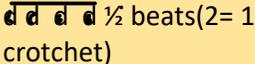
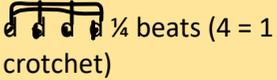
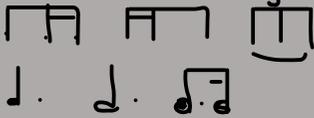


	Foundation	Year 1/2	Year 3/4	Year 5/6
Tempo	<p>Use the words fast and slow to describe music.</p> <p>Move to music which is fast or slow.</p> <p>Begin to clap in time to short songs.</p>	<p>Begin to use musical terms to describe tempo: Allegro ( fast), Andante ( slow).</p> <p>Recognise when a tempo has 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>

				<p>accent &gt; ,</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>

				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>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)

	<p>Move In time to beats in 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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dynamics	Use the terms : Loud and soft to describe the music.	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>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>
structure	Know when to start playing and when to stop playing.	<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>

				Improvise with different structures for effective compositions.
texture	Understand the difference between the voice and percussion instruments	Explore having different sounding instruments working together in performances and compositions.  Begin to be aware of other performers in a group.	Explore Reggae music and rhythm and bass pieces to look at composition.  Select instruments for their sounds and timbres. Add and take away instruments for effect at different times in your compositions.  Be aware of how all the instruments sound in a group performance and composition.	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.
timbre	Hitting the instrument hard or gently. Explore different noises made by the voice AND use the voice to sing melodies.	Create different timbres using a variety of classroom instruments.  Begin to select instruments for their effectiveness in performances and compositions.  Explore different ways to create sounds on a variety of instruments in the classroom ( including the voice).	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)  When performing begin to explore the range of sounds and colours possible on a chosen instrument ( control of the instrument)	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.  In compositions, explore and use a range of timbres for effect.  In performance, use a range of timbres of your chosen instrument to add

			<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>

	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..	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,

		<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>Know when to start and stop in a performance.</p> <p>Begin to control the pitch when singing simple nursery rhymes- 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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Compose	<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>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>ABA<sup>2</sup> – 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>

		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"> <li>• Mozart</li> <li>• Handel</li> <li>• Haydn</li> <li>• Bach</li> </ul> <p>Cycle B:</p>	<p>Year cycle A <b>Late Romantic period</b> 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>

		<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 <b>origins</b> 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

		<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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