



Substantive knowledge – We want children to know...

Disciplinary – We want children to know how to....

Substantive Knowledge - Composers, styles and history

We want children to know...

Components	EYFS	Early Learning Goal (ELG)	Year One	Year Two	End of KS expectations	Year Three	Year Four	End of KS expectations – Year 6.
Biographical knowledge Periods Styles Western Classical	<p>We want children to know...</p> <p>20th Century Saint Seans – Carnival of the Animals</p> <p>Benjamin Britten - The Young Person's Guide to the Orchestra</p> <p>Louis Armstrong – What a wonderful world</p>	Understanding the world	<p>We want children to know...</p> <p>Baroque Period (1600s) George Frederik Handel Hallelujah Chorus. Link to – La Rejouissance from Music for the Royal Fireworks by Handel. He was 7 when he started to play the harpsichord. He played whenever he had the chance. The Baroque period used strings, harpsichords, trumpets and oboes.</p> <p>20th Century Aaron Copland – Hoedown He was an American composer. This song is part of a ballet.</p> <p>Igor Stravinsky - Firebird He was a Russian composer. He was born in 1882 (18 years before Aaron Copland). He is a composer.</p>	<p>We want children to know...</p> <p>Classical Period (1700s) George Frederik Handel Arrival of the Queen of Sheba. He was born in 1685. He died in 1759. This song was written in 1749. He started composing when he was 9!</p> <p>20th Century Maurice Ravel – Bolero Bolero features a flute, clarinet, bassoon, trumpet and saxophone. Bolero features a drummer playing a rhythmic ostinato for 15 minutes.</p>	Listen with concentration and understanding to a range of high-quality live and recorded music.	<p>We want children to know...</p> <p>Romantic Period (1800s) Modest Mussorgsky – Night on a Bare Mountain. Mussorgsky started to compose at the age of 12. He liked to try out new and original sounds. Night on a Bare Mountain was written in 1867 for symphony orchestra.</p>	<p>We want children to know...</p> <p>Romantic Period (1800s) Ludwig Van Beethoven – Symphony No.5. This piece of music is called a symphony. A symphony is a long piece of music for an orchestra, usually split into four sections known as movements. The motif in this symphony has been reused in pop music many times.</p> <p>20th Century Gustav Holst – ‘Mars’ from the Planets Suite. Holst was born in 1874 and died in 1934, he was a British composer. His most famous work was The Planets written between 1914 and 1918. The music of the Planets describes all the known planets in the solar system at that time and their characters. The first part of the musical work, called the first movement, is Mars the Roman god of war.</p>	<p>Listen with attention to detail and recall sounds with increasing aural memory.</p> <p>Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.</p> <p>Develop an understanding of the history of music.</p>
	<p>Funk Kool and the Gang – Celebration</p> <p>Soul Pharrel Williams - Happy</p>		<p>The Blues Ma Rainey – The Runaway Blues. This song was recorded by Ma Rainey. She was an American blues singer and influential early blues recording artist.</p> <p>Pop Rock The Beatles – Love me do. They were a famous UK band from the 60s. They had worldwide fame.</p>	<p>Rock and Roll Elvis – Hound Dog Elvis Presley was one of the most significant icons of the 20th Century. He was known as the ‘King of Rock and Roll’. A key step in the development of modern popular music was the arrival of Rock n Roll with its clear links to the Blues that came before it.</p>		<p>Funk James Brown – I feel good I feel good features an alto saxophone, trumpet, trombone, violins, electric guitar, bass guitar and drums. In funk music, the pulse is grouped into 4 beats. The 1st beat is stronger/emphasised.</p> <p>Disco Chic – Le Freak Disco derives from Funk music.</p> <p>Jazz/Gospel Nina Simone - I wish I knew how it would feel (1967). Link back to Louis Armstrong – What a wonderful world (1967) - EYFS</p>	<p>Jazz Duke Ellington – ‘Take the A Train’. Take the ‘A’ Train was the signature tune of the Duke Ellington Orchestra. A jazz orchestra is called a Big Band. A big band has trumpets, trombones, saxophones, drums, piano and a bass.</p> <p>Rock/ Britpop Oasis – Wonderwall. Oasis were part of revival of melodic, guitar based music in the 1990s called Britpop. Many bands such as Oasis were influenced by The Beatles.</p>	
	<p>Calypso Trinidad Steel Band – Tropical Bird</p>		<p>Samba Sergio Mendes – Fanfarra. Samba music originates from Brazil.</p> <p>Samba music involves lots of percussion instruments in a Samba Carnival band. Percussion instruments can be tapped, hit, shaken or scraped.</p>	<p>Gamelan Gamelan is the Javanese word for Orchestra or sometimes hammer. Gamelan is a popular form of traditional Indonesian music. Gamelan is played at celebrations.</p> <p>Gamelan music is played on metal percussion instruments, often hit with hammer-shaped mallets. A percussion instrument is one that you play by hitting it.</p>		<p>Indian Kishori Amonkar – Sahala Re Ravi Shankar – Symphony (finale)</p> <p>Traditional Indian instruments: Indian music instruments: sitars, dhols, tablas and a bansuri (a bamboo flute). Indian music contains ragas, drones and solos.</p> <p>Ravi Shankar brought Indian classical music to a western audience in the 1960s. He was an Indian musician and composer and was known as a sitar maestro.</p>	<p>Bhangra Bhujhangy Group – Bhabiye Akh Larr Gayee. Bhangra is a popular style of music in India. It is very lively and good to dance to. Bhangra music has been interweaved with instruments and production techniques from the UK such as synthesisers and sampling.</p> <p>A sitar is an instrument traditionally used in Indian music. A dhol is worn on a strap across the body. A dhol is played with two sticks, one at either side.</p>	

Substantive Knowledge - Composers, styles and history



Disciplinary Knowledge – Listening									
We want children to know how to...									
Listening	Appreciative listening	We want children to know how to... Understand how to listen and why listening is important.	Communication and listening: Listen attentively and respond to what they hear with relevant questions, comments and actions.	We want children to know how to... Understand that everyone hears music differently and this is ok.	We want children to know how to... Begin to show an understanding of music originating from different traditions and social contexts.	Listen with concentration and understanding to a range of high-quality live and recorded music	We want children to know how to... Start to develop a knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.	We want children to know how to... Show an interest and inquisitive nature towards the origins, traditions, history and social context of the music they are listening to, singing and playing.	Listen with attention to detail and recall sounds with increasing aural memory
	Empathetic listening	Express feelings in music by responding to different moods in a musical score – eg by dancing to upbeat music, by pretending to sleep to lullabies etc.		Reflect on music and say how it makes people feel, act and move.	Notice how music can be used to create different moods and effects and to communicate ideas.		Talk about how music makes them feel. Use accurate musical language during discussion and when describing feelings.	Comment on musicians use of technique to create effect.	
	Critical listening	Listen carefully to rhymes and songs, paying attention to how they sound. Listen to music and respond by using hand and whole body movements.		Show an awareness of when a new instrument is playing – eg by showing actions to pretend to play that instrument. Respond to the pulse in recorded/live music through movement and dance, e.g. o Stepping (e.g. Mattachins from Capriol Suite by Warlock), o Jumping (e.g. Trepak from The Nutcracker by Tchaikovsky) o Walking on tiptoes (e.g. Scherzo from The Firebird Suite by Stravinsky)	Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low). Mark the beat of a listening piece (e.g. Bolero by Ravel) by tapping or clapping and recognising tempo as well as changes in tempo. Identify the beat groupings in familiar music that they sing regularly and listen to, e.g. o in 2 Maple Leaf Rag by Joplin o in 3 The Elephant from Carnival of the Animals by Saint-Saëns		Begin to notice and explore the way sounds can be combined and used expressively – pulse, rhythm, pitch, tempo, dynamics. Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi (see illustration):	Begin to notice, analyse and explore the way sounds can be combined and used expressively. Begin to recognise the structure of a piece of music (chorus and verse)	



Performance – instrumental

	Components	EYFS	Early Learning Goal (ELG)	Year One	Year Two	End of KS expectations	Year Three	Year Four	End of KS expectations – Year 6.
Performance (instrumental)	Substantive Knowledge	<p>We want children to know...</p> <p>Your body can make sounds by tapping it.</p> <p>Instruments can make sounds by shaking or hitting them.</p>	<p>Being imaginative and expressive:</p> <p>Perform songs, rhymes, poems and stories with others, and (when appropriate) try to move in time with music.</p>	<p>We want children to know...</p> <p>When people play an instrument, they are called a musician.</p> <p>An orchestra has a conductor that keeps all of the musicians in it from speeding up or slowing down. The conductor keeps them in time.</p> <p>Body percussion is when you tap your body.</p> <p>Classroom percussion – these are small hand held instrument.</p> <p>The children will be able to name the following classroom percussion instruments: wooden – wooden agogo, wood block, two-tone, castanet metal – metal agogo, guiro, ganza, triangle shaker – maraca, bells, tambourines Pitched – chimes, hand bells. Drums</p>	<p>We want children to know...</p> <p>Percussion instrument – an instrument played by tapping or hitting it.</p> <p>Bamboo tambo</p> <p>Woodwind instrument – an instrument you play using air blown from your mouth into a mouth piece.</p> <p>Recorder</p> <p>The descant recorder is a musical instrument from the woodwind family. An orchestra has 4 families – woodwind, brass, strings and percussion. The woodwind section features many instruments from the Bolero. Woodwind instruments make sounds by blowing gently and uncovering the finger holes</p>	<p>Play tuned and untuned instruments musically</p>	<p>We want children to know...</p> <p>Brass instrument – an instrument that is played by producing sound from a vibration/ buzzing of air into a mouth piece.</p> <p>Trumpet Cornet Horn Trombone</p> <p>A symphony orchestra has 4 groups of instruments called families – brass, woodwind, strings, percussion.</p>	<p>We want children to know...</p> <p>String instrument – an instrument that is played by producing a sound from plucking a tightly held piece of string (link to science and sound). Violin Cello Double Bass</p> <p>Tuned percussion – an instrument that is hit but that also has a pitch in which the music can be read on a staff - Glockenspiel. If an instrument can play different pitches, then it can play a pitch melody.</p> <p>A orchestra is a large musical ensemble. It has:</p> <ul style="list-style-type: none"> - The strings (up to 60 players) - Woodwind (20 players) - Brass (15 players) - Percussion (5 or more players) <p>The string section contains: violins, violas, cellos and double basses.</p> <p>The woodwind section contains: flutes, clarinets, bassoons, oboes and more.</p> <p>The brass section has trumpets, trombones, horns, tubas and more.</p> <p>The percussion section has tuned and untuned percussion such as xylophones, cymbals etc.</p>	<p>Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression</p>
	Disciplinary knowledge	<p>We want children to know how to...</p> <p>Explore and engage in music making and dance, performing solo in groups.</p> <p>Hold an instrument correctly.</p>		<p>We want children to know how to...</p> <p>Play untuned percussion accurately. Sort instruments into the sound created: tap, hit, scrape and shake.</p> <p>Begin to develop facility in playing tuned percussion or a melodic instrument such as a recorder</p> <p>Play the instrument with appropriate care.</p> <p>Begin to make the correct sound for each instrument.</p> <p>Use body percussion and classroom percussion; playing repeated rhythm patterns (ostinati) and short, pitched patterns on tuned instruments to maintain a steady beat.</p> <p>Perform word-pattern chants (e.g. caterpillar crawl, fish and chips); create, retain and perform their own rhythm patterns.</p>	<p>We want children to know how to...</p> <p>Begin to develop facility in playing tuned percussion or a melodic instrument such as a recorder</p> <p>Take care of each instrument, playing with an awareness of control.</p> <p>Perform as class.</p> <p>Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats.</p> <p>Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests.</p>	<p>We want children to know how to...</p> <p>Develop facility in the basic skills of a selected musical instrument over a sustained learning period - brass</p> <p>Perform as a soloist, in a group or as a class.</p> <p>Show an awareness of the audience when playing.</p> <p>Copy stepwise melodic phrases with accuracy at different speeds (allegro and adagio).</p>	<p>We want children to know how to...</p> <p>Develop facility in the basic skills of a selected musical instrument over a sustained learning period - glockenspiel</p> <p>Perform as a soloist, in a group or as a class.</p> <p>Perform at an appropriate volume for the audience to hear, introducing the piece and finishing appropriately.</p> <p>Copy short melodic phrases including those using the pentatonic scale (eg CDEGA).</p>		



Performance - Vocal

	Components	EYFS	Early Learning Goal (ELG)	Year One	Year Two	End of KS expectations	Year Three	Year Four	End of KS expectations – Year 6.
Performance (singing)	Substantive Knowledge	<p>We want children to know...</p> <p>A voice can talk and a voice can sing.</p>		<p>We want children to know...</p> <p>A vocal ensemble is called a choir.</p> <p>Understand that the voice is a muscle and it needs to be warmed up.</p>	<p>We want children to know...</p> <p>A conductor leads an ensemble/choir and shows them how to perform.</p> <p>Understand that the voice is a muscle that needs to be warmed up.</p>		<p>We want children to know...</p> <p>Ensemble - everyone has to work together to make a great sound. To do this, you need to listen to the other singers around you.</p> <p>A sense of ensemble describes a musical performance in which players keep together rhythmically and maintain a balance between parts.</p> <p>Diction place the beginning and end of words in the right place so that you sound like one voice.</p> <p>Unison - no individual voice can be heard above the others. They are in unison.</p>	<p>We want children to know...</p> <p>Phrasing - musical phrasing is like telling a story. When you speak, you might emphasise particular words or speed up and slow down to make the story sound more interesting - musical phrasing lets you do the same thing when singing.</p> <p>Choirs often use dynamics to add to their phrasing.</p>	
	Disciplinary knowledge	<p>We want children to know how to...</p> <p>Show an awareness of singing in a group, standing still when needed to and copying the actions when needed.</p> <p>Follow the melody sung by the teacher.</p> <p>Join in warm up games.</p> <p>Learn rhymes, poems and songs.</p>	<p>Being imaginative and expressive:</p> <p>Sing a range of well-known nursery rhymes and songs.</p>	<p>We want children to know how to...</p> <p>Stand still to sing.</p> <p>Respond to simple visual directions (e.g. stop, start, loud, quiet) and counting in.</p> <p>Learn actions if required, remembering these without adult cues.</p> <p>Control vocal pitch.</p> <p>Sing simple songs, chants and rhymes</p> <p>Sing simple songs, beginning with a small range and extending to a pentatonic (5 note) range.</p> <p>Sing a wide range of call and response songs.</p>	<p>We want children to know how to...</p> <p>Stand still to sing, feet at hip width apart, standing straight.</p> <p>Demonstrate dynamics and tempo when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. crescendo, decrescendo, pause).</p> <p>Sing with increasing vocal control, not straining the vocal muscles by shouting or screaming.</p> <p>Sing songs regularly with a pitch range 5 notes.</p> <p>Sing songs with a small pitch range.</p>	<p>Use their voices expressively and creatively by singing songs and speaking chants and rhymes</p>	<p>We want children to know how to...</p> <p>Stand still to sing, feet at hip width apart, standing straight. Shoulders stay down as they sing. Begin to look at the audience when singing.</p> <p>Sing with control, beginning to place the voice on the correct pitch (not sliding between the pitches).</p> <p>Perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders).</p> <p>Perform as a choir in school assemblies. Warm up the voice before singing.</p> <p>Begin to establish breathing techniques to support breathing from the diaphragm.</p> <p>Sing a widening range of unison songs of varying styles and structures with a pitch range of do-so.</p>	<p>We want children to know how to...</p> <p>Stand still to sing, feet at hip width apart, standing straight. Shoulders stay down as they sing. Look at the audience when singing.</p> <p>Pitch the voice accurately, moving between pitches clearly and without sliding.</p> <p>Follow directions for getting louder (crescendo) and quieter (decrescendo).</p> <p>Perform a range of songs in school assemblies.</p> <p>Warm up the voice before singing.</p> <p>Know 3 different breathing techniques to support breathing from the diaphragm.</p> <p>Breath from the diaphragm before beginning to sing.</p> <p>Sing a broad range of unison songs with the range of an octave.</p> <p>Sing songs with small and large leaps in pitch.</p> <p>Sing rounds and partner songs in different time signatures.</p> <p>Introduce vocal harmony.</p>	<p>Play and perform in solo and ensemble contexts, using their voices and playing musical Instruments with increasing accuracy, fluency, control and expression</p>



Musical Notation



	Components	EYFS	Early Learning Goal (ELG)	Year One	Year Two	End of KS expectations	Year Three	Year Four	End of KS expectations – Year 6.
Musical notation	Substantive Knowledge	We want children to know...	N/A	<p>We want children to know...</p> <p>Musicians sometimes read music to know what to play and when.</p> <p>Know that a graphic score is a way of writing music using shapes and symbols.</p>	<p>We want children to know...</p> <p>Music can be written down.</p> <p>Music can be written on a staff.</p> <p>A staff is a set of five horizontal lines and four spaces. The pitch B sits on the third line up. The pitch A sits on the second space up.</p> <p>A crotchet represents 1 beat. The coloured in circle with a stick pointing straight up or down means we play 1 note on that beat - this is called a crotchet.</p> <p>When we don't play for 1 beat, we put in a symbol to show we rest. This is called a crotchet rest.</p> <p>Beats of music can be grouped together into a bar.</p> <p>A bar most commonly can have 2,3 or 4 beats in it.</p>	N/A	<p>We want children to know...</p> <p>Understand the difference between a crotchet, a crotchet rest, quaver and paired quavers.</p> <p>A rhythmic score just contains the rhythm to be played.</p> <p>A pitch score is set on a staff which displays the pitch of each note to be played.</p> <p>A staff starts with a clef – this indicates the pitch of the note. Treble clef is for higher instruments and bass clef is for lower instruments.</p> <p>A quaver is a note worth half a beat (half a crotchet), represented by a solid dot, a stem and a tail.</p> <p>Paired quavers are 2 quavers next door to each other with a horizontal line joining them.</p>	<p>We want children to know...</p> <p>Understand the difference between a crotchet, crotchet rest, quaver, paired quavers and minim.</p> <p>Minim - A minim is a note worth two beats, represented by a hollow dot with a stem</p> <p>Composers often write musical terms on music to help guide phrasing and help you to understand how they want it to sound. These words are normally written in Italian.</p>	Use and understand staff and other musical notations
	Disciplinary knowledge	We want children to know how to...		<p>We want children to know how to...</p> <p>Recognise how graphic notation can represent created sounds.</p> <p>Read and interpret a graphic score.</p> <p>Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum</p>	<p>We want children to know how to...</p> <p>Recognise dot notation and match it to 3-note tunes played on tuned percussion.</p> <p>Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces.</p> <p>Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests.</p>		<p>We want children to know how to...</p> <p>Use dot notation to show higher or lower pitch.</p> <p>Apply word chants to rhythms, understanding how to link each syllable to one musical note.</p> <p>Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi).</p> <p>crotchets paired quavers minims stave lines</p>	<p>We want children to know how to...</p> <p>Read and perform pitch notation within a defined range (e.g. C–G/do–so).</p> <p>Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt</p> <p>rests clef time signature</p>	




Composing and Improvising

	Components	EYFS	Early Learning Goal (ELG)	Year One	Year Two	End of KS expectations	Year Three	Year Four	End of KS expectations – Year 6.
Composing and improvising	Substantive Knowledge	We want children to know...	Being imaginative and expressive: Invent, adapt and recount narratives and stories with peers and their teachers.	We want children to know... A composer is someone who creates new music. A rhythm pattern is a series of short and long sounds created by tapping and a pitch pattern is a series of sounds that are high or low.	We want children to know... Improvisation is the art of playing an instrument (or singing) in which the musician or musicians make up the music as they play.	Experiment with, create, select and combine sounds using the inter-related dimensions of music	We want children to know...	We want children to know...	Improvise and compose music for a range of purposes using the inter-related dimensions of music
	Disciplinary knowledge	We want children to know how to... Explore and engage in music making and dance, performing solo and in groups.		We want children to know how to... Create musical sound effects and short sequences of sounds in response to stimuli, e.g. a rainstorm or a train journey. Improvise simple vocal chants, using question and answer phrases. Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns. Combine sound effects to make a story, choosing and playing classroom instruments (e.g. rainmaker) or sound-makers (e.g. rustling leaves). Use music technology, if available, to capture, change and combine sounds.	We want children to know how to... Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch). Create and perform their own chanted rhythm patterns with the same stick notation. Improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation. Compose a simple musical phrase with a 3 note range. Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces. Use music technology, if available, to capture, change and combine sounds.		We want children to know how to... Pupils should compose in response to different stimuli, e.g. stories, verse, images (paintings and photographs) and musical sources. Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi). Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played in whole-class/group/individual/instrumental teaching), inventing short 'on-the-spot' responses using a limited note-range. Compose song accompaniments on untuned percussion using known rhythms and note values. Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi).	We want children to know how to... Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars. Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip. Sing and play phrases as self-standing compositions. Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work. Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato). Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt Capture and record creative ideas using any of: o graphic symbols o rhythm notation and time signatures o staff notation o technology.	



Springdale First School	Components	EYFS	Early Learning Goal (ELG)	Year One	Year Two	End of KS expectations	Year Three	Year Four	End of KS expectations – Year 6.
Knowledge of formal elements of music	Pulse (word introduced in Year 1) 	Walk or move to a steady beat where the tempo does not change.	Understanding the world	<p>We want children to know... Pulse/ beat of the music is the basic unit of time that sets the speed of the music. It is the feeling when you tap your foot or nod your head along to the music.</p> <p>The pulse/ beat is steady and does not speed up.</p> <p>Musicians all play together by following a steady beat. They will learn that one part of the orchestra is usually playing the beat and others have to listen to hear it.</p> <p>We want children to know how to... Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.</p>	<p>We want children to know... An ensemble keeps in time together to a steady beat.</p> <p>The beat/pulse is grouped into different groups. 2, 3 or 4 groups of beats.</p> <p>We want children to know how to... Walk in time to the beat of a piece of music or song.</p>		<p>We want children to know... The beat/pulse is grouped into different groups. 2, 3 or 4 groups of beats.</p> <p>Bars - A segment of time in a piece of music that has a specific number of beats.</p> <p>We want children to know how to... Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.</p>	<p>We want children to know... The beat is the repeated note value of the time signature.</p> <p>The beat/pulse is grouped into different groups. 2, 3 or 4 groups of beats.</p> <p>Time signature - Two numbers sit on top of each other next to the clef and specify how many beats are contained in each musical bar, and which note value is equivalent to a musical beat.</p> <p>We want children to know how to... Maintain a steady beat when playing a simple melody.</p>	
	Rhythm (word introduced in Year 1) 	Perform simple copy cat rhythms (e.g copy the leader saying and clapping 'Fish and chips', 'macaroni cheese' etc.		<p>We want children to know... Rhythm: patterns of long and/or short sounds that fit over a steady pulse or beat.</p> <p>We want children to know how to... Perform short copycat rhythm patterns accurately, led by the teacher.</p>	<p>We want children to know... A crotchet represents 1 beat.</p> <p>When a phrase or a rhythm is repeated constantly, we call it an ostinato.</p> <p>We want children to know how to... Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion.</p>		<p>We want children to know... Duration – the length of each note.</p> <p>Understand the difference between a crotchet, a crotchet rest, quaver and paired quavers.</p> <p>A rhythmic score just contains the rhythm to be played.</p> <p>A quaver is a note worth half a beat.</p> <p>Paired quavers are 2 quavers played one after the other.</p> <p>We want children to know how to... Follow simple rhythmic scores to a steady beat including crotchets and quavers.</p>	<p>We want children to know... Understand the difference between a crotchet, crotchet rest, quaver, paired quavers and minim.</p> <p>Minim - A minim is a note worth two beats.</p> <p>We want children to know how to... Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.</p>	
	Pitch (word introduced in Year 1) 	Sing in a group or on their own, increasingly matching the pitch and following the melody.		<p>We want children to know... Pitch: how high or low the note is.</p> <p>We want children to know how to... Match the pitch they hear with increasing accuracy.</p>	<p>We want children to know... Play the pitches B and A on a recorder.</p> <p>We want children to know how to... Match the pitch they hear with accuracy.</p>		<p>We want children to know... A pentatonic scale is a scale of 5 notes. e.g. CDFGA.</p> <p>We want children to know how to... Play and perform melodies following staff notation using a small range (e.g. Middle C–E) as a whole class or in small groups.</p>	<p>We want children to know... Major scale – a more happy sounding piece of music. Describes the key of the music.</p> <p>Minor – a more sad sounding piece of music. Describes the key of the music.</p> <p>We want children to know how to... Play and perform melodies following staff notation using a small range (e.g. Middle C–G) as a whole-class or in small groups.</p>	
	Tempo (word introduced in Year 1) 	Show a response to fast and slow music, show a response to the difference between these tempos.		<p>We want children to know... Tempo: (The speed or pace of music (fast/slow, faster/slower).</p> <p>We want children to know how to... Identify if a melody is fast or slow – show an awareness through their actions (e.g. run to fast music, crawl to slow music etc).</p>	<p>We want children to know... Understand that the speed of the beat can change, creating a faster or slower pace (tempo).</p> <p>We want children to know how to... Identify if a melody is getting faster or slower – show an awareness through their actions (e.g. speeding up, slowing down while moving in a large space).</p>		<p>We want children to know... Copy rhythm patterns with accuracy at different speeds.</p> <p>Allegro – at a brisk speed.</p> <p>We want children to know how to... Adagio – at a slow speed.</p> <p>Downbeat – the first beat of the bar (group of beats).</p>	<p>We want children to know... Accelerando – getting faster.</p> <p>Rallentando – getting slower.</p> <p>We want children to know how to... Play pieces with static and moving parts.</p>	



<p>Structure (word introduced in Year 2)</p> 				<p>We want children to know... Structure: the order the different parts of the song are played in.</p> <p>Chorus – In a song, the chorus is always repeated with the same melody and lyrics.</p> <p>Verse – In a song, the verse has the same melody but the lyrics change from verse to verse.</p> <p>We want children to know how to... Sing songs containing a verse and a chorus and recognise each.</p>	<p>We want children to know... Structure musical ideas to create music that has a beginning, middle and end.</p> <p>We want children to know how to... Compose pieces of music with a beginning, middle and end.</p>	<p>We want children to know... Refrain – the same as a chorus – a repeating section of music.</p> <p>Bridge – a third section of a song, usually heard before the final chorus.</p> <p>Motif – a short musical phrase that is repeated during the piece.</p> <p>Perform in two or more parts from simple notation using instruments.</p> <p>Begin to make compositional decisions about the overall structure of improvisations.</p> <p>We want children to know how to... Sing songs containing a verse, bridge and chorus. Recognise motifs in popular pieces of film music.</p>	
<p>Texture (word introduced in Year 2)</p>  <p>Timbre (word introduced in Year 4)</p>	<p>We want children to know...</p> <p>We want children to know how to... Join in with vocal or untuned percussion sound effects while the class teacher reads a story. Picture clues for when to play (e.g. make a rain sound effect when you see a picture of a rain cloud).</p>		<p>We want children to know...</p> <p>We want children to know how to... Combine sound effects to make a story, choosing and playing classroom instruments (e.g. rainmaker) or sound-makers (e.g. rustling leaves).</p>	<p>We want children to know... Texture: The overall effect of how melody, harmony and rhythm are combined in a piece of music</p> <p>Melody – a tune plus some accompanying ideas.</p> <p>Accompaniment – accompanying ideas that sit underneath the melody.</p> <p>We want children to know how to... Play in an ensemble with two layers of texture.</p>	<p>We want children to know... Drone - a sustained note, usually rather low in pitch.</p> <p>Unison – two or more musical parts that have the exact same pitch and rhythms.</p> <p>Layered – multiple voices or instruments playing at once.</p> <p>Solo – one voice or instrument playing on their own or playing a feature over an accompaniment.</p> <p>We want children to know how to... Play with an awareness of a soloist – play softly while the soloist plays loudly.</p>	<p>We want children to know... Timbre – the unique sound of each instrument or voice.</p> <p>Legato – played smoothly Staccato – played in a detached way</p> <p>Melody – The main tune of the piece of music. This is the most easily sung or remembered part.</p> <p>Harmony – the supporting notes and chords that underpin the melody.</p> <p>Duet – a musical composition in two parts or just two voices/instruments playing together.</p> <p>Trio – a musical composition in three parts or just three voices/instruments playing together.</p> <p>We want children to know how to... Include different timbres and textures in their compositions.</p>	
<p>Dynamics (word introduced in Year 2)</p> <p>fc</p> 	<p>We want children to know... Understand that a lullaby is sung quietly.</p> <p>We want children to know how to... Sing quietly when the teacher directs them.</p>		<p>We want children to know... Music can be loud and/or soft.</p> <p>We want children to know how to... Demonstrate an awareness of loud and quiet.</p>	<p>We want children to know... Dynamics: Dynamics means loud and quiet.</p> <p>We want children to know how to... Demonstrate dynamics when singing</p>	<p>We want children to know... Forte – played loudly</p> <p>Piano – played softly.</p> <p>We want children to know how to... Perform forte and piano, loud and soft. forte (loud), piano (soft)</p>	<p>We want children to know... Crescendo - getting louder</p> <p>Decrescendo - getting softer.</p> <p>We want children to know how to... Perform crescendo and decrescendo (getting louder and getting quieter).</p>	