying the structure of songs and analysing them to appreciate the role of metaphor Understand techniques for creating a song, and develop a greater understanding of the song writing process. 	<ul style="list-style-type: none"> Listen to historical recordings of big band swing, and describe features of the music using music vocabulary. Explore the influences on an artist by comparing pieces of music from different genres. Identify features of timbre, instrumentation, and expression in an extract of recorded music. Use musical knowledge and vocabulary to discuss similarities and differences in pieces of music. Create a shadow movement piece in response to music.
	Spring	<ul style="list-style-type: none"> Recognise the difference between a pattern with notes (pitched) and without (unpitched) Listen actively by responding to musical signals and musical themes using appropriate movement. Create a musical movement picture. Recognise how graphic symbols can represent sound 	<ul style="list-style-type: none"> Show the following durations with actions: 'walk' (crotchet) and 'jogging' (quavers). Listen and appraise, with focus and attention to detail, recalling sounds and patterns. Listen to and analyse four pieces of music inspired by travel/vehicles. 	<ul style="list-style-type: none"> Listen to a range of Cuban pieces, understanding influences on the music and recognising some of its musical features. Develop active listening skills by responding to musical themes through movement. Understand the structure of rondo form (A-B-A-C-A). Develop a sense of beat and rhythmic pattern through movement Experience call-and-response patterns through moving with a partner. Listen and compare how different composers have approached creating word-based compositions. 	<ul style="list-style-type: none"> Listen and identify similarities and differences between acoustic guitar styles Listen and appraise, recognising and talking about the musical characteristics of a fanfare using music vocabulary 	<ul style="list-style-type: none"> Listen and copy back simple rhythmic and melodic patterns. Identify drum patterns, basslines, and riffs, and play them using body percussion and voices. Develop listening skills and an understanding of how different instrumental parts interact (texture) by responding to each part through movement. Demonstrate an understanding of the history of Argentine Tango. 	<ul style="list-style-type: none"> Identify changes in texture between parts moving together (homophonic texture) and parts moving independently (polyphonic texture). Listen and appraise, recognising and identifying key musical features such as rhythm, tempo, timbre, structure, and instruments.
	Summer	<ul style="list-style-type: none"> Respond to musical signals and musical themes using movement, matching movements to musical gestures in the piece. Develop awareness of duration and the ability to move slowly to music Create art work, drawing freely and imaginatively in response to a piece of music Listen and copy rhythm patterns. Listen and copy call-and-response patterns on voices and instruments. 	<ul style="list-style-type: none"> Listen actively and mark the beat by tapping, clapping, and swinging to the music. Listen and move, stepping a variety of rhythm patterns ('walk', 'jogging', 'skippy'). Understand and explain how beats can be grouped into patterns and identify them in familiar songs. Move freely and creatively to music using a prop. Listen and match the beat of others and recorded music, adapting speed accordingly. Listen to traditional and composed music from Poland. Begin to understand how music helps people share tradition and culture 	<ul style="list-style-type: none"> Recognise and copy rhythms and pitches C-D-E Move in time with the beat of the music Talk about what they have learnt about Brazil and Carnival (e.g. samba batucada instruments, playing in call-and-response, samba schools, that in Brazil music helps communities thrive, that word rhythms are an important way to learn rhythm patterns, that you can freely express yourself at Carnival). Respond to and recognise crotchets and quavers, and make up rhythms using these durations to create accompaniment ideas for the song. 	<ul style="list-style-type: none"> Compare music extracts and understand that the pentatonic scale features in lots of music traditions and cultures. Watch a film and analyse it in a musical context. Identify similarities and differences between pieces of music in a folk/folk-rock style. 	<ul style="list-style-type: none"> Develop knowledge and understanding of the Balinese musical forms of gamelan beleganjur and kecak. Listen and match vocal and instrumental sounds to each other, and to notation. Listen, appraise, and respond to music using drawings and words. Recognise that music can describe feelings and tell a story Understand and recognise ternary form 	<ul style="list-style-type: none"> Identify ways songwriters convey meaning: through lyrics, the music, and the performance. Understand different ways that rhymes work in songs. Identify different elements of a song's structure. Understand the concept of identity and how you can express that in songs. Develop knowledge and understanding of a variety of musical styles from India, talking about them using music vocabulary. Demonstrate coordination and keeping a steady beat by dancing to bhangra music.

		Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Composing	Autumn	<ul style="list-style-type: none"> Participate in creating a dramatic group performance using kitchen themed props. Compose music to march to using tuned and untuned percussion. Experiment with sounds (timbre) to create aquarium-inspired music and draw the sounds using graphic symbols. 	<ul style="list-style-type: none"> Improvise rhythms along to a backing track using the note C or G. Compose call-and response music. Select instruments and compose music to reflect an animal's character. Invent simple patterns using voices, body percussion, and then instruments. Follow signals given by a conductor/leader. Structure compositional ideas into a bigger piece. Improvise solos using instruments. 	<ul style="list-style-type: none"> Compose a pentatonic ostinato. Compose a simple song using symmetry to develop a melody, structure, and rhythmic accompaniment. 	<ul style="list-style-type: none"> Improvise with the voice on the notes of the pentatonic scale D-E-G-A-B (and B flat if you have one). Improvise and compose, creating atmospheric music for a scene with a given set of instruments. Create short sounds inspired by colours and shapes. Structure musical ideas into a composition. Create and read graphic scores. 	<ul style="list-style-type: none"> Compose body percussion patterns to accompany a sea shanty. Write these out using rhythm grids. Improvise and compose, 'doodling' with sound, playing around with pitch and rhythm to create a strong hook. Create fragments of songs that can be developed into fully fledged songs. 	<ul style="list-style-type: none"> Compose a syncopated melody using the notes of the C major scale. Create their own song lyrics. Fit their lyrics to a pulse, creating a chant. Write a melody and sing it. Structure their ideas into a complete song.
	Spring	<ul style="list-style-type: none"> Compose word patterns in groups and melodies in pairs using mi-re-do (E-D-C). Compose musical sound effects and short sequences of sounds in response to a stimulus. Improvise question-and answer conversations using percussion instruments. 	<ul style="list-style-type: none"> Compose 4-beat patterns to create a new rhythmic accompaniment, using a looping app. Improvise and compose, structuring short musical ideas to form a larger piece. Begin to understand duration and rhythm notation. Structure musical ideas into a whole-class composition. 	<ul style="list-style-type: none"> Compose a 4-beat rhythm pattern to play during instrumental sections of a song. Working in small groups, sing a call-and-response song with an invented drone accompaniment. Explore ways to create word-based pieces of music. Explore ways to communicate atmosphere and effect. 	<ul style="list-style-type: none"> 'Doodle' with voices over the chords in the song. Improvise and compose, exploring how timbre, dynamics, and texture can be used for impact in a fanfare. Compose a fanfare using a small set of notes and short, repeated rhythms. Invent a melody. Fit two patterns together. Structure musical ideas into their own compositions. 	<ul style="list-style-type: none"> Improvise freely over a drone. Show understanding of how a drum pattern, bassline, and riff fit together to create a memorable and catchy groove. Compose and perform drum patterns, basslines, and riffs on a variety of instruments as part of a group. Engage the imagination, work creatively in movement in small groups, learning to share and develop ideas. 	<ul style="list-style-type: none"> Compose an 8-bar piece on percussion, in 3-time, and using chords F major and C major. Use music vocabulary and knowledge to discuss similarities and differences in pieces of music. Learn some simple choreography to accompany a disco song. Create variations using a wide variety of composing techniques. Improvise on top of a repeating bassline.
	Summer	<ul style="list-style-type: none"> Create rhythm patterns, sequencing them, and 'fixing' them as compositions using simple notation. Attempt to record compositions with stick and other notations. Create musical phrases from new word rhythms that children invent. 	<ul style="list-style-type: none"> Create action patterns in 2- and 3-time. Compose a soundtrack to a clip of a silent film. Understand and use notes of different duration. Understand and use notes of different pitch. Understand and use dynamics. 	<ul style="list-style-type: none"> Invent simple patterns using rhythms and notes C-D-E. Compose music, structuring short ideas into a bigger piece. Notate, read, and follow a 'score'. 	<ul style="list-style-type: none"> Compose a pentatonic melody. Improvise and create pentatonic patterns. Use notation to represent musical ideas. Create ostinatos. Layer up different rhythms. Create and follow a score. 	<ul style="list-style-type: none"> Compose a kecak vocal piece as part of a group. Improvise and compose, creating a piece in ternary form using a pentatonic scale, and containing an accompaniment, contrasting dynamics, and tempo. Notate their ideas to form a simple score to play from. Compose a simple accompaniment using tuned instruments. Create and perform their own class arrangement. 	<ul style="list-style-type: none"> Create an accompaniment. Create an extended melody with four distinct phrases. Experiment with harmony. Structure their ideas into a full soundtrack. Create a rhythmic piece for drums and percussion instruments.

		Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Performing	Autumn	<ul style="list-style-type: none"> • Sing a cumulative song from memory, remembering the order of the verses. • Play classroom instruments on the beat. • Copy a leader in a call-and-response song, show the shape of the pitch moving with actions, and sing using mi-re-do. • Sing a unison song rhythmically and in tune. • Play percussion instruments expressively, representing the character of their composition. 	<ul style="list-style-type: none"> • Play the melody on a tuned percussion instrument. • Sing with good diction. 	<ul style="list-style-type: none"> • Sing a call-and-response song in groups, holding long notes confidently. • Play melodic and rhythmic accompaniments to a song. • Sing by improvising simple melodies and rhythms. 	<ul style="list-style-type: none"> • Sing in a Gospel style with expression and dynamics. • Play a bass part and rhythm ostinato along with This little light of mine. • Sing Part 1 of a partner song rhythmically. 	<ul style="list-style-type: none"> • Sing a sea shanty expressively, with accurate pitch and a strong beat. • Play bass notes, chords, or rhythms to accompany singing. • Sing in unison while playing an instrumental beat (untuned). • Keep the beat playing a 'cup' game. • Develop and practise techniques for singing and performing in a Gospel style. 	<ul style="list-style-type: none"> • Sing a syncopated melody accurately and in tune. • Sing and play a class arrangement of the song with a good sense of ensemble.
	Spring	<ul style="list-style-type: none"> • Chant together rhythmically, marking rests accurately. • Play a simple ostinato on untuned percussion. • Sing an echo song while tapping the beat, and clap the rhythm of the words, understanding there is one beat for each syllable. • Sing a simple singing game, adding actions to show a developing sense of beat. • Create, interpret, and perform simple graphic scores. 	<ul style="list-style-type: none"> • Chant Grandma rap rhythmically and perform to an accompaniment children create. • Chant and play rhythms using the durations of 'walk' (crotchet), 'jogging' (quavers), and 'shh' (crotchet rest) from stick notation. • Learn a clapping game to Hi lo chicka lo that shows the rhythm. • Sing and play, performing composed pieces for an audience. • Learn a simple rhythm pattern and perform it with tempo and volume changes. • Learn about the musical terms crescendo, diminuendo, accelerando, ritenuato. • Follow signals from a conductor. 	<ul style="list-style-type: none"> • Sing the syncopated rhythms in Latin dance and recognise a verse/chorus structure. • Play a one-note part, contributing to the chords accompanying the verses. • Learn a part on tuned percussion and play as part of a whole-class performance. • Sing Part 2 of a partner song rhythmically. Adopt a rhythmic accompaniment while singing. • Play repeating rhythmic patterns. • Count musically 	<ul style="list-style-type: none"> • Sing swung rhythms lightly and accurately. 	<ul style="list-style-type: none"> • Sing a song in two parts with expression and an understanding of its origins. • Sing a round and accompany themselves with a beat. • Play a drone and chords to accompany singing. 	<ul style="list-style-type: none"> • Sing a round accurately and in a legato style. • Sing a chorus in two-part harmony with dancing on the beat. • Decipher a graphic score. • Play Twinkle, twinkle, little star.
	Summer	<ul style="list-style-type: none"> • Perform actions to music, reinforcing a sense of beat. • Sing and chant songs and rhymes expressively. • Sing either part of a call and-response song. • Play the response sections on tuned percussion using the correct beater hold. • Echo sing a line independently with teacher leading, then move on to pair singing in echo format. 	<ul style="list-style-type: none"> • Demonstrate an internalised sense of pulse through singing games. • Sing confidently in Polish, and play a cumulative game with spoken call-and-response sections. • Play an accompaniment on tuned percussion and invent a 4-beat body percussion pattern. 	<ul style="list-style-type: none"> • Perform call-and-response rhythms vocally, by ear, using word rhythms, then transfer rhythms to body percussion/instruments. • Perform vocal percussion as part of a group. • Play the chords of Fly with the stars on tuned percussion as part of a whole-class performance. • Sing solo or in a pair in call-and-response style. 	<ul style="list-style-type: none"> • Sing with expression and a sense of the style of the music. • Sing the chorus of Throw, catch in three-part harmony with dancing. • Play an instrumental part as part of a whole-class performance. • Sing a part in a partner song, rhythmically and from memory. 	<ul style="list-style-type: none"> • Sing/chant a part within a kecak vocal performance. • Sing and play the melody of Kis nay banaayaa. • Sing in a 4-part round accompanied with a pitched ostinato. 	<ul style="list-style-type: none"> • Sing the chorus of Throw, catch in three-part harmony with dancing.

Musicianship: How does the music convey the mood? How can you help the audience understand the musical intention? How can you tell when the music was written? What style or era is the music from?

Rhythm: How are the long and short notes ordered?	Melody: Describe how the changes in pitch create a shape. Are the notes close together or far apart.	Harmony: Do the notes fit together or do they clash? Does the music make you feel happy or sad?
Structure: Is there any parts that repeat? How are the sections organised? How does the music start or end?	Texture: How many different things are happening at once? What is the most important part you can hear?	Instrumentation: What instruments are used? How are they played?

	Reception ©	Year 1	Year 2 ©	Year 3 (S)	Year 4 (J)	Year 5 (S)	Year 6 (J)
Autumn 1	Shape (contour)	Rhythm	'cuckoo call'	pentatonic scale	Pentatonic	4/4 time signature accompaniment, cup game/cup rhythm game, body percussion	beat
	High	Rest	Interval (minor 3 rd)	note clusters	'blue' note	crotchet	pulse
	Low	March on the beat	melody	chords	verse	quavers	Count-in
	Call and response	Echo	echo	ostinato	chorus	semiquavers	Swing/swung rhythm
	Beat	Call-and-response	Call and response	echo	Call-and-response	melody	syncopation
	Hard	cumulative	beat	phrase	echo	chords	arpeggio
	Soft	Beat (pulse)	Steady beat	call-and-response	phrase	base note	chromatic
	Scratchy	Walking bass	Tuned (has notes)	beat	Off-beat	major	C major scale
	smooth		Untuned percussion	unison	articulation	minor	Question-and-answer
	angry			round	Legato (smooth)	beat	layers
	sad			accompaniment	Staccato (spiky, detached)	steady beat	Rhythm section
	happy			improvise	Melody and accompaniment	sea shanty	Brass section
				compose	unison	work song	Woodwind section
				ensemble	solo	rhythm grid	Scat singing (scatting)
				improvise	ensemble	Accompany/ accompaniment	improvisation
				improvise	cup game	Big band	
					body percussion	Swing music	
Autumn 2 (Unit 1)		march rhythm	Strings	time signature (number of beats in the bar)	Quiet/loud (Quieter/louder)	quiet	Electric violin
		Low and high	Piano	3/4 time (three beats per bar),	Stepping notes/close together notes	louder	Acoustic violin/fiddle
				4/4 time (4 beats per bar)		Getting louder (crescendo)	Rock band (electric and bass guitars, drums)
				faster		melody	Electronic beats
		Low instruments (tuba)	Glockenspiel	slower	instruments in the piece (piano, vibraphone, saxophone, snare drum played with brushes, closed hi-hat off the beat, strings, brass),	harmony	Guitar pedals
		High instruments (glockenspiel)	Low and high	verse	smooth	High voices and low voices	distortion
		Drum	Long and short notes	chorus	clashing	Call-and-response	Orchestral violins
		Military band	Slow	melody	scraping	Spoken interludes	Genre/style
			Smooth (legato)	harmony	Tinkling	phrase	fusion
			Elegant	acoustic / electric instruments	dull	unison	rock
			Graceful	guitars (acoustic, electric)	harsh	Homophonic (singing in harmony)	country
			Relaxing	small guitar like instrument	rough	choir	Electronic dance music (EDM)
			Piano	Electric bass	glissando	Male and female voices	DJ
			Double bass	keyboards	twang	congregation	impressionism
			Heavy	voice	Wobble board	Electric piano	Drum and bass
		Plodding	flute	tremolo	Bass guitar	legato	
		Resonant	Hand drum	pluck	Drum kit	decoration	
		Flute	ektara	Strum	Music for praise	Off-beat rhythms	
		Fast	Traditional/composed song	Mute/dampen	Gospel	classical	
		Short notes (staccato)	Folk music	Character (eg. Creeping, sneaking, spooky, frightening)	spiritual		

			Twitchy		Mood (eg. Scary, sad, happy, spooky, exciting).	legato	
			Fluttering			Slide (glissando)	
			swooping			Note bend	
Autumn 2 (Unit 2)	Soft		Musical motif	rhythm	Volume	rhythm	a steady beat (like a ticking clock)
	Loud		Conductor	melody	Suite	beat	Ostinato (a repeating pattern)
	Fast		Accompaniment	accompaniment	Graphic score	melody	Coda (a fancy ending)
	Slow		Improvise	symmetry in a melody	motif	hook	Protest song (a song written to help a social cause or to effect change)
		Ternary form (ABA)		pattern in a melody, phrase		chords	lyrics
		Untuned/tuned percussion instruments		ABA ternary form		riff	Chant (lyrics spoken to a pulse)
		Compose		compose		verse	melody
		Graphic symbol		audience		chorus	
Spring 1		rest		beat	Beat/pulse	Bridge (middle 8)	3 beats per bar, ¾ time signature
		mi-re-do (notes E-D-C)		syncopation	4-beats	Introduction (intro)	3-time dotted crotchet
		Untuned/tuned instruments		4 beats in a bar	8-beats	Ending (outro)	Dotted minim
		Unpitched/pitched patterns		Rhythm pattern	Chords (Am, F, C)	solo	cotchet
		Ostinato (repeating pattern)		melody	melody	echo	quavers
		Echo		chords	part	Melody and accompaniment	Crotchet rest
		Call-and-response		song (verse, chorus, instrumental)	intro	Homophonic (moving together)	Thinking voice
		Steady beat		call-and-response	verse	lyrics	F major
				accompaniment	chorus	rhyme	C major
				piano	Middle 8	phrase	round
				drums	2-bar phrases		3 sections
				bass	Tuned percussion		phrase
				guitar	Dampen the sound		polyphonic
				claves	Acoustic guitar		Homophonic
				timbale	Bass guitar		monophonic
				trumpet	Acoustic pop		a cappella (unaccompanied)
				conga	country		Sacred vocal music
				bongos	folk		
				Latin	pop		
				Salsa	Improvise (doodle)		
				Latin America	Patsch (body percussion eg. Slapping knees.)		
Spring 2 (Unit 1)		High sounds		beat	Long and short sounds	Melody	syncopation
		Low sounds		higher	Repeated rhythm patterns	octave	Major scale
		Musical theme		lower	Contrasts	G major	Modulation / key change
		Flute		rondo form (a recurring theme that returns every other section e.g. A-B-A-C-A-D-A etc.)	Sound and silence	D major	Beats per minute (BPM)
		Harp		Call-and-response	The dramatic effect of silence.	microtone	Faster, slower
		Violin		Question-and-answer (an opening phrase that offers a musical question, which is followed by a second phrase forming an answer)	Melody (a musical sentence)	Vocal decoration	Bass guitar
		Viola		phrase	fanfare	introduction	Electric guitar
		Clarinet		Staccato (short, detached notes to create a 'spiky' sound / articulation)	phrase	Verse / chorus	violins
		Orchestra		Orchestral suite	harmony	Call-and-response	Drum kit
		Perform		ballet	chord	A capella (unaccompanied)	Lead and backing vocals/singers
		Record a movement piece			Unison (one part)	accompaniment	Keyboard (Fender Rhodes)
					Homophonic (several parts moving together)	improvisation	verse
					Brass instruments	Nasheed	chorus
					percussion	Arabic music	Middle 8
					Musical commission		Hooks/riffs
						disco	
						funk	

							soul	
							Jazz-fusion	
							Latin-jazz	
							Vocal harmonies (parts sung alongside main melody to make texture thicker).	
							Cover (version sung by artist who did not originally perform the song).	
							Summer anthem (a song that is released and peaks in its popularity during summer.)	
Spring 2 (Unit 2)	Question-and-answer			Steady beat	Triplets (a rhythm made of three notes filling the space usually taken by two.)	pentatonic scale (5-note scale)	volume	
	Improvise			repetition	Habanera (a rhythm from Cuba, which is often now associated with Spain)	bass line (the lowest melodic part of an ensemble, often played by a bass guitar or a double bass)	Louds/softs	
	Graphic score			rhythm	<i>Piano (p, soft)</i>	backbeat (typically falls on beats 2 and 4, and often played by the snare drum)	Passacaglia (an ancient musical form featuring a repeating bassline with different events placed on top. Also known as Chaconne)	
	Gradual and sudden changes			pattern	<i>Forte (f, loud)</i>	riff (a repeated musical pattern that forms the basis of a song)	Theme and variations (a musical form made up of one theme and many variations)	
					fugue		Legato (smooth)	Score (visual representation of music)
					round		Staccato (detached)	Orchestrate (choose which instruments play which parts of the composition.)
					unison		head (the main melody of a song, specifically used in jazz/groove music)	Improvise (music made up with no prior preparation)
					layers			
					combining sound			
Summer 1 (unit 1)					exploring sounds for intended effect			
	Pitch (the highness or lowness of a note)			using words and voices musically	scale	beat	motif	
	Beat (a continuous steady pulse)			collaboration	phrase	semitone (a half step distance between two pitch levels)	Accompaniment (musical part which provides support for the melody).	
	Duration (the length of a sound)			rap	shape	bass		
	4-beat note counted '1,2,3,4'			music NOT sound effects	Ascending/descending	ostinato		
					drone	tango		
					raga	neotango		
					Pitch matching	Electronic music		
					Electric and traditional instruments from a range of countries inc: dholak, tabla, sitar, tanpura, santoor guzheng, mandolin, krar, masinko)	fusion		
					accompaniment	the result of different musical parts or layers playing together. Like texture in artworks, texture in music can be dense, or intricate, busy and complex, or transparent, or sparse etc		
Summer 1 (Unit 2)	Loud and quiet			Duration (the length of a note)	Ostinato (a repeating – often rhythmic- pattern)	cycle – a looped pattern of a fixed number of beats	pop	
				Rhythm (an arrangement of notes of different durations)	Orchestration (choosing which instruments should play which ideas)	interlocking – where 2 or more rhythmic parts connect and combine to make a whole	R&B	
				Pitch (how high or low a note is)		Kendang (drum)	Hip hop	
					Ostinato - a repeating pattern		ceng ceng (cymbals)	High voices (high register)

				Score – a visual representation of music		pot gongs	Low voices (low register)
				Minimalism - a genre of music made up from simple ostinatos that repeat a lot with little change over time		hanging gongs	Intro / introduction
						Gamelan beleganjur (Indonesian percussion ensemble, often performed at religious ceremonies)	verse
						kecak (a vocal chant)	chorus
						cak lesung (rice-pounding rhythms)	outro
							instrumental
							Backing vocals
							Internal rhyme
							Voice change
							anthem
Summer 2	Stepping notes A-G-F			beat	Steady beat/pulse	pentatonic scale – a five note scale (most easily found by using just the black notes of the piano)	Chaal rhythm
	Verse			rhythm	$\frac{3}{4}$ and 4/4 time signatures	Tempo – the speed of the piece	bols
	Chorus			Call-and-response	Beats in the bar	Dynamics – the volume of the piece	Bhairavi raga
	solo			repinique (a high pitched Brazilian drum)	Triads/chords: C, F and G major, A minor.	Ternary form – a musical shape also known as ABA where A = opening section, B = contrasting middle section, A = return to the opening, coda – a special ending	Asthayi (chorus)
				drums	introduction	Score - a visual representation of music	Antara (verse)
				percussion	banjo		echo
				samba	harmonica		Pulse/beat
				carnival	keyboard		solo
				'fanfarra' (fanfare)	Double bass		Unison voices
				Escolas de samba (Samba schools)	Folk-rock		Styles – bhangra, Bollywood, Indian classical music.
					acoustic		
					electric		
				instrumental			

Musicianship: How does the music convey the mood? How can you help the audience understand the musical intention? How can you tell when the music was written? What style or era is the music from?

Rhythm: How are the long and short notes ordered?

Melody: Describe how the changes in pitch create a shape. Are the notes close together or far apart.

Harmony: Do the notes fit together or do they clash? Does the music make you feel happy or sad?

Structure: Is there any parts that repeat? How are the sections organised? How does the music start or end?

Texture: How many different things are happening at once? What is the most important part you can hear?

Instrumentation: What instruments are used? How are they played?

	Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Key Vocabulary	Fast	Tempo	Step	Ascending	Major	Repetition	Ostinato
	Slow	Dynamics	Leap	Descending	Minor	Crescendo	Verse
	High	Pitch	Round	Forte	Time Signature	Decrescendo	Chorus
	Low	Phrase	Rhythm	Fortissimo	Simple Time	Accelerando	Hook
	Loud	Shape	Pulse	Piano	Andante	Rallentando	Rhythm Section
	Soft	Beat	Accent	Pianissimo	Allegro	Compound Time	Syncopation
	Posture	Short	Layers	Mezzo Piano	Lento	Call and Response	Sequence
	Perform	Long	Conduct	Mezzo Forte	Improvise	Staccato	Arpeggio
		Compose	Smooth	Melody	Lyrics	Legato	Block Chord
		Rest	Detached	Accompaniment	Stanza	Articulation	Annunciation
		Unison	Crotchet	Minim	Syllabic	Pentatonic	Canon
		Solo	Quaver	Semibreve	Harmony	Dissonance	
		Tuned	Question and Answer	Chords	Drone	Consonance	
		Untuned	Bar	Treble Stave		Thick	
		Orchestral			Thin		