



The Sequence of Learning:

Music

Music is fully embedded in every aspect of Blean school life and our aspiration is that every child adopts a lifelong love of music. To build on the musical horizons of each child, we strongly believe that children should be given the opportunity to share their musical skills at different events both in and outside of school. All children have access to whole class instrument tuition with opportunities to develop their skills through high quality peripatetic tuition. Learning music develops all aspects of a child’s learning from the physical action of playing an instrument to the mathematical skills needed to keep a pulse. Children have the opportunity to critically engage with high quality live and recorded music which in turn informs their own improvisation and composition of pieces. Social, Moral, Social and Cultural development is fully embedded in our Music curriculum. Please see appendix. We support children who are less confident, whilst encouraging them to flourish and become poised performers.



MUSIC: AGE RELATED STATUTORY COVERAGE

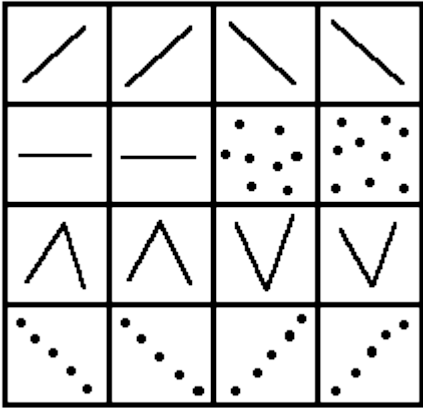
| Early Learning Goal | KEY STAGE ONE | KEY STAGE TWO |
|---|---|---|
| <ul style="list-style-type: none"> • Sing a range of well-known nursery rhymes and songs. • -Perform songs, rhymes, poems and stories with others, and (when appropriate) try to move in time with music. | <p>Pupils should be taught to:</p> <ul style="list-style-type: none"> • Use their voices expressively and creatively by singing songs and speaking chants and rhymes. • Play tuned and untuned instruments musically. • Listen with concentration and understanding to a range of high-quality live and recorded music. • Experiment with, create, select and combine sounds using the inter-related dimensions of music. | <p>Pupils should be taught to:</p> <ul style="list-style-type: none"> • Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. • Improvise and compose music for a range of purposes using the inter-related dimensions of music* • Listen with attention to detail and recall sounds with increasing aural memory. • Use and understand staff and other musical notations • Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians. • Develop and understanding of the history of music. |




The Sequence of Learning: Music

EYFS and Key Stage 1


| | Singing | Listening and Appraising | Creating and Composing | Musicianship |
|--|--|---|--|--|
| Foundation for growth  | <ul style="list-style-type: none"> Sing their own songs or improvise a song around one they know. Sing along with nursery rhymes and action songs. Make their voice/singing loud and quiet Sing and recognise high and low pitch (high like a mouse, low like a lion) Sing the pitch of a tone sung by another person ('pitch match'). Sing the melodic shape (moving melody, such as up and down, down and up) of familiar songs. | <ul style="list-style-type: none"> Listen with increased attention to sounds. Listening and responding to different styles of music Beginning to recognise repetition Watch and talk about dance and performance art, expressing their feelings and responses | <ul style="list-style-type: none"> Play instruments with increasing control to express their feelings and ideas. Recognise that sounds are made in a variety of ways (timbre) Explore performing with different instruments Explore and engage in music making and dance, performing solo or in groups | <ul style="list-style-type: none"> Move in time to a steady beat (pulse) Taps out a repeated rhythm (using voice and untuned instruments/ body percussion through copy-back and answer games, etc.) Share their ideas and perform their work to others with adult support Move appropriately to music at different speeds e.g. running, crawling (tempo) Perform to an audience (E.g. EYFS Christmas singing performance) |
| Seed 1  | <ul style="list-style-type: none"> Sing simple songs, chants and rhymes from memory, singing collectively and at the same pitch, responding to simple visual directions (e.g. stop, start, loud, | <ul style="list-style-type: none"> To respond to music by dancing, clapping, marching or joining in. To talk about how music makes them feel or want to move. E.g. it makes me want to jump, sleep, shout etc. To begin to identify simple repeated patterns and follow basic musical instructions such as: clap or march to | <ul style="list-style-type: none"> To be respectful when using tuned and untuned instruments – specifically the glockenspiel. Create musical sound effects and short sequences of sounds in response to stimuli, e.g. a rainstorm or a train journey. Combine to make a story, choosing and playing classroom | Pulse/Beat <ul style="list-style-type: none"> Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. Use body percussion, (e.g. clapping, tapping, walking) and classroom percussion (shakers, sticks and |


| | Singing | Listening and Appraising | Creating and Composing | Musicianship |
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| | <p>quiet) and counting in in the Key Stage 1 Nativity.</p> <ul style="list-style-type: none"> • Begin with simple songs with a very small range, mi-so (e.g. Hello, How are You), • Sing a wide range of call and response songs to control vocal pitch and to match the pitch they hear with accuracy. | <p>find the pulse/rhythm, (or beat) of a piece of music.</p> <ul style="list-style-type: none"> • To listen with concentration to short, simple pieces of high quality live and recorded music specifically John Lennon, Wiyaala (Afrobeats), worship music linked to RE and talk about when and why they may hear it. E.g.: a lullaby or Wedding march. | <p>instruments (e.g. rainmaker) or sound-makers (e.g. rustling leaves).</p> <ul style="list-style-type: none"> • Understand the difference between creating a rhythm pattern and a pitch pattern. • • Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns. • Use music technology to capture, change and combine sounds: https://musiclab.chromeexperiments.com/Kandinsky • Recognise how graphic notation can represent created sounds. Explore and invent own symbols, for example:  | <p>blocks, etc.), playing repeated rhythm patterns (ostinati) and short, pitched patterns on tuned instruments (e.g. glockenspiels) to maintain a steady beat.</p> <ul style="list-style-type: none"> • Respond to the pulse in recorded/live music through movement and dance <p>Rhythm</p> <ul style="list-style-type: none"> • Perform short copycat rhythm patterns accurately, led by the teacher. • Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat. • Perform word-pattern chants (e.g. ca-ter-pil-lar crawl, fish and chips); create, retain and perform their own rhythm patterns. <p>Pitch</p> <ul style="list-style-type: none"> • Listen to sounds in the local school environment, comparing high and low sounds. • Sing familiar songs in both low and high voices and talk about the difference in sound. • Explore percussion sounds to enhance storytelling, • Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 claps. |


| | Singing | Listening and Appraising | Creating and Composing | Musicianship |
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| Sprouting seed -2  | <ul style="list-style-type: none"> • Sing songs regularly with a pitch range of do-so with increasing vocal control. • Sing songs with a small pitch range (e.g during the KS1 Nativity) • Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to (a) the leader's directions. • Sing short songs from memory with more accuracy in pitch. (i.e in KS1 Nativity.) • Use voices expressively and creatively. | <ul style="list-style-type: none"> • To begin to talk about what they like and dislike about a piece of music. • To begin to identify and recognise repeated patterns. • Verbally recall what they've heard with simple vocabulary such as: loud, soft, high or low (dynamics). • To begin to understand how the inter-related dimensions of music create different moods and effects. • To respond to different moods in music and explain the changes in sound using music vocabulary. (Tempo, pulse and dynamics). • To listen with concentration to pieces of high quality live and recorded music specifically Bob Marley, Danny Elfman, Anoushka Shankar, Mort Garson and discuss where and when they may be heard and explaining why using simple musical vocabulary. E.g. It's quiet and smooth so it would be good for a lullaby. | <ul style="list-style-type: none"> • To be respectful when using instruments – specifically the glockenspiel • Create music in response to a non-musical stimulus (e.g. a journey) • Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation. • Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces. • Use music technology to capture, change and combine sounds. | <p>Pulse/Beat</p> <ul style="list-style-type: none"> • Understand that the speed of the beat can change, creating a faster or slower pace (tempo). • Mark the beat of a listening piece by tapping or clapping and recognising tempo as well as changes in tempo. • Walk in time to the beat of a piece of music or song • Know the difference between left and right to support coordination and shared movement with others. • Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats. • Identify the beat groupings in familiar music that they sing regularly and listen to. • Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion. <p>Rhythm</p> <ul style="list-style-type: none"> • Create rhythms using word phrases as a starting point (e.g. Hel-lo Si-mon or Can you come and play?). • Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests. • Create and perform their own chanted rhythm patterns with the same stick notation. <p>Pitch</p> <ul style="list-style-type: none"> • Play a range of singing games based on the cuckoo interval (so-mi, e.g. Little Sally Saucer) matching voices |

| | Singing | Listening and Appraising | Creating and Composing | Musicianship |
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| | | | | <p>accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track.</p> <ul style="list-style-type: none"> • Sing short phrases independently within a singing game or short song. • Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low). • Recognise dot notation and match it to 3-note tunes played on tuned percussion. |

Key Stage 2

| | Singing | Listening and Appraising | Creating and Composing | Performing |
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| <p>Sprout -3</p>  | <ul style="list-style-type: none"> • Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so), tunefully and with expression. • Perform forte and piano, loud and soft. • Perform actions confidently and in time to a range of action songs (covered in Spanish teaching) | <ul style="list-style-type: none"> • To listen with attention and begin to recall sounds. • To understand how the inter-related dimensions of music create different moods and effects. • Describe music using appropriate vocabulary (pitch, dynamics pulse and tempo). • Recognise well defined changes in sound (pitch, dynamics and tempo). • To begin to recognise simple notations to represent music, including pitch and volume (dynamics). | <ul style="list-style-type: none"> • To be respectful when using instruments – specifically the recorder <p>Improvise</p> <ul style="list-style-type: none"> • Become more skilled in improvising (using voices, tuned and untuned percussion and recorder inventing short ‘on-the-spot’ responses using a limited note-range. • Structure musical ideas (e.g. using echo or question and answer phrases) to create music that has a beginning, middle and end. Pupils should compose in response to different stimuli, e.g. stories, verse, images (paintings and photographs) and musical sources. <p>Compose</p> | <ul style="list-style-type: none"> • Develop facility in playing the recorder. • Play and perform melodies following staff notation using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups (e.g. trios and quartets). • Use listening skills to correctly order phrases using dot notation, showing different |

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| | <ul style="list-style-type: none"> Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. | <ul style="list-style-type: none"> To listen to and begin to respond to music drawn from different traditions and great composers and musicians – specifically Percussive music: Spanish Music traditional - flamenco - children’s songs and Christmas songs Folk songs Peter and the wolf – Prokofiov – Fits in with Fables Recognise differences between music of different times and cultures. – specifically, Ancient Egyptian music and modern Egyptian music. Egyptian folk singer Awad al-Malki – traditional Bedouin music and shababbi music – modern dance music from Egypt. | <ul style="list-style-type: none"> Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi). Compose song accompaniments on untuned percussion using known rhythms and note values (crotchets and paired quavers). | <p>arrangements of notes C-D-E/do-re-mi</p> <ul style="list-style-type: none"> Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases. <p>Reading Notation</p> <ul style="list-style-type: none"> Introduce the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch. Introduce and understand the differences between crotchets and paired quavers. Apply word chants to rhythms, understanding how to link each syllable to one musical note. |
| <p>Sapling -4</p>  | <ul style="list-style-type: none"> Continue to sing a broad range of unison songs and following directions for getting louder (crescendo) and quieter (decrescendo). | <ul style="list-style-type: none"> To listen to, understand a wide range of high quality live and recorded music drawn from different traditions, great composers and musicians. <u>Romans</u> – History topic – Roman music British museum resources https://www.britishmuseum.org/learn/schools/ages- | <ul style="list-style-type: none"> To be respectful when using instruments – specifically the violin <p>Improvise</p> <ul style="list-style-type: none"> Improvise on a limited range of pitches on the violin. | <p>Instrumental Performance</p> <ul style="list-style-type: none"> Develop facility in the basic skills of the violin. Play and perform melodies following staff notation. |

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| | <ul style="list-style-type: none"> • Sing rounds and partner songs in different time signatures (2, 3 and 4 time) • Show control when singing through breathing, articulation and dynamics. • Perform a range of songs in school. | <p>7-11/ancient-rome/classroom-resource-roman-music</p> <ul style="list-style-type: none"> • To listen to and recall patterns of sounds with increasing accuracy. • Describe what they hear using a wider range of musical vocabulary. (Pitch, dynamics pulse, tempo and timbre). • To understand the social and cultural meaning of lyrics (i.e in Reading lessons.) • To understand the relationship between lyrics and melody. • To understand and begin to use established and invented musical notations to represent music. | <ul style="list-style-type: none"> • Begin to make compositional decisions about the overall structure of improvisations. Continue this process in the composition tasks below. <p>Compose</p> <ul style="list-style-type: none"> • Compose music using crochets and minims. • Compose music to create a specific mood. • Introduce major and minor chords. <p>Capture and record creative ideas using any of</p> <ul style="list-style-type: none"> - graphic symbols - rhythm notation and time signatures - staff notation - technology (https://musiclab.chromeexperiments.com/) | <ul style="list-style-type: none"> • Copy short melodic phrases from a leader. <p>Reading Notation</p> <ul style="list-style-type: none"> • Introduce and understand the differences between minims, crotchets, paired quavers and rests. • Read and perform pitch notation within a defined range (e.g. C–G/do–so). • Follow and perform simple rhythmic scores to a steady beat. |
| <p>Small tree -5</p>  | <ul style="list-style-type: none"> • Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. • Sing three-part rounds, partner songs, and songs with a verse and a chorus. • Perform a range of songs in school. | <ul style="list-style-type: none"> • To listen to a range of high quality, live and recorded music from different traditions, composers and musicians and begin to discuss their differences and how music may have changed over time. specifically, Holst The Planets (linked to Science) Saint Saens Carnival of the Animals and Flight of the Bumblebee and Lark Ascending (linked to Science) Gershwin Rhapsody in Blue, Jazz and the 12-bar blues for composing. Louis Armstrong, Ella Fitzgerald. • To listen to and recall a range of sounds and patterns of sounds, confidently. • To describe, compare and evaluate different types of music using an appropriate and broad musical vocabulary. (Pitch, dynamics pulse, texture, structure, tempo and timbre.) | <ul style="list-style-type: none"> • To be respectful when using instruments – specifically the ukulele. <p>Improvise</p> <ul style="list-style-type: none"> • Improvise freely over a drone, using tuned percussion and melodic instruments. • Improvise over a simple groove, experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano). Continue this process in the composition tasks below. <p>Compose</p> <ul style="list-style-type: none"> • Compose melodies made from pairs of phrases on the Ukulele. • Working in pairs, compose a short ternary piece (ie A B A) | <p>Instrumental Performance</p> <ul style="list-style-type: none"> • Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one stave. • Perform simple accompaniments to familiar songs • Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar |

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| | | <ul style="list-style-type: none"> • Identify patterns in structure– verse and chorus, coda. • To recognise and use a range of musical notations including staff notation. | <ul style="list-style-type: none"> • Compose music to evoke a specific atmosphere, mood or environment. • Capture and record creative ideas using any of <ul style="list-style-type: none"> - graphic symbols - rhythm notation and time signatures - staff notation - technology. | <p>melodies.</p> <p>Reading Notation</p> <ul style="list-style-type: none"> • Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. • Understand the differences between 2/4, 3/4 and 4/4 time signatures. • Read and perform pitch notation within an octave (e.g. C–C'/do–do). |
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Mature tree with fruit - 6



- Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style.
- Continue to sing three- and four-part rounds (e.g. Calypso by Jan Holdstock) or partner songs, and experiment with positioning singers randomly within the group – i.e. no longer in discrete parts – in order to develop greater listening skills, balance between parts and vocal independence.
- Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience. (Year 6 production and Christmas/Easter concerts)

- To describe, compare and evaluate different types of music using a range of musical vocabulary including the inter-related dimensions of music*. (**Pitch, dynamics pulse, structure, tempo, texture, rhythm, and timbre.**)
- To evaluate differences in live and recorded performances and review using music vocabulary.
- To listen to, internalise and recall sounds and patterns of sounds with accuracy and confidence.
- To identify and explore the relationship between sounds and how music can reflect different meanings.
- To develop an understanding of the history of music from different, cultures, traditions, composers – Latin American, Samba rhythms and Mardi Gras, and musicians evaluating how venue, occasion and purpose effects the way that music is created and performed (i.e in Geography lessons, Day of Languages or History.) specifically:
Big Band and Swing – Glenn Miller, Duke Ellington and music from WW2.

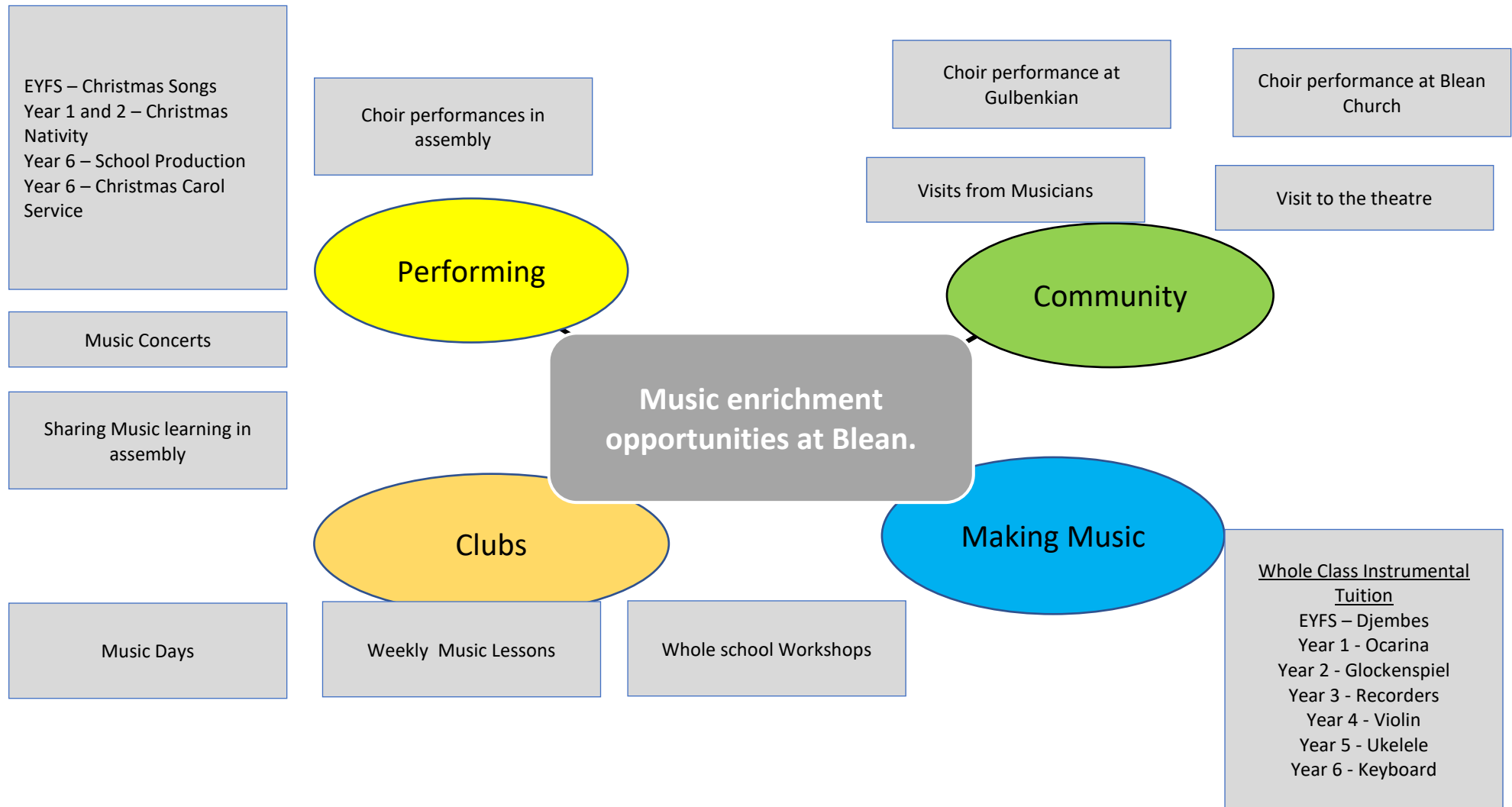
- To be respectful when using instruments – specifically the keyboard and boom whackers.
- Improvise
- Extend improvisation skills through working in small groups to:
- Create music with multiple sections that include repetition and contrast.
 - Use chord changes as part of an improvised sequence.
 - Extend improvised melodies beyond 8 beats over a fixed groove.
- Compose
- Plan and compose a phrase using the pentatonic scale.
 - Play this melody on the keyboard. Notate this melody using chosen notation.
 - Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.

Instrumental Performance

- Play a melody following staff notation written on one staff make decisions about dynamics and moderately quiet ().
- Play in an ensemble.






Reading Notation

- Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers.
- Read and play confidently from rhythm notation cards.
- Read and play from notation a four-bar phrase.



The Blean Values: Music



| Curiosity | Resourcefulness | Responsibility | Resilience | Collaboration |
|--|---|---|--|---|
|  |  |  |  |  |
| Tinkering – Changing things to see what happens. | Decomposition – Thinking about the music and breaking down the different elements within. | Modelling – Following and learning from modelled examples from my teacher and taking responsibility over my own part or instrument. Teaching my peers and following modelled examples from my peers. | Making mistakes – exploring musical instruments and voice, enjoy things that go wrong and using mistakes to find other areas of creativity. | Team work – working together to create interesting pieces of music. |
| Creating – designing and making unique compositions | Composing – The ability to choose from a variety of resources and instruments and select the most appropriate. | Confidence - feeling or showing certainty about my work | Practice – practising every day is what helps one to grow and improvise in music. | Developing – share ideas and use other people’s ideas |
| Imagination – look at things in unusual ways and consider the impossible when composing | | Conducting – Leading a group within a performance | Patience – learn and improve daily, bit by bit. | |




Indicative Musical Features Key Stage 2


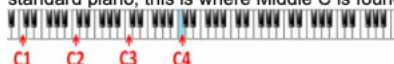
| | Year 3 | Year 4 | Years 5 & 6 |
|---|---------------------------|---------------------------|--------------------------------|
| Crotchets | ✓ | ✓ | ✓ |
| Paired quavers | ✓ | ✓ | ✓ |
| Minims | ✓ | ✓ | ✓ |
| Sembreves | | | ✓ |
| Semiquavers | | | ✓ |
| Rests | | ✓ | ✓ |
| Time signatures 2/4, 3/4 and 4/4 | | | ✓ |
| Fast (<i>allegro</i>), slow (<i>adagio</i>) | ✓ | ✓ | ✓ |
| Getting faster (<i>accelerando</i>), getting slower (<i>rallentando</i>) | | ✓ | ✓ |
| Stave, lines and spaces, clef*, reading dot notation | ✓ do-me Range of a 3rd | ✓ do-so Range of a 5th | ✓ do-do' Range of an octave |
| Loud (<i>forte</i>) | ✓ | ✓ | ✓ |
| Quiet (<i>piano</i>) | ✓ | ✓ | ✓ |
| Getting louder (<i>crescendo</i>), Getting softer (<i>decrescendo</i>) | | ✓ | ✓ |


* Interrelated dimensions of Music:
pitch, duration, dynamics, tempo, timbre,
texture, structure and appropriate musical
notations






Musical Glossary

| | Year 3 | Year 4 | Years 5 & 6 |
|---|---|--|---|
| Rhythm, Metre and Tempo | Downbeats, fast (<i>allegro</i>), slow (<i>adagio</i>), pulse, beat | Getting faster (<i>accelerando</i>), Getting slower (<i>rallentando</i>), Bar, metre | Simple time, compound time, syncopation |
| Pitch and Melody | High, low, rising, falling; pitch range do–so | Pentatonic scale, major and minor tonality, pitch range do–do | Full diatonic scale in different keys |
| Structure and Form | Call and response; question phrase, answer phrase, echo, ostinato | Rounds and partner songs, repetition, contrast | Ternary form, verse and chorus form, music with multiple sections |
| Harmony | Drone | Static, moving | Triads, chord progressions |
| Texture | Unison, layered, solo | Duet, melody and accompaniment | Music in 3 parts, music in 4 parts |
| Dynamics and Articulation | Loud (<i>forte</i>), quiet (<i>piano</i>) | Getting louder (<i>crescendo</i>), getting softer (<i>decrescendo</i>); <i>legato</i> (smooth), <i>staccato</i> (detached) | Wider range of dynamics including <i>fortissimo</i> (very loud), <i>pianissimo</i> (very quiet), <i>mezzo forte</i> (moderately loud) and <i>mezzo piano</i> (moderately quiet) |
| Instruments and Playing Techniques | Instruments used in Foundation Listening | Instruments used in Foundation Listening including playing techniques | Instruments used in Foundation Listening including playing techniques and effects, for example pizzicato (e.g. mysterious) and tremolo (e.g. dark and expectant) |

| Word | Definition |
|-----------------------------|---|
| 6/8 time | A time signature that shows to count 6 quavers in a bar. It will often look like this:  |
| <i>Accelerando</i> | Gradually growing faster  |
| Adagio | At a slow speed |
| Allegro | At a brisk speed |
| Arrangement | A reworking of a piece of music so that it can be played by a different instrument or combination of instruments from the original. |
| Baroque period | Music written between c.1600 and c.1750. Periods and eras of music overlap and are not always distinct. |
| Bars | A segment of time corresponding to a specific number of beats. |
| Beat/Pulse | A basic unit of time marking out the speed at which the music is played. |
| Beat groupings | Collecting beats into recognised groups within the bar. |
| Body percussion | Sounds produced using fingers, hands and feet plus mouthed effects, e.g. cheek pops, tongue clicks, clapping, and a wide range of vocal sounds. |
| Brass band | A group of musicians playing brass instruments and sometimes including percussion. |
| Brass family | The instrument family that consists of Trumpet, Cornet, Flugelhorn, French Horn, Eb Horn, Baritone, Euphonium, Trombone, Bass Trombone and Tuba. |
| Call and response | Two distinct phrases, where the second phrase is heard as a direct response to the first. |
| Chants | Text spoken rhythmically, not sung. |
| Chord | Two or more notes played together to achieve harmony. |
| Chord progressions | A succession of chords, one after another. |
| Classical period | Music written between c.1750 and c.1830. Periods and eras of music overlap and are not always distinct. |
| Classroom percussion | Untuned and tuned percussion instruments specifically designed for use in the classroom (e.g. boomwhackers). |
| Clef | A symbol found at the beginning of a line of music to show how high or low the notes are. |
| Compound time | Music that is written in a metre of 2 but where each beat is subdivided into 3 quavers, providing a bouncy, skipping, jig-like rhythm, for example in Row, Row, Row your Boat. (e.g. 6/8) |
| Contemporary music ensemble | A group of musicians who play music written in the late 20th or 21st century. Instrumentation is decided by the music the group wish to perform. |
| <i>Crescendo</i> | Gradually getting louder.  |
| Crotchet | A note worth one beat, represented by a solid dot with a stem. |
| Crotchet rest | (See Rests) |
| Cuckoo interval | A pitch pattern of two notes found in many Early Years and KS1 songs, sounding exactly like a 'cuc-koo' call. (Also described as So-Mi interval in Solfege). |

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| <i>Decrescendo</i> | Gradually getting quieter.  |
| Do, Re, Mi, Fa, So, La, Ti, Do (Solfege) | Many people would use Solfege before introducing written notation. Syllables are assigned to the notes of the scale, often used in sight-singing. Solfege can be used with hand signals to distinguish pitch visually. It can be used to learn to mentally hear the pitches of music before playing or singing them. |
| Dot Notation | Visual symbols used to represent musical notes and chords. |
| Dotted crotchet | A note value lasting one and a half beats. |
| Downbeat | The accented first beat of a group of notes in any metre, e.g. in 1 2 3 1 2 3 . |
| Drone | A sustained sound, which could be a single note or a chord. |
| Duet | A piece played or sung by two performers. |
| Dynamics | Volume: very soft (<i>pianissimo</i>) (<i>pp</i>) soft (<i>piano</i>) (<i>p</i>) moderately soft (<i>mezzo-piano</i>) (<i>mp</i>) moderately loud (<i>mezzo-forte</i>) (<i>mf</i>) loud (<i>forte</i>) (<i>f</i>) very loud (<i>fortissimo</i>) (<i>ff</i>) |
| Echo-playing | Repeating a given phrase. |
| Ensemble | i) A group of players of any size and instrumental mix. ii) 'A sense of ensemble' describes a musical performance in which players keep together rhythmically and maintain a balance between parts. |
| Flutter tongue | A tonguing technique for woodwind and brass players, in which a performer flutters their tongue to make a 'frrrr' sound. |
| Folk band | A group of players who play music in a folk style/genre. |
| Full diatonic scale | A scale which is traditional in European classical music (e.g. C-D-E-F-G-A-B). |
| Genre | Music that shares a certain style or particular tradition is said to belong to a genre, e.g. 'Avant-garde' or 'Gospel Blues'. |
| Graphic notation, symbols or scores | Images or a mark that can signify a particular musical action. |
| Groove | Persistent repeated units, giving a feel of swing or togetherness. |
| Harmony | A musical effect created by combining two or more notes played or sung simultaneously. |
| Improvisation/Improvise | Creating and inventing music in real time, i.e. 'on the spot'. |
| Interval | The pitch difference between two notes. |
| Layered texture | A piece of music with more than one contrasting part, 'layering' the music. |
| Legato | Smooth. |
| Major and Minor | A simple major scale can be played using all the white notes on the piano starting and ending on C, and minor scale from A to A. An example major chord is C-E-G, and minor A-C-E. Often music in major keys or using major scales is referred to as happy with minor meaning sad. |
| Melodic phrase | A musical 'sentence' that makes sense played or sung on its own. |
| Melody and accompaniment | A melodic tune which is accompanied by another line of music. |
| Metre | The different groupings of beats, most commonly occurring in 2, 3 and 4 time. |
| Middle C | The note C in the middle of the keyboard. If a keyboard has 88 keys, like a standard piano, this is where Middle C is found, i.e. C4.  |
| Minim | A note worth two beats, represented by a hollow dot with a stem. |

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| Moving and static parts | A static part of music might be a drone or a repeated pattern. A moving part might be a long phrase that changes more frequently than the accompaniment. It's another way of describing Melody and Accompaniment. |
| Note values | <p>A semibreve is worth 4 beats ○</p> <p>A minim is worth 2 beats ♩</p> <p>A crotchet is worth 1 beat ♪</p> <p>A quaver is worth half a beat ♫</p> <p>A semiquaver is worth a quarter of a beat ♮</p>  <p>1 semibreve = 2 minims = 4 crotchets = 8 quavers = 16 semiquavers</p> |
| Octave | The musical alphabet is A-B-C-D-E-F-G, which then repeats. For example, A to the next A is a distance of 8 notes (Oct = 8) therefore an octave is the range between an A and the next A. |
| Orchestra | An ensemble of instruments, usually combining string, woodwind, brass and percussion. |
| Ostinato/Ostinati | A musical phrase or rhythm which is repeated. |
| Paired quaver | A quaver is a note value that is worth half a beat. Paired quavers are 2 quavers next door to each other, with a horizontal line joining the two note stems together. |
| Partner songs | Songs with two (or more) complete melodies that can be sung separately but go together because they are the same length and follow the same harmony (e.g. <i>She'll Be Comin' Round the Mountain</i> , and <i>When the Saints</i>). |
| Pause | The note or rest that the pause is assigned to should be prolonged. |
| Pentatonic scale | A scale with five notes, e.g. C D E (F) G A (B), very common in folk music. |
| Percussion family | The instrument family that consists of untuned (e.g. snare drum) and tuned (e.g. xylophone) percussion instruments, i.e. instruments that make a sound or note when struck with a mallet, beater or stick. |
| Phrasing | Connecting or grouping several notes or rhythms to create a sequence of sounds that make sense musically and satisfy both performer and listener. Phrasing in a song indicates where the singer should breathe. |
| Pitch | How high or low a note is. |
| Pizzicato | Plucking the string on a violin, viola, cello or double bass. |
| Playing by ear | The skill of 'picking out' a phrase or melody on a pitched instrument without the support of written music: this skill may require dedicated practice. |
| Playing/singing at sight (sight-read) | The skill of reading and playing or singing notation without preparation time. |
| Quaver | A note worth half a beat (half a crotchet), represented by a solid dot, a stem and a tail. |
| Question and answer | Two distinct phrases usually written in different parts of the music, but which operate like a conversation, with the second phrase answering the first. |
| <i>Rallentando</i> | Gradually growing slower. |

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| Renaissance period | Music written between c.1400 and c.1600. Periods and eras of music overlap and are not always distinct. |
| Rests | <p>A moment of silence in music. Rests can last for different lengths of time;</p> <p>4 beat (semibreve) rest </p> <p>2 beat (minim) rest </p> <p>1 beat (crotchet) rest </p> <p>half a beat (quaver) rest </p> |
| Rhythm | Variable sound patterns that fit over a steady pulse or beat: in songs, rhythms are dictated by the arrangement of syllables. |
| Romantic period | Music written between c.1830 and c.1900. Periods and eras of music overlap and are not always distinct. |
| Rondo form | Music composed in a set pattern of sections. The main initial musical theme alternates with contrasting musical sections and is often represented as A-B-A-C-A-D-A. |
| Round | A song in which singers perform the same melody but at staggered starting points, producing overlapping harmony. Rounds are most commonly performed in 2, 3 or 4 parts. |
| Scale | A sequence of eight adjacent notes which together span an octave. |
| Score | A written document of a piece of music using notation. |
| Semibreve | A note worth four beats represented as a hollow oval with no stem attached. ○ |
| Semiquaver | A note worth a quarter of a beat. A single semiquaver note has two "tails" on its note stem. If several semiquavers are written in succession, the tails join up to form double lines above the note. |
| Sequence | The order or arrangement of phrases to form a longer piece. |
| Solo | A section of music, of any length, played or sung by one performer alone. |
| Sound-maker (sound effect) | Naturally created music, made using materials found outside traditional music making, e.g. rustling leaves, crunching newspaper. |
| Staccato | Short and spiky, the opposite of Legato. |
| Staff notation | Note values are placed on a set of five lines, or in the four spaces within the lines, to denote their pitch. The lines (and spaces) are called a stave or staff. The higher the position of the note on the stave, the higher its pitch. |
| Stave | A set of five horizontal lines and four spaces. |
| Stick notation | A method of teaching music-reading that uses the sticks of the notes without the circular heads of the notes. |
| String family | The instrument family that consists of violin, viola, cello, double bass and guitar. |
| Structure | How a piece is organised. |
| Sustain pedal | The right foot pedal on a piano, which sustains the sound produced longer than the physical action of playing a note. |
| Syncopation | Playing on the off-beat. |
| Tempo/tempi | The speed or pace of music (fast/slow, faster/slower). |
| Ternary form | Music composed in three sections, often referred to as 'sandwich' music, illustrating that the outer sections are the same with a contrasting middle section: e.g. <i>Twinkle, Twinkle Little Star</i> . Ternary form is often represented as ABA. |
| Texture | The overall effect of how melody, harmony and rhythm are combined in a piece of music. |
| Time signature | two numbers sit on top of each other next to the clef (see below) and specify how many beats are contained in each musical bar, and which note value is equivalent to a musical beat. |
| Treble clef |  This sign is placed on the stave at the start of a piece of music. It lets the performer know that the note values on the lines and in the spaces |

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| | trumpet, piano (right hand), and soprano and alto singers. |
| Tremolo | On string instruments, rapidly moving the bow back and forth; a roll on a percussion instrument; or two notes or chords played rapidly on a piano or marimba. |
| Triad | A three-note chord, often built on the tonic, or 'home' note – the lowest of the three in pitch – and played together with the third and fifth note above it. A C major triad would contain the notes C, E and G. |
| Tuned instruments | Percussion and orchestral instruments that can produce different notes e.g. xylophone, chime bars, glockenspiel, hand bells; violin, trumpet, flute, cello, piano, etc. |
| Two/three/four part song | A song written for two, three or four soloists or groups of singers, with melodies that complement each other harmonically. Part songs are often notated with multiple staves. |
| Unison | Playing or singing the same notes together, at the same pitch. |
| Untuned instruments | Percussion that makes a unpitched sound when hit, shaken or scraped, e.g. woodblock, maracas, guiro, cymbal, drum. |
| Verse and chorus | Music composed in a set pattern of sections, often Verse-Chorus-Verse-Chorus-Bridge- Chorus or similar. Used in most Pop songs. |
| Vocal balance | Maintaining appropriately even dynamics and accurate pitching between groups of singers when performing. |
| Wind band | A group of musicians playing woodwind instruments, sometimes with percussion. |
| Woodwind family | The instrument family that includes flute, clarinet, recorder, oboe, bassoon and saxophone. |
| World music ensemble | A group of musicians playing instruments traditional to a country, continent or culture. |

SMSC in Music

| Spiritual | Social |
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| <p>Children</p> <ul style="list-style-type: none"> • demonstrate they are reflecting on their experiences and learning from reflection. • show they understand human feelings and emotions and how these affect others e.g. enjoyment, disappointment when creating and listening to music. • respect others e.g. feedback from peers, coaches or teacher when evaluating performances. • accommodate difference and enable others to succeed following performances. • ask questions, offer ideas and make connections. • display creativity and imagination in developing musical sequences. | <p>Children</p> <ul style="list-style-type: none"> • work well co-operatively. • take part in corporate experiences e.g. group activities and performances • demonstrate personal qualities such as thoughtfulness, honesty, respect for difference, moral principles, independence, inter-dependence • participate in school and events in the wider community e.g. Langton Music Centre Events. • demonstrate leadership skills in musical group activities. |
| Moral | Cultural |
| <p>Children</p> <ul style="list-style-type: none"> • model positive relationships and interactions e.g. fairness, integrity, respect for people, resolution of conflict when working in groups. • Recognise and respect rules and codes and demonstrate 'good' audience etiquette. • demonstrate self- discipline and recognise that application is needed to achieve when learning an instrument. • Show an interest in investigating and offering reasoned views about moral and ethical issues e.g. use of drugs, racism and musical heroes. | <p>Children</p> <ul style="list-style-type: none"> • Address discrimination on the grounds of race, religion, gender, sexual orientation, age and promote equality. • Express different cultures through music. E.g. Visits from musical groups • Recognise musical talents in ourselves and others. |
| British Values | |
| <p>The Blean Curriculum promotes tolerance and understanding of other cultures by incorporating learning about music from other cultures. Children learn to sing in different languages including our school and community and Christmas songs in Spanish.</p> <p>Children are taught how to be an appreciative and supportive audience who listen attentively and supportively whilst others perform eg in our celebration assemblies. Children work collaboratively in groups and are encouraged to listen to others' viewpoints and accept different points of view – values of democracy.</p> | |

Music Key Vocabulary

| Year 1 | Year 2 | Year 3 | Year 4 | Year 5 | Year 6 |
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| <p>loud, quiet, tap, bang, scrape, shake, tambourine, maraca, triangle, scraper, beater, chant, feelings, pulse “i like/don’t like it because it makes me feel...”</p> | <p>breathing, pitch, high, low, orchestra (names of the common orchestral instruments), rhythm, crotchet, quavers, rest, structure</p> | <p>expression, clarity, melody, improvise, compose, minims, semibreves, mood, tempo, dynamics, pitch, xylophone, woodwind, brass, strings, percussion</p> | <p>style, ensemble, ostinato, notation, graphic score, ternary, theme and variations, rondo, motif, genre, renaissance, baroque, classical, romantic, 20th century</p> | <p>composer, conductor, instrumentation, timbre, score, lyrics, musician, crescendo, diminuendo, effect</p> | <p>accompaniment, harmony, warm-up, lungs, throat, rib cage, posture, audience, chords, scales, tab, clef, venue, occasion, purpose, impact</p> |