



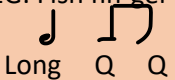
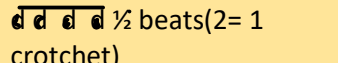
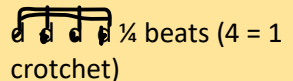
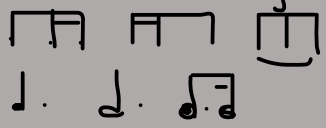


| | Foundation | Year 1/2 | Year 3/4 | Year 5/6 |
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| Tempo | <p>Use the words fast and slow to describe music.</p> <p>Move to music which is fast or slow.</p> <p>Begin to clap in time to short songs.</p> | <p>Begin to use musical terms to describe tempo: Allegro (fast), Andante (slow).</p> <p>Recognise when a tempo has changed in music – by responding in movement,</p> <p>Perform or clap in time with a backing track or direct/ conduct in time.</p> <p>Respond to changes in tempo – fast and slow.</p> | <p>Use musical vocabulary: Andante(walking pace), Allegro (fast) Lento (slow) Adagio (very slow) Majesto (majestically) along with suitable words from own language to describe the speed of music.</p> <p>Begin to play an instrument, sing or clap along to a pulse which changes multiple times throughout the duration.</p> <p>Begin to understand more subtle changes in tempo using words : Accelerando and rallentando or ritenuto.</p> | <p>Use a greater range of musical terms to describe tempo and tempo changes including: accelerando, ritenuto, rubato, vivace, marcato.</p> <p>Change tempo within a performance multiple times and do this accurately.</p> <p>Clap, sing or play an instrument accurately, in time to a tempo, which changes multiple times throughout the duration of the piece.</p> <p>Recognise markings in music which tell the performer to halt or change the value of a note:</p> <p>Pause </p> <p>tenuto </p> <p>Marcato V ,</p> |

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| | | | | <p>accent > ,</p> <p>staccato , </p> <p>legato </p> |
| Pitch | <p>Use the words high and low to describe notes in music.</p> <p>Stand-up and sit-down games to begin to identify a high note/sound or low note/sound when played on an instrument.</p> | <p>Begin to plot, using dots or continuous lines, pitch changes through a melody using the shape of simple phrase as a guide.</p> <p>Follow pitch changes with their hands.</p> <p>Sing from memory/ by ear – short melodies which include pitch changes. (Repeat)</p> | <p>Using standard notation (dots) plot the pitch changes in melody lines.</p> <p>Begin to notice where melody jumps as well as moves by step. (intervals)</p> <p>Read simple key signatures with up to 1 sharp or flat.(Fmajor and Gmajor)</p> <p>Identify where a piece of music is in a happy key (major) or a sad key (minor) and notice #s (sharps) and bs (flats) written in the key signature.</p> | <p>Understand what flats and sharps are and how they change a note.</p> <p>Read key signatures with up to 3 sharps and 3 flats.(cmajor, Gmajor, Dmajor, Amajor, Fmajor, Bb major, Eb major)</p> <p>Begin to understand the order of bs and #s.</p> <p>Understand the term major key and minor key.</p> <p>Know that a major key is related to a minor key.</p> <p>Use the term modulation to show a change in key during a piece of music. (</p> |

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| | | | | Lots of pop songs modulate just after the middle break). |
| Rhythm | <p>Use Long and short to describe value of notes.</p> <p>Repeat short (up to 6 note) rhythm patterns formed of long and short notes.</p> <p>Repeat rhythm patterns which are modelled by teacher to accompany words, animal names etc- EG: break words into syllables. Show that some parts of words are faster than others EG: Fish fin-ger</p> <p></p> <p>Long Q Q</p> | <p>Use a semi-breve (0) to show a value of 4 beats.</p> <p>Use a minim (d) to show value of 2 beats</p> <p>Use crotchet (c) to show 1 beat.</p> <p>Repeat short songs from memory recalling the rhythms used in the song.</p> <p>Repeat (accurately) rhythm patterns played on untuned percussion.</p> <p>Learn a sequence of rhythm patterns within a piece of music and play them accurately.</p> | <p>Read and use values from year 1 / and in addition: Quavers and semi quavers:</p> <p> ½ beats (2 = 1 crotchet)</p> <p> ¼ beats (4 = 1 crotchet)</p> <p>Identify and use ostinato (riffs) in music performances and compositions.</p> <p>Begin to combine different value notes to form patterns.</p> <p>Begin to understand and use the term bars and time signatures – 2/4, ¾, 4/4</p> | <p>Recognise and use a range of note values in combination and understand how these sound and what they look like in notation to include:</p> <p></p> <p>Use and read semi-breves, minims, crotchets, quavers and semi-quavers in patterns.</p> <p>Recognise in music, understand and use dotted rhythms.</p> <p>Understand bar meter and combine the correct amount of notes to fill a bar.</p> <p>Know that rests can be used to fill space in bars.</p> <p>Use the correct rest symbols in compositions.</p> |
| pulse | Move and perform music in 4 beats (4/4 time) | Understand meter of music in 4 beats and 3 beats. | Use and read music in 2,3 and 4 time. (time signatures) | Understand what compound duple and triple time is (6/8 and 9/8) |



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| | <p>Move In time to beats/ a pulse in music.</p> <p>Keep a pulse/ steady pulse when performing and when listening to music.</p> | <p>Clap rhythm patterns which are in pulse with the music.</p> | <p>Maintain a pulse in music – (the beats in each bar)</p> <p>Control the length of the notes within patterns to maintain pulse in performances and compositions.</p> | <p>Read and use compound times in performances and compositions.</p> <p>Recognise when listening to music where a change of pulse is used for effect.</p> <p>Use a change of pulse in compositions for effect.</p> <p>Perform pieces where the pulse changes in sections.</p> <p>Identify in music where a pulse changes in the piece (Good example – America from West Side Story).</p> <p>Use rhythm patterns in samba, Taiko drumming and African drumming performances and compositions- maintaining the pulse (and tempo)</p> <p>Recognise in compositions rhythmic patterns taken from samba, African drumming, taiko and disco</p> |
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| <p>dynamics</p> | <p>Use the terms : Loud and soft to describe the music.</p> <p>Respond visually to changes in dynamics – EG: Jump up when music gets suddenly loud.</p> | <p>Explore musical terms: Forte (loud) , piano (soft) , mezzo forte(middle loud) and gradual increases and decreases in volume for effect in compositions and performances.</p> | <p>Explore the use of dynamic range in performance and compositions for effect.</p> <p>Understand and use a range between (p) piano (soft) and (f) forte (loud) to include: pp (very quiet) , mp (not too loud) , mf (a middle loud) and ff (very loud).</p> <p>Begin to control the dynamics used on your instrument throughout the performance.</p> | <p>When listening to music identify a range of dynamics within the music and how they are effective in the music.</p> <p>In compositions use dynamics ranges for effect.</p> <p>In performance use a range of dynamics to add expression to the performance.</p> |
| <p>structure</p> | <p>Know when to start playing and when to stop playing.</p> | <p>Begin to recognise where phrases end – breathe at the end of phrases in songs.</p> <p>When listening to music, begin to recognise where a new melody is introduced or where the instruments change.</p> | <p>Recognise melodic phrases in music.</p> <p>Begin to learn phrases from memory and repeat them back to an audience.</p> <p>Use song structures to compose their own songs.</p> <p>Recognise in music where a melody or mood has changed.</p> | <p>Know that music is written in phrases.</p> <p>Recognise cadence points in music (at the ends of phrases).</p> <p>Use structures from written songs in their own compositions: verse, chorus, break, tag.</p> <p>Explore Rondo, sonata and binary form in greater depth.</p> |

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| | | | | Improvise with different structures for effective compositions. |
| texture | <p>Understand the difference between the voice and percussion instruments.</p> <p>Know when there are many instruments playing at the same time and when there is one instrument (including voice) plying on their own.</p> | <p>Explore having different sounding instruments working together in performances and compositions.</p> <p>Begin to be aware of other performers in a group.</p> | <p>Explore Reggae music and rhythm and bass pieces to look at composition.</p> <p>Select instruments for their sounds and timbres.</p> <p>Add and take away instruments for effect at different times in your compositions.</p> <p>Be aware of how all the instruments sound in a group performance and composition.</p> | <p>Explore harmony and the use of harmony in ensemble performing - Sing rounds and part songs as a whole class. Add harmonic lines (bass lines) to melodies.</p> |
| timbre | <p>Hitting the instrument hard or gently.</p> <p>Explore different noises made by the voice AND use the voice to sing melodies.</p> | <p>Create different timbres using a variety of classroom instruments.</p> <p>Begin to select instruments for their effectiveness in performances and compositions.</p> <p>Explore different ways to create sounds on a variety of instruments in the classroom (including the voice).</p> | <p>When listening to music identify the way different instruments are used to create a different feeling in the music.(Good example- Holst Planet suite or Saen Saint carnival of the animals)</p> <p>When performing begin to explore the range of sounds and colours possible on a chosen instrument (control of the instrument)</p> | <p>When listening to music identify a range of timbres within the music and how they are effective in the music and which instruments produce the timbres.</p> <p>In compositions, explore and use a range of timbres for effect.</p> <p>In performance, use a range of timbres of your chosen instrument to add</p> |

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| | | | <p>In compositions, select instruments for their effect and begin to explore the different timbres possible by layering the sounds of different instruments.</p> <p>Explore rhythm patterns as a tool for creating different timbres.</p> | <p>expression to the performance.</p> <p>In an ensemble, explore the timbres of the different instruments collectively and as a soloist.</p> |
| notation | <p>Start, stop and pictures of instruments to show when to play.</p> | <p>Read standard notation (dots) to sing a melody – recognise the shape it takes.</p> <p>Use graphics to create scores.</p> <p>Play long and short sounds using graphics.</p> <p>Create patterns and graphic scores as part of whole class compositions.</p> | <p>Read and write tablature (chords) for guitars and ukuleles.</p> <p>Understand and use the treble clef when reading to perform and writing in compositions.</p> <p>Use chord symbols – F, D Dm to show where a chord needs to change in compositions.</p> <p>Read chord symbols – F, D, Dm – when performing</p> | <p>Use and read standard notation and reading chords symbols (treble and bass clef).</p> <p>Use a range of notations to write down ideas for yourself and others to play later- including tab, chord symbols, graphics and staff notation.</p> |
| instruments | <p>Know and use the following instruments to perform and compose: The voice, untuned percussion. Identify classroom instruments: Tamborine, tambor, maracas, triangle,</p> | <p>Know and use the following instruments to perform and compose: The voice, untuned percussion and tuned percussion – chimes and recorders.</p> | <p>Have a greater control of untuned percussion as a performer and composer.</p> <p>Use a range of untuned percussion as a performer and composer including:</p> | <p>Control the instrument chosen with greater confidence, technique and stamina.</p> |

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| | claves, drums, bells, recorder. | Identify and name classroom instruments: Tamborine, tambor, maracas , triangle, claves, drums, bells, recorder, glockenspiel, xylophone, djembe, guiro. | Hand chimes, steel pans, recorders, ukuleles and guitars. Select instruments in compositions because of the sound (timbre) they make. Explore beats and sequences using garage band. | Control breathing, posture and vocal production when singing. Explore the elements and capabilities of the instruments used to compose and perform- think about expression through the dynamics and timbres. Be able to identify a wide range of western musical instruments by sound and also a range of non-western instruments such as: djembe, sitar, taiko drums, steel pans. |
| Listening to music | Move to music which invokes moods. Describe music in terms of : sad, happy, dances, swirling etc.. Move in time to music- react to sounds created by instruments (IE: March to drum beats. Creep to a quiet sounding instrument). | Respond to music using movements showing an understanding of changes in: Pitch, tempo, timbre and mood. Begin to recognise orchestral instruments in pieces of music: Brass- trumpets, tuba, French horn Woodwind – flute, clarinet, bassoon Strings- Violins, cellos. | Identify and name the sections of an orchestra. Identify and name orchestral instruments: Woodwind – flutes, piccolos, oboes, clarinet, bassoon Brass- trombone, trumpet, tube, French horn Strings- violin, viola, cello, double bass And know why they are all different (sound wise and mechanically). | Identify all of the sections of the orchestra including percussion. Identify in music and from photos – any orchestral instrument and be able to describe how it works and the timbres it produces. When listening to music, identify the elements used in pieces including: texture, timbre, pitch, duration, |

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| | | <p>Begin to describe music in terms of the elements present: Texture, timbre, tempo, pitch.</p> <p>Sitar music how it sounds very distinctive.</p> <p>Follow a melody line on a piece of music – song or soloist instrument.</p> <p>Begin to notice symbols/ instructions on music for the performer: Tempo markings including metronome speeds, legato marks </p> <p>Repeat signs II : : II , bar lines I I , end of music II, key signature and time signature marks .</p> | <p>Identify why instruments are used for effect in music.</p> <p>In reggae music identify the off-beat pulse in the music. Recognise the tempo and the meaning of the lyrics.</p> <p>Use musical vocabulary to describe the features heard within music (texture, timbre, pitch, duration, tempo, pulse, instruments, rhythm).</p> <p>Follow a more complex score with two lines or parts: Piano music, Duets, song accompanied by chords or a piano.</p> <p>Read and understand musical instructions in a score: tempo markings, key signatures, repeat marks, coda (\$) and da  segno</p> | <p>tempo, tonality (key), atonality (12 tones) and structure/form.</p> <p>Identify by sound, a range of non-western orchestral instruments in music.</p> <p>Select instruments in composing for their effectiveness.</p> <p>Use electronic and synthesised sounds to produce effects in music.</p> <p>Notice where no key is established within music – lending itself to serialism.</p> <p>Follow more complex scores with more parts.</p> <p>Identify and name instructions on the score (to include those learnt from yr1 upwards) and use these instructions to follow the music accurately.</p> <p>Apply these skills when performing from notated scores.</p> |
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| <p>Perform</p> | <p>Learn simple nursery rhymes from memory.</p> <p>Begin to sing in time and tune with others.</p> <p>Stay in time and change tempo when using untuned percussion.</p> <p>Perform in time to a pulse – keep time by tapping knees in time with a pulse.</p> <p>Know when to start and stop in a performance.</p> <p>Begin to control the pitch when singing simple nursery rhymes and longer songs- follow the shape of a simple melody.</p> | <p>Learn songs from memory.</p> <p>Repeat note patterns of up to 2 bars, maintaining tempo.</p> <p>Stay in tune with others when singing.</p> <p>Begin to sing in time with a backing track – maintaining pitch and tempo and ensemble.</p> <p>Repeat rhythm patterns through a section of music or throughout a short piece of music.</p> <p>Control the pitch when singing – following the shape of the melody.</p> <p>Perform as an ensemble. Follow musical instructions when performing.</p> <p>Sing a melody unaccompanied accurately at a suitable pitch for them.</p> <p>Begin to use low, middle and high voice.</p> | <p>Use a wider vocal range when singing songs.</p> <p>Sing in tune and tunefully.</p> <p>Sing with an awareness of the length of phrases.</p> <p>Learn longer sections of songs from memory – accurately.</p> <p>Explore how mouth shapes and vowel shapes can change the timbre produced when singing.</p> <p>Repeat sections of rhythm clapped or performed on an untuned instrument.</p> | <p>Be aware of the other parts in the ensemble and how your part fits in with them.</p> <p>Soloists perform when a sense of expression, exploring timbres of their instrument and the musical elements which make a performance effective.</p> <p>Learn songs and longer pieces of music from memory and by ear (aurally repeat and learn).</p> <p>Perform music across a range of styles studied adding expression and stylist elements.</p> <p>Follow instructions written on the music (musical vocabulary and instruction) accurately.</p> |
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| <p>Compose</p> | <p>Contribute to whole class compositions based on sounds and patterns.</p> <p>Use nursery rhymes as a stimulus for making new songs.</p> <p>Add rhythms and sounds to a well known nursery rhyme or simple poem – whole class.</p> <p>Select a range of instruments for composing.</p> <p>Begin to use and understand repeated rhythm patterns</p> | <p>Use poems and nursery rhymes as a stimulus for composing sound pieces.</p> <p>Compose whole class and small group pieces to a given brief or stimulus – these could include moods, weather, photos of places, posters, poems, paintings or words etc..</p> <p>Use moods like: Happy, sad, calm, busy to create whole class sound pieces.</p> <p>Find ways of notating compositions so that others can perform them- graphic scores.</p> <p>Begin to use musical instructions to inform your performers how to play the compositions.</p> <p>Use pentatonic scales (C, D,E,G,A G,E, D, C) and raga scales – Bhairav – C,D,Eb,F,G A,Bb,C Marwa- C,Db,E,F#,G,A,B,C to compose world music pieces..</p> | <p>Begin to compose using different forms: Classical period styles: Rondo: ABACADAetc...</p> <p>ABA² – ternary form (simple sonata form)</p> <p>Use a Um-pah rhythm or chord progression to write a simple waltz melody over 8 bars. (Chords sequence can be given I,I,V,V,IV,V,I,I or made up by the composer)</p> <p>Use ostinatos (repeated melody or rhythm – think James’ Bond theme, bass riffs in reggae) to create pieces.</p> <p>Combine percussion and tuned instruments to create abstract pieces which reflect a picture or theme.</p> <p>Create songs using Chorus, verse, chorus, coda as the structure.</p> | <p>Improvise rhythm patterns within performances and compositions.</p> <p>Use a range of notations to write down ideas for yourself and others to play later- graphics, standard notation, letters and chord symbols.</p> <p>Use suitable musical structures for your compositions.</p> <p>Use musical terms as instructions in your compositions for performers to read and for effect.</p> <p>Write lyrics to well known songs.</p> <p>Use a backing tracks as a stimulus for writing an original melody / song.</p> <p>Improvise melodies over a given chord progression.</p> |
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| | | Use drumming patterns to improvise whole class compositions. | <p>Begin to add chords to songs using chord notation.</p> <p>Begin to write compositions in notation (dots) – for the melody line. (Treble clef)</p> <p>Create compositions which explore an individual sense of choice and style.</p> | <p>Explore the 12 bar blues over a walking bass (given)</p> <p>Explore an alberti style bass part.</p> <p>Use riffs and ostinatos to create music soundscapes and explore the use of texture and timbres.</p> <p>Create pieces of music using 12 tones – serialism.</p> <p>Create individual pieces which confidently include self-expression and choice.</p> |
| Historical element | Learn (about) nursery rhymes and how they were used by Roger Quilter (1877-1953) in his Children’s Overture. Learn to sing some nursery rhymes. | <p>World music: Raga scales: Present in Indian Hindustan classical music. Learn about the music of Indian and listen to different raga types of Indian classical music.</p> <p>Music from China and other composers who use Pentatonic scales on their compositions. Youtube: The Biryani boys sitar music. Ravi Shankar- sitar player.</p> | <p>Listen to Rondos by: Mozart, Haydn and JS Bach Listen to Sonatas (Exposition, development, recapitulation- ABA) by classical and early romantic composers.</p> <p>Cycle A Classical period music:</p> <ul style="list-style-type: none"> • Mozart • Handel • Haydn • Bach <p>Cycle B:</p> | <p>Year cycle A Late Romantic period Tchaikovsky – Ballet music. Mahler – symphonies Jean Sibelius- Belshazzer’s suite. Edvard Grieg- Peer Gynt</p> <p>Fusion music: Disco, pop genres Electronic music: Karlheinz Stockhausen (electro acoustic) Kraftwerk, Depeche Mode,</p> <p>Cycle B:</p> |

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| | | <p>Chinese zither music – Youtube “ Fisherman’s song at dusk” “Sun Quan the Emperor” “Lantern Festival 龙年元宵灯会 - The Chinese New Year of the Dragon, 2012”</p> <p>Beatles and their inclusion of “Indian sounds” within their 1960s pop – Strawberry Fields forever. Norwegian wood- to hear the sitar. The beginning of Lucy in the Sky uses broken raga scales.</p> | <p>Early Romantic period music: Beethoven- symphonies Chopin- piano music Schumann - songs</p> <p>Reggae music: Bob Marley, UB40 . What are the origins of Reggae? What music came before Reggae (Ska which had a faster beat and tempo) The religious link to Rastafarianism. The understanding that reggae music uses the second and fourth beats of the bar as the pulse, which gives in a bouncy feel.</p> <p>Film music: John Williams – Star wars, Harry Potter, Jaws John Barr- James Bond Lalo Shifrin – Mission Impossible theme. Also play versions from 2000s and notice how it has been changed – added electronics.</p> | <p>nationalistic period: Antonin Dvorak-New World Symphony. Ralph Vaughan Williams- fantasia on Greensleeves English Folk song suite. Smetena- My country (Vltava- the Moldau) <i>Z českých luhů a hájů (From Bohemia’s Meadows and Forests)</i></p> <p>Serialism: 12 tone music Arnold Shoenberg (and other pioneers of the style).</p> |
| Evaluate and appraise | Start to select sounds by choice. | Be able to say what they want to achieve as a composer in terms of the effect of the instruments | Be able to say why they have made choices in their performances and compositions. | Offer ideas as to what needs to improve in performances and compositions – in their own |

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| | <p>Talk about choices of instruments used and why they choose them in composing.</p> | <p>used and combination of elements in their work.</p> <p>Select instruments because of the sound they make.</p> <p>Talk about how they could improve their compositions and their performances, beginning to use musical vocabulary to do this.</p> <p>Offer ideas about how others could improve their work (performances and compositions).</p> <p>Practise performances to make them sound better.</p> | <p>Be able to describe elements they heard in the performances and compositions of others.</p> <p>Begin to describe their intentions as performers and composers.</p> <p>Uses evaluation to understand what they need to do to improve and that all musicians (performers and composers) do this.</p> <p>Pupils talk about how they could improve their work and learn that it is normal to feel anxious about the outcomes.</p> <p>They offer advice, confidence and praise to others.</p> <p>Use evaluation to understand what they need to improve and that all musicians (performers and composers) do this.</p> | <p>work and in the work of others but not be over critical.</p> <p>They should try to fairly appraise their own work and others work and understand how to improve it, accepting criticism of other pupils.</p> <p>Make judgements about choices before selecting instruments and textures in your work.</p> <p>See evaluation as an ongoing process, one which can happen many times during the composing and practising stages.</p> <p>Understand that appraisal and evaluation is a positive thing which helps and aids progress and development.</p> <p>Understand that the performing and composing elements of music are very difficult.</p> |
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| | | | | <p>They should know that most musicians (performers and composers) struggle with evaluating and improving and that it is a vital part of the music process.</p> |
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