**Be the best that you can be**

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**Music**

***St Joseph’s Primary School***



Music at St Joseph’s

**Context**

St Joseph’s RC Primary School is located in Manchester were two in every five children live in poverty and 29.7% of Manchester children affected by families living in income deprivation. The school is in one of the highest areas of deprivation within Manchester. This has been the focus of intent when designing our curriculum. We aim to inspire our children to achieve to their full potential and to tackle deprivation through our teaching of music, providing children with the knowledge and cultural capitol they need to succeed in life.

**Purpose of Study / Rationale**

We study music in school because it is a universal language that embodies one of the highest forms of creativity. For the children of St Joseph’s we want to provide high quality music education that encourages and inspires children to develop a love of music and their talent as musicians, and to increase their self- confidence, creativity with a sense of achievement. As our pupils progress, they should develop critical engagement with music, allowing them to compose and to listen without discrimination to the best of their musical ability.

**Intent**

At St Joseph’s the intention is that children gain a firm understanding of what music is through listening, singing, evaluating, analysing and composing across a variety of historical periods, styles, traditions and musical genres. Our objective at St Josephs is to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, an unbiased respect for the role that music may be expressed in any person’s life. We are committed to ensuring children understand the importance of music in the wider community and are able to use their musical skills, knowledge and experiences to involve themselves in music, in a variety of contexts.

**Aims**

At St Joseph’s, we ensure that our music curriculum fulfils the aims of:

Perform, listen to review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of great composers and musicians.

This is covered by the ‘Listen and Appraise’ strand in the scheme of work.

* Learn to sing and use their voices, to create and compose music on their own and with others, to have the opportunity to learn a musical instrument, and to use the technology appropriately and have the opportunity to progress to the next level of musical excellence.

This is covered in the ‘Musical Activities’ strand in the scheme of work. This includes, games, singing, playing, improvisation and composing.

* Understand and explore how music is created, produced and communicated including through inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.

This is covered in the’ Perform/Share’ strand in the scheme of work and also in the ‘Musical Activities’ strand in KS2.

**Rationale**

At St Josephs, the subject is delivered through implementing the Charanga music scheme.

The Charanga scheme covers the National Curriculum through three strands:

* Listen and Appraise
* Musical Activities (including games, singing, playing, improvisation and composition)
* Perform/Share.

**Subject Content**

In each Key Stage, the different strands will be covered through the Charanga SCHEME:

**KS1**

* Use their voices expressively and creatively by singing songs and speaking chants and rhymes (Covered in the Musical Activity strand and in the Perform/Share strand)
* Play tuned and un-tuned musical instruments musically. (Covered in the Musical Activity and the Perform/Share strand)
* Listen with concentration and understanding to a range of high quality live and recorded music. (Covered in the Listen and Appraise strand)

**KS2**

* Play and perform in solo and ensemble context, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. (Covered in the Musical Activity strand and the Perform/Share strand)
* Improvise and compose music for a range of purposes, using the interrelated dimensions of music. (Covered in the Musical Activity strand)
* Listen with attention to detail and recall sounds with increasing aural memory. (Covered in the Musical Activity strand)
* Use and understand staff and other musical notations. (Covered in the Musical Activity strand)
* Appreciate and understand a wide range of high quality live and recorded music drawn from different traditions and from great composers and musicians. (Covered in the Listen and Appraise strand)
* Develop an understanding of the history of music. (Covered in the Listen and Appraise strand)

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| **St Joseph’s RC Primary School**  **Music (Charanga) Long Term Plan** | | | | | | |
|  | **Autumn 1** | **Autumn 2** | **Spring 1** | **Spring 2** | **Summer 1** | **Summer 2** |
| **Nursery** | All about me & ourselves rhyme | Beat and Pulse | Body Percussion | Musical Instruments – Stop Go Fast Slow | All about rhythm | Musical storytelling |
| **Reception** | Me | My stories | Everyone | Our world | Big, bear funk | Reflect, rewind and replay |
| **Year 1** | Hey you! | Rhythm in the way we walk and banana rap | In the groove | Round and round | Your imagination | Reflect, rewind and replay |
| **Year 2** | Hands, feet, heart | Ho, ho, ho | I wanna play in a band | Zootime | Friendship song | Reflect, rewind and replay |
| **Year 3** | Let your spirit fly | Glockenspiel Stage 1 | Three little birds | The Dragon song | Bringing us together | Reflect, rewind and replay |
| **Year 4** | Mama Mia | Glockenspiel  Stage 2 | Stop! | Lean on me | Blackbird | Reflect, rewind and replay |
| **Year 5** | Livin’ on a prayer | Classroom Jazz 1 | Make you feel my love | The fresh prince of Bel-Air | Dancing in the street | Reflect, rewind and replay |
| **Year 6** | Happy | Classroom Jazz 2 | A New Year Carol | You’ve got a friend | Music and me | Reflect, rewind and replay |

**Curriculum Overview**

The music curriculum has been designed around four main key principles, which we meet in various ways:

1. Listen and Appraise
2. Performing
3. Singing and Improvisation
4. Composition.

**Listening**

This is the ability to listen, describe, compare and evaluate a piece of music.

In Key Stage One, children will learn a variety of songs from various genres, they will understand the meaning of songs, gain an understanding of musical styles and that songs can have a response/answer section. They will recognise the sound and names of the instruments used.

In Key Stage Two children will continue to add a variety of songs from different genres to their song bank; who wrote and performed them and what year they were written in. Be able to talk about lyrics, musical dimensions and structures of songs. Name a selection of instruments used and have a knowledge of the historical context at the time.

**Perform**

The act of presenting a song or a piece of music or other entertainment to an audience.

In Key Stage One, children will share music with other people and understand this is an audience. Understand that a performance can be a special occasion and involve a class, year or whole school and that the audience can include family and friends.

In Key Stage Two the children will know and be able to talk about ow performing is sharing music with other people and an audience, everything must be planned and learned. That you must sing or rap the words clearly and play with confidence and that a performance involves communicating ideas, thoughts and feelings about the song/music.

**Singing**

This principle involves the children understanding that singing is the act of producing music with the voice and augments regular speech by the use of both tonality and rhythm. One who sings is called a singer or vocalist.

In Key Stage One, the children will confidently know and sing a selection of songs from memory. They will understand that unison means everyone singing at the same time and that songs can include other ways of using the voice.

In Key Stage Two, the children will know and sing a selection of songs and their parts form memory, and to sing them with a strong internal pulse. They will know about styles of songs so you can represent feeling and context to the audience. Be able to choose a song and talk about its features such as parts in unison, solo, lead, backing vocals and know the meaning of the lyrics. Children will know and explain the importance of warming up your voice.

**Improvisation and Composition**

It is the understanding that an improvised piece of music is the ability to create a piece of music at a specific time, using voice or an instrument and that a piece of composed music has to be written down either on paper or digitally.

In Key Stage One, the children will begin to understand that improvising is making up your own tune and that it has never been heard before, it is not written down and belongs to them, whereas composing is like a written story with music and is written down.

In Key Stage Two, the children will know and be able to talk about how improvisation is made up on the spot and belongs to that person, knowing that one, two or three notes confidently is better than knowing five notes. They will also understand that if you improvise using notes you are given, you can’t make a mistake. They will also learn about three well-known improvising musicians. Children will understand that composition is a written piece of music which has a pulse, rhythm, pitch that work together and are shaped by tempo, dynamics, texture and structure, as well as notation recognition between sound and symbol.

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| **Strand** | |
| Listen and Appraise | |
| National Curriculum Aim | Perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of great composers and musicians. |
| Charanga covers this by: | The children will listen to a variety of musical styles from different times, traditions and composers. Learn to recognise instruments and basic style indicators. Encourage discussions using musical language. |
| National Curriculum KS1 content | The children will be taught to: Listen with concentration and understanding to a range of high-quality live and recorded music. |
| Charanga covers this by ensuring the children learn in Year 1 | * The children will begin to recognise very basic style indicators and start to recognise different instruments. * Have fun finding pulse together and start to understand what pulse is/does/means etc. * Start to use correct musical language during discussion and when describing feelings. * They will begin to recognise the sound of the musical instruments used. * Basic musical structure. * The purpose of the sing and context within history. * How music makes them feel. * About the dimensions of music and how they fit into music: pulse- a steady beat, simple rhythm patterns, pitch, texture, tempo, and dynamics. * They will start to use correct musical language and describe how the music makes them feel through the safe and respectful discussions. |
| In Year 2 |  |



**National Curriculum Coverage – KS1**



**Aims by Strand – KS1 & KS2**

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| **Music programmes of Study: Key stages 1 and 2**  **National Curriculum in England** | |
| The national curriculum for music aims to ensure that all pupils: | **Music Curriculum Structure to deliver the National Curriculum Aims** |
| * perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians | **Listen and Appraise**  **Perform and Share** |
| * learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence | **Singing**  **Playing**  **Composition** |
| * understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations. | **Games**  **Improvisation**  **Perform and Share** |

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| **Music programmes of Study: Key stages 1 and 2**  **National Curriculum in England** | |
| **Key Stage 1**  Pupils should be taught to; | **Strands** |
| * use their voices expressively and creatively by singing songs and speaking chants and rhymes. | **Singing**  **Perform and Share** |
| * play tuned and un-tuned instruments musically | **Playing** |
| * listen with concentration and understanding a range of high- quality live and recorded music. | **Listen and Appraise** |
| * experiment with, create, select and combine sounds using inter- related dimensions of music. | **Games**  **Improvisation**  **Composition** |

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| **Music programmes of Study: Key stages 1 and 2**  **National Curriculum in England** | |
| **Key Stage 2**  Pupils should be taught to; | **Strands** |
| * Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. | **Singing**  **Playing**  **Perform and Share** |
| * improvise and compose music for a range of purposes using inter- related dimensions of music. | **Improvisation**  **Composition** |
| * listen with attention to detail and recall sounds with increasing aural memory | **Listen and Appraise**  **Singing** |
| * use and understand staff and other musical notations | **Games** |
| * appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians. | **Listen and Appraise** |
| * Develop an understanding of the history of music. | **Listen and Appraise** |
| **Music programmes of Study: Key stage 1**  **National Curriculum in England** | **Strand Coverage Key Stage 1** |
| **Key Stage 1**  Pupils should be taught to; | **Strands** |
| * use their voices expressively and creatively by singing songs and speaking chants and rhymes. | **Singing**  **Perform and Share** |
| * play tuned and un-tuned instruments musically | **Playing** |
| * listen with concentration and understanding a range of high- quality live and recorded music. | **Listen and Appraise** |
| * experiment with, create, select and combine sounds using inter- related dimensions of music. | **Games**  **Improvisation**  **Composition** |

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| **Music programmes of Study: Key stage 1**  **National Curriculum in England** | **Strand Coverage Key Stage 1** |
| The national curriculum for music aims to ensure that all pupils: | **Music Curriculum Structure to deliver the National Curriculum Aims** |
| * perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians | **Listen and Appraise** |
| * learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence | **Sing**  **Play**  **Compose** |
| * understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations. | **Improvise**  **Perform** |

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| **Music programmes of Study: Key stage 2**  **National Curriculum in England** | **Strand Coverage Key Stage 2** |
| The national curriculum for music aims to ensure that all pupils: | **Music Curriculum Structure to deliver the National Curriculum Aims** |
| * perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians | **Listen and Appraise**  **Perform and Share** |
| * learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence | **Singing**  **Playing**  **Composition** |
| * understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations. | **Games**  **Improvisation**  **Perform and Share** |

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| **Music programmes of Study: Key stage 2**  **National Curriculum in England** | **Strand Coverage Key Stage 2** |
| **Key Stage 2**  Pupils should be taught to; | **Strands** |
| * Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. | **Singing**  **Playing**  **Perform and Share** |
| * improvise and compose music for a range of purposes using inter- related dimensions of music. | **Improvisation**  **Composition** |
| * listen with attention to detail and recall sounds with increasing aural memory | **Listen and Appraise**  **Singing** |
| * use and understand staff and other musical notations | **Games** |
| * appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians. | **Listen and Appraise** |
| * Develop an understanding of the history of music. | **Listen and Appraise** |

**Singing Learning Outcomes**

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| **Strand** | | | | | |
| **Singing** | | | | | |
| **Musical Learning Outcomes** | | | | | |
| **Year 1** | **Year 2** | **Year 3** | **Year 4** | **Year 5** | **Year 6** |
| The importance of working together in an  ensemble or as part of a group.  How important it is and why we warm up our voices.  How to join in and stop as appropriate.  How a melody should be interpreted.  How to sing with good diction.  How to perform with a good sense of pulse and rhythm. | The importance of working together in a duo.  How important it is and why we warm up our bodies and voices.  Learn how to follow a leader/conductor.  How melody and its word should be interpreted.  How to sing with good diction and articulation.  How to perform with a good sense of pulse, rhythm and tempo. | The importance of working together in an ensemble or as part of a group and how the musical outcomes are of higher quality when doing so.  How important it is and why we warm up our voices, posture, breathing and voice projection.  How to join in and stop as appropriate- to follow a leader/conductor confidently.  How to sing with good diction.  How to perform with a good sense of pulse. | The importance of working and listening together in an ensemble to gain a higher quality of sound.  How to stand when singing and the importance of the diaphragm.  The importance of team work and following the conductor.  How melody and words should be interpreted.  Matching the performance of the song to how the music sounds i.e.: starting to think musically.  Singing with clear diction and pronunciation confidently.  How to perform with a good sense of pulse and rhythm. | The workings of an ensemble/choir and how everything fits together, the blending of voices.  How important it is and why we warm up our voices and how to stand when singing.  Sing together with confidence, with increasingly difficult melody and lyrics.  Have a greater understanding of melody, words and their importance. | The workings of an ensemble/choir and how everything fits together.  Follow the leader/conductor and perform as the leader/conductor.  How important it is and why we warm up our voices, posture, breathing and voice projection.  Sing together with confidence, with difficult melody and lyrics, sometimes in two parts/harmony.  Have a greater understanding of melody, words and their importance and how to interpret a song musically.  Demonstrate musical quality and understanding of how the interrelated dimensions of music play their part. |

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| **Strand** | | | | | |
| **Playing** | | | | | |
| **Musical Learning Outcomes** | | | | | |
| **Year 1** | **Year 2** | **Year 3** | **Year 4** | **Year 5** | **Year 6** |
| Learn to play together in a band or ensemble,  Respond to the musical cues of starting and stopping.  Play and move between differential parts, being able to hear the note in their head when they see it written down.  Learn to play Glockenspiel correctly and treat it with respect. | Join in and stop as appropriate following a band leader.  Respond to the musical cues of starting, stopping and pauses for musical effect.  Follow a leader/conductor.  Play and move between differentiated parts with a sound-before-symbol approach, according to ability, when they are introduced to more notation work. | Play and move between differentiated parts with a sound-before-symbol approach, according to ability, being able to hear the note when written down.  Experience playing together in a band or ensemble. Join in and stop as appropriate.  Learn to treat each-other with respect use the correct techniques to play. | Play and move between differentiated parts with a sound-before-symbol approach, according to ability and use notation provided if appropriate.  Play together in a band or ensemble. Join in and stop as appropriate.  Respond with more musical confidence to musical cues such as starting and stopping. Learn how to follow a leader/conductor.  Treat each instrument with respect and use the techniques to play them.  Demonstrate an awareness of a link between shapes and pitch graphic notations. Start to understand the basics and foundations of notations of appropriate. | Play differentiated parts with a sound-before-symbol approach or using notated scores.  Play and perform in solo and ensemble contexts, playing instruments with increasing accuracy, fluency and maintaining appropriate pulse.  Demonstrate musical quality, eg clear starts, ends of pieces/phrases, technical accuracy etc. Maintain an independent part in a small group.  Always treat each instrument with respect and use the correct techniques to play them. | Play differentiated parts with sound=before-symbol approach or using the notated scores confidently.  Choose parts according to ability and play them musically.  Progress as appropriate between the parts.  Play and perform in solo and ensemble contexts, playing musical instruments with increasing fluency, accuracy and following musical dynamics.  Demonstrate musical quality.  Perform a solo in a small group.  Always play each instrument with respect and use the correct techniques to play them. |

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| **Strand** | | | | | |
| **Perform and Share** | | | | | |
| **Musical Learning Outcomes** | | | | | |
| **Year 1** | **Year 2** | **Year 3** | **Year 4** | **Year 5** | **Year 6** |
| Perform together as a class.  Sing and play compositions as part of your ensemble/band.  Understand how to perform, how you stand and how you interact with an audience. | Perform together as a group/ensemble or band.  Sing, play, improvise and play back compositions as part of your ensemble/band.  Have the confidence to so this in front of an audience.  Learn about performance and building confidence.  Understand why we rehearse in preparation for a performance. | Understand how to improve their Performance.  Sing, play, improvise and play back compositions as part of your ensemble/band with increasing confidence.  Record performances and learn when watching it back. | Perform together with confidence in an ensemble/band and as a soloist with increasing understanding of how to improve your performance.  Sing, play and improvise and play back compositions as part of an ensemble/ band with increasing confidence.  Gain confidence in front of an audience when performing.  Learn and build performance skills.  Understand about practice and why musicians rehearse.  Record your performances and watch back to learn and give healthy feedback to improve. | Perform together in an ensemble/ band with a deeper understanding of how to improve your performance musically.  Sing, play, and improvise as part of your ensemble / band with increasing confidence and skill.  Communicate ideas through performance.  Record a performance and learn about fluency from watching it back. | Perform together in an ensemble/ band with a deeper understanding of how to improve your performance musically and visually.  Perform together in an ensemble/ band with a deeper understanding of how to improve your performance musically and with increasing accuracy and skill.  Do all this in front of an audience with more understanding of their needs.  Communicate ideas, thoughts and feelings through the performance.  Understand about practice related to performance outcomes.  Record your performance and learn from feedback from others.  Respond to feedback and offer reflective comments.  Understand the basics of formal notation. |

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| **Strand** | | | | | |
| **Listen and Appraise** | | | | | |
| **Musical Learning Outcomes** | | | | | |
| **Year 1** | **Year 2** | **Year 3** | **Year 4** | **Year 5** | **Year 6** |
| The children will recognise very basic style indicators and start to recognise different instruments.  Will learn about various musical styles.  Understand what pulse is/ does/ means.  They will recognise the sound of the musical instruments used.  Basic musical structure such as being able to identify the verse.  The purpose of the song and the context within history.  How music makes them feel.  About the dimensions of music and how they fit into music: pulse, simple clapping rhythm patterns, pitch.  They will start to use correct musical language and will describe how the music makes them feel through safe and respectful discussion/ | The children will recognise different instruments and sounds of notes played.  Will learn about various styles.  Expand their musical knowledge during discussions when describing feelings and emotions by using such terminology such as melody, into and beats.  They will know the names of un-tuned percussion instruments played in class.  Understand song structure including chorus and verses and also a bridge section.  The purpose and significance of a given song or artist and the context.  About the dimensions of music and how they fit into music: texture, tempo, and dynamics.  Describe how a piece of music makes them feel through safe and respectful discussion. | Recognise the sound of musical instruments used and understand musical structures such as how a song is arranged.  They will use correct musical language such as tempo, pitch, rhythm etc. and describe how the music makes them feel through safe and respectful discussion.  The purpose of the song and context within History; when it was written and what was going on in that period.  Deepen their understanding of the dimensions of music and how they fit into music. | They will identify the names of instruments families such as percussion and woodwind.  They will understand specific musical styles by accessing different songs from artists of the same genre and understanding the structure and indicators of that style.  The purpose of the song and context within history and any musical movements happening in that period.  Have an understanding of the dimensions of music and how they fit into music. The children will give specific references to musical dimensions: pitch, texture, tempo, dynamics, timbre, structure. | When listening to the music. Find and internalise the pulse using movement.  Confidently recognise/ identify different style indicators.  Use correct musical language consistently to describe the music being listened to.  Listen, comment on and discuss with confidence, ideas together as a group.  Discuss other dimensions of music and how they fit into the music you are listening to. | When listening to the music, find and internalise the pulse using movement confidently and independently. Understand the pulse and its role as the foundation of music.  Listen with security/ confidently recognise/ identify different music and style indicators, different instruments and their sounds.  Use correct musical language to confidently describe the music being listened to and their feelings towards it.  Listen, comment on and discuss with confidence, ideas together as a group and be able to give feedback appropriately and confidently.  Discuss other dimensions of ,music and how they fit into music you are listening to and to how it contrasts to other styles heard. |

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| **Strand** | | | | | |
| **Composition** | | | | | |
| **Musical Learning Outcomes** | | | | | |
| **Year 1** | **Year 2** | **Year 3** | **Year 4** | **Year 5** | **Year 6** |
| Create musical sound effects and short sequences of sounds in response to stimuli.  Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns.  Recognise how graphic notation can represent created sounds. Explore and invent own symbols. | Create music in response to non- musical stimuli (eg a storm, a car race)  Work with a partner to improvise simple question-and-answer phrases, to be sung and played on un-tuned 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. | 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 un-tuned percussion using known and note values. | 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. Sing and play these phrases as self-standing compositions.  Arrange individual notation cards of known values to create sequences of 2, 3 or 4 beat phrases, arranged into bars. | Compose melodies made from pairs of phrases in either C major or A minor in a suitable key for the chosen instrument. These melodies can be enhanced with rhythmic or chordal accompaniment.  Working in pairs, compose a short ternary piece.  Use chords to compose music to a specific atmosphere, mood or environment. Equally children might create music to accompany a silent film or to set a scene in a play or book.  Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures. | Plan and compose an 8 or 16 beat melodic phrase using the pentatonic scale and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody.  Compose melodies made from pairs of phrases in either G major or E minor or a suitable key for the instrument chosen.  Either of these melodies can be enhanced with rhythmic or chordal accompaniment.  Compose a ternary piece; use available music software/ apps to create and record it, discussing how musical contrasts are achieved. |

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| **Strand** | | | | | |
| **Improvisation** | | | | | |
| **Musical Learning Outcomes** | | | | | |
| **Year 1** | **Year 2** | **Year 3** | **Year 4** | **Year 5** | **Year 6** |
| Improvise simple vocal chants, using question and answer phrases.  Combine to make a story, choosing and playing classroom instruments.  Understand the difference between creating a rhythm pattern and a pitch pattern.  Invent, retain and recall rhythm and pitch patterns. | Work with a partner to improvise I=simple question and answer phrases, to be sung and played on un-tuned percussion, creating a musical conversation. | Become more skilled improvising, inventing short ‘on-the-spot’ responses using a limited note range.  Structure musical ideas to create music that has a beginning, middle and end. Children should compose in response to different stimuli, eg stories, verse, images and musical sources. | 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)  Begin to make compositional decisions about overall structure of improvisations. Continue this process in the composition tasks. | Improvise freely over a drone, developing sense and shape and character using tuned percussion and melodic instruments.  Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment with using a wider range of dynamic. Continue this process in the composition tasks. | 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 foxed groove, creating a satisfying melodic shape. |

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| **Strand** | | | | | |
| **Games** | | | | | |
| **Musical Learning Outcomes** | | | | | |
| **Year 1** | **Year 2** | **Year 3** | **Year 4** | **Year 5** | **Year 6** |
| Walk, move or clap a steady beat with other, changing the speed of the beat as the tempo of the music changes.  Use body percussion and classroom percussion, playing repeated rhythm patterns (ostinato) and short pitched patterns on tuned instruments (Glockenspiels)  Respond to pulse in recorded.  Perform short copycat rhythm patterns accurately, led by the teacher.  Perform worm-pattern chants, create, retain and perform their own rhythm patterns.  Listen to sounds in the local environment, comparing high and low  Sing familiar songs in both low and high voices and talk about the difference in sound.  Explore percussion sounds to enhance storytelling, eg ascending xylophone notes to suggest Jack climbing the beanstalk.  Follow pictures and symbols to guide singing and playing, eg 4 dots= 4 taps on the drum. | Understand that speed of the beat can change, creating a faster or slower 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. Begin to groups beats in twos or threes by tapping knees on the first (strongest) beat and clapping the remaining beats.  Identify the beat grouping in familiar music that they sing regularly and listen to,  Play copycat rhythms, copying a leader and invent rhythms for others to copy on un-tuned percussion.  Create rhythms using word phrases as a starting point.  Read and respond to chanted rhythm patterns and represent them with stick notation, including crochets, quavers and crochet rests.  Create and perform their own chanted rhythm patterns with the same stick notation.  Play a range of singing games based on the cuckoo interval matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano acoustic instrument or backing track.  Sing short phrases independently within a singing game or short song.  Respond independently to pitch changes heard in short melodic phrases indicating with actions (eg sit down, stand up, hands high, hands low)  Recognise dot notation and match it to 3 note tunes played on tuned percussion. | Perform copycat rising and falling phrases using just three notes (do, re and mi)  Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.  Vocally copy back notes with a pitch range of do-so tunefully and with expression.  Introduce the stave, lines and spaces and clef. Use dot notation to show higher or lower pitch.  Introduce and understand the differences between crochets and paired quavers.  Apply word chants to rhythms, understanding how to link each syllable to one musical note. | Copy- back rhythms patterns in sequences of 2, 3 or 4 beat phrases, arranged into bars.  Vocally copy back pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo)  Build an understanding that the pulse and tempo are the foundations of music upon which the other dimensions are built.  Understand how rhythm and pitch are used throughout songs and pieces of music.  Introduce and understand the differences between minims, crochets, paired quavers and rests.  Read and perform pitch notation within a defined range (eg C-G, do-so) | Understand the differences between 2/4, 3/4 and 4/4 time signatures.  Read and perform pitch notation within an octave (eg C-C/ do- do)  Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.  Responding to the beat, create a satisfying melodic shape.  Copy-back a range of dynamics including loud (fortissimo) very quiet (pianissimo) moderately loud (mezzo forte) and moderately quiet (mezzo piano) | Copy-back syncopated rhythms, as part of a choir, with a sense of ensemble and performance.  Copy-back a melody following staff notation written on one stave and using notes within an octave range (do-do), make decisions about dynamic range, including very loud, very quiet, moderately loud and moderately quiet.  Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations.  Read and play from notation a four bar phrase, confidently identifying note names and durations. |



**Whole School Song Coverage**

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| **Year 1** | | | | | |
| **Autumn 1** | **Autumn 2** | **Spring 1** | **Spring 2** | **Summer 1** | **Summer 2** |
| Hey You! By Joanna Mangola  Me, Myself and I by De La Soul  Fresh Prince of Bel Air by Will Smith  Rappers delight by The Sugarhill Gang  You Can’t Touch This by MC Hammer  It’s Like That by Run DMC | Rhythm in the Way We Walk by Banana Rap  Mangola and Jane by Joanna Sebba  The Planets, Mars by Gustav Holst  Tubar Bells by Mike Oldfield  The Banana Rap by James Sebba  Happy by Pharrell Williams  When im 64 by The Beatkes. | In the Groove by Joanna Mangola  How Blue can You get by BB King  Let The Bright Searphin by Handel  Livin La Vida Loca by Ricky Martin  Jai Ho by J.R Rahman  Lord of the Dance by Ronan Hardiman.  Diggin on James Brown by Tower of Power. | Round and Round by Joanna Mangola  Livin La Vida Loca by Ricky Martin  Imperial War March by John Williams  It Had Better Be Tonight by Michael Buble.  Why Don’t You bu Gramophoedzie  Oya Como Va by Santana | You’re Imagination by Joanna Mangola  Supercalifragilistic from Mary Poppins  Pure Imagination from Charlie and then Chocolate Factory  Daydream Believer by The Monkees  Rainbow Connection from The Muppet Movie  A whole New World from Aladdin | A Song Before Sunrise by Frederick Delius  The Forebird by Igor Stravinsky  The Bird by Sergei Prokifiev  Grand March from Aida by Guiseppe Verde  Bolero by Moriis Ravel  The Lamb by John Travener |

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| **Year 2** | | | | | |
| **Autumn 1** | **Autumn 2** | **Spring 1** | **Spring 2** | **Summer 1** | **Summer 2** |
| Hands, Feets and Heart by Joanna Mongola  The Click Song by Miriam Makeba  The Lion Sleeps Tonight sung by the Soweto Gospel Choir  Bring Him Back By Hugh Masekela  You Can Call Me Al by Paul Simon  Hlokoloza by Arthur Masokate | Ho Ho Ho by Joanna Mongola  Bring Him Back Home by Hugh Masekela  Suspicious Minds by Elvis Presley  Sir Duke by Stevie Wonder  Fl;y Me To The Moon by Frank Sinatra | I Wanna Play in a Band by Joanna Mongola  We Will Rock You by Queen  Smoke on the Water by Deep Purple  Rocking All Over The World by Status Quo  Jonny B Goode by Chuck Berry  I saw Her Standing There by The Beatles | Zoo Time by Joanna Mongola  Kingston Town by UB40  Shine by ASWAD  IGY by Donal Fagan  Feel Like Jumping by Marcia Griffiths  I can See Clearly Now by Jimmy Cliff | Friendship Song by Joanna Mongola and Pete Redman  Count on Me by Bruno Mars  We Go Together from Grease Soundtrack  We Give a Little Love from Bugsy Malone  That’s What Friends Are For by Gladys Knight, Stevie Wonder, Dionne Warwick and Elton John  You Got a Friend In Me by Randy Newman | Peer Gynt Suite Anitras Dance by Edvard Greieg  Brandenberg Concerto no 1 by Johann Sebastian Bach  From the Diary of a Fly By Bela Bartok  Fantasiaon Greensleeves by Ralph Vaughn Williams  Dance of the Sugarplum Fairy by Pytor Tchaikovsky  The Robots by Kraftwerk |

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| **Year 3** | | | | | |
| **Autumn 1** | **Autumn 2** | **Spring 1** | **Spring 2** | **Summer 1** | **Summer 2** |
| Let Your Spirit Fly High by Joanna Mongola  Colonel Bogey Mach by Kenneth Alford  Consider Yourself from Oliver  Aint No Mountain High Enough by Marvin Gaye  You’re My First, The Last, My Everything by Barry White | Glokenspiel Stage 1  Easy E  Strictly D  D-E-F initely  Roundabout  March of the Golden Guards  Portsmouth | Three Little Birds by Bob Marley  Jammin’ by Bob Marley  Small People by Ziggy Marley  54-56 Was my Number by Toots and the Maytals  Ram Goat Liver BY Pluto Shevington  Our Day Will Come by Amy Winehouse | The Dragon Song by Joanns Mangola and Pete Redman  Birdson- Chinese Folk Musoc  Vaishnava Java- a Hindu Song  A Turkish Tradition Tune  Aitutaki Drum Dance from Polynesia  Zebaidir Song from Sudan | Bringing us Together by Joanna Mangola and Pete Redman  Good Times by Nile Rodgers  Aint Nobody by Chaka Khan  We Are Family by Sisters Sledge  Aint No Stopping Us Now by MC Fadden and Whitehead  Car Wash by Rose Royce | L’Homme Arme by Rovert Morton  Les Tricoteuses by The Knitters  Baroque Clock II Andante by Franz Joseph Haydn  Piano Concerto: Allegro Maestoso by Frank Liszt  Prelude A L’Apres-Midi d’un Faune by Claude Debussy  Music for Large and Small Ensembled by Kenny Wheeler |

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| **Year 4** | | | | | |
| **Autumn 1** | **Autumn 2** | **Spring 1** | **Spring 2** | **Summer 1** | **Summer 2** |
| Mamma Mia by ABBA  Dancing Queen by ABBA  The Winner Takes It All by ABBA  Waterloo by ABBA  Super Trooper by ABBA  Thankyou For The Music by ABBA | Mardi Gras Groovin’  Two- Way Radio  Flea, Fly, Mosquito  Rigsdoon  Mamma Mia  Portsmouth  Strictly D  Play Your Music  Drive | Stop! By Joanna Mangola  Gotta Be Me by Secret Agent 23 Skidoo  Radetzky March by Strauss  Can’t Stop the Feeling by Justin Timberlake  Libertango by Astor Piazzola  Mas Que Nada performed by Sergio Mendes | Lean On Me by Bill Withers  He Still Loves Me by Walter Williams and Beyonce  Shakles by Mary, Mary  Amazing Grace by Elvis Presley  Ode to Joy Symphony No 9 by Beethoven  Lean On Me by the ACM Gospel Choir. | Blackbird by The Beatles  Yellow Submarine by The Beatles  Hey Jude by The Beatles  Can’t Buy Me Love by The Beatles  Yesterday by The Beatles  Let It Be by The Beatles | La Quinta E Stample Real  The Arrival Of THE Queen of Sheba by Handel  Moonlight Sonata by Beethoven  Bridal Chorus by Wagner  Rhapsody in Blue by Gershwin  Einstein on the Beach by Philip Glass |

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| **Year 5** | | | | | |
| **Autumn 1** | **Autumn 2** | **Spring 1** | **Spring 2** | **Summer 1** | **Summer 2** |
| Livin’ On a Prayer by Bon Jovi  We Will Rock You by Queen  Smoke on the Water by Deep Purple  Rockin’ All Over the World by Status Quo  Jonny B. Goode by Chuck Berry  I Saw Her Standing There by The Beatles | Classroom Jazz by Ian Gray  Desafinado by Stan Getz  Cotton Tail by Ben Webster  5 Note Swing by Ian Gray  Perdido by Woody Herman | To Make You Feel My Love By Adele  Make Tou Feel My Love by Bob Dyaln  So Amazing by Luther Vandross  Hello by Lionel Richie  The Way You Look Tomight by Tony Bennett | Fresh Prince of Bel Air by Will Smith  Me, Myself and I by De La Soul  Ready or Not bu The Fugees  Rappers Delight by Sugarhill Gang  You Can’t Touch This by MC Hammer | Dancing In the Street by Marta and the Vandellas  I Can’t Help Myself by The Four Tops  I heard it Through the Grapevine by Marvin Gaye  Ain’t No Mountain High Enough by Marvin Gaye and Tammi Terrell  You Are the Sunshine of My Life by Stevie Wonder | Dido and Aeneas: Overture by Henry Purcell  Symphonby No 5 in C Minor by Beethoven  Minute Waltz in D Flat by Chopin  Central Park in the Dark by Charles Edward Ives  Clapping Music by Steve Reich |

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| **Year 6** | | | | | |
| **Autumn 1** | **Autumn 2** | **Spring 1** | **Spring 2** | **Summer 1** | **Summer 2** |
| Top of the World by The Carpenters  Don’t Worry, Be Happy by Bobby McFerrin  Walking On Sunshine by katrina and the Waves  When You’re Smiling by Frank Sinatra  Love Will Save the Day by Brendan Reilly | Take the ‘A’ Train by Duke Ellington  Speaking my Peace by H. Parlan  Black ‘O’ Town Blues by Earl Hines  One ‘O’ Clock Jumpy by Count Basie | I Be Married on a Sunday  Fishing Song | The Loco- Motion by Litlle Eva  One Fine Day by The Chiffons  Up on the Roof by The Drifters  Will She Still Love Me Tomorrow  You Make Me Feel Like by Carole King | Something Helpful by Anna Meredith  O by Shiva Feshareki  V-A-C Moscow by Shiva Feshareki  Heroes and Villains by Eska  Shades of Blue by Eska  And! By Afrodeutsche  The Middle Middle by Afrodeutsche | L’autier Pastoure Seoit  Armide Overture by Jean-Baptiste Lully  The Marriage of Figaro Overture by Mozart  Erlkonig D.328 Op. 1 Wer Reitet so Spat by Franz Schubert  Sonata for Horn in F by Paul Hindemith  Home;ands by nitin Sawhney |



**Skills Progression**

**Year 1 – Year 6 Impact**

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| **Year 1** | **Autumn 1** | **Autumn 2** | **Spring 1** | **Spring 2** | **Summer 1** | **Summer 2** |
| **Musical strand assessment focus** | **Listening** | **Playing** | **Singing** | **Compose and Improvise** | **Playing** | **Compose and Improvise** |
| **Skills** | Move with the pulse to a piece of music.  Identify repeated sections in a piece of music.  Trace the shape of a song.  Identify ascending and descending sounds in a song.  Recognise percussion instruments being played in music.  Recognise changes in dynamics and tempo.  Listen to and respond to live/recorded music.  Begin to develop an understanding of musical styles and be able to say some of the style indicators  (eg Hip Hop= strong drum beat) | Perform short copycat rhythms and simple ostinato.  Play the rhythm and pulse of a song.  Use body percusiiom amd classroom percussion.  Play pitch patterns on tuned instruments.  Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.  Explore percussion sounds to enhance storytelling.  Follow pictures and symbols to guide singing and playing. | Speak chants and rhymes.  Mark the phrases of a song.  Tap the pulse whilst singing.  Clap the rhythm of words of a song whilst singing.  Sing questions (call and response songs)  Respond to simple visual directions (stop/start/loud/quiet) | Improvise/create simple rhythms and vocal chants.  Take tuns when playing with a partner.  To be aware of rests in music.  Chooses sounds to illustrate stimuli.  Recognise how graphic notations can represent created sounds and explore and invent own symbols. | Perform short copycat rhythms and create simple ostinato.  Play the rhythm and pulse of a song.  Use body percussion and classroom percussion.  Play pitch patterns on tuned instruments.  Walk, move or clap a steady beat as the tempo of the music changes.  Explore percussion sounds to enhance storytelling.  Follow pictures and symbols to guide singing and playing (eg 4 dots= 4 taps on the drum.  Simple picture/ symbols to match rhythm phrases. | Improvise/create simple rhythmns and vocal chants.  Take turns when playing with a partner.  To be aware of rests in Music/  Choose sounds to illustrate stimuli.  Recognise how graphic notations can represent created sounds and explore and invent own symbols. |
| **Outcome** | Responses to Listen and Appraise parts of the lesson. | Recording of Warm-Up challenge. | Recording of Warm-Up song ‘Old Mr Woodpecker’ (Singing, clapping, call and response parts, forte and piano) | Recordings of compositions for Round and Round. | Recording of Your Imagination performance. | Reflect, Rewind and Replay Step 3- The Bird by Sergei Prokofiev.  Recordings of compositions/sound stories to illustrate images, using graphic notation to represent sounds. |

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| **Year 2** | **Autumn 1** | **Autumn 2** | **Spring 1** | **Spring 2** | **Summer 1** | **Summer 2** |
| **Musical strand assessment focus** | **Listening** | **Playing** | **Singing** | **Compose and Improvise** | **Playing** | **Compose and Improvise** |
| **Skills** | Identify the pulse and metre of a song  Identify a repeated motif in a piece of music.  Trace the shape of a song.  Identify ascending and descending passages in a piece of music.  Describe changes in dynamics and tempo.  Listen to and respond to live/recorded music.  Develop an understanding of musical styles and be able to say some of the style indicators and identify a range of songs from the same genre.. | Play copycat rhythms.  Play the pulse/rhythm of a song.  Play the rhythm of a song whilst others tap the pulse.  Explore tempo, dynamics, pitch, texture, timbre.  Play a given ostinato as part of a group.  Play the melody of a 5 note song on a Glockenspiel.  Read simple notation flash cards. | Speak chants and rhymes.  Mark the phrases of a song.  Tap the pulse whilst singing.  Clap the rhythm of words of a song whilst singing.  Sing questions (call and response songs)  Sing simple two note phrases from notation.  Know the meaning of dynamic, tempo and demonstrate in singing (eg Responding to visual symbols) | Create a melodic ostinato using two notes.  Play equal length questions and answer phrases with a partner using untuned percussion.  Introduc graphic notation, picture scores.  Create, choose and organise sounds and musical ideas in response to stimuli.  Use graphic symbols/dot/stick notation to record composition.. | Play copycat rhythms.  Play the pulse/ rhythm of a song.  Play the rhythm of a song whilst others tap the pulse.  Explore tempo, dynamics, pitch, texture and timbre.  Play a given ostinato as part of a group.  Play the melody of a 5 note song on the Glockenspiel.  Read simple notation flash cards (crochets, rests and quavers) | Create amelodic ostinato using teo notes.  Play equal length questins and amswer phrases with a partner using untuned percussion.  Introduce graphic notation, picture scores.  Create, choose and organise sounds and musical ideas in response to stimuli.  Use graphic symbols/dot/stick notation to record compositions. |
| **Outcome** | Responses to Listen and Appraise parts of the lesson. | Record of the Warm Up Challenge. | Recording of Bells in the steeple (dynamics, tempo, clapping, rhythm) | Pic collage of picture scores for Zootime compositions (graphic/stick.dot notation) | Recording of Friendship Song performance. | Recording of compositions from Reflect, Rewinf and Replay Step 3- From the Diary of a Fly, Bela Bartok- compositions in response to stimuli. |

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| **Year 3** | **Autumn 1** | **Autumn 2** | **Spring 1** | **Spring 2** | **Summer 1** | **Summer 2** |
| **Musical strand assessment focus** | **Listening** | **Playing** | **Singing** | **Compose and Improvise** | **Playing** | **Compose and Improvise** |
| **Skills** | Listen to a range of types of music from different traditions.  Recognise individual key instruments in a piece of music.  Identify repeated and contrasting sections in recorded music.  Identify phrases of a song.  Listen/ respond to live/ recorded music, talk about how it makes you feel.  Develop an understanding of musical styles and be able to say some style indicators, appraise using question stems and musical vocabulary (dynamic/ tempo/ structure etc) | Copy a rhythmic phrase and experiment with varying speeds (allegro/ adagio)  Clap the rhythm of songs whilst others tap the pulse.  Tap the metres of songs.  Play simple tunes by ear.  Play two ostinato rhythms simultaneously.  Read and play 4 and 8 beat rhythm notation. (crochet, crochet rest, quaver, minim, minim rest, semibreve rest)  Read and play simple pitch notation | Explore and use changes of tempo/ dynamics.  Decide how to perform a song, use a range of actions confidently and in time.  Begin to sing in parts. | Create a rhythm phrase (Binary f  Create a simple form A B)  Create a simple melodic phrase.  Improvise rhythmic phrases of equal length in pairs.  Work in pairs to structure a piece using two simple musical ideas.  Create tunes for word phrases.  Combine known rhythmic notation with letter names to create rising and falling phrases using 3 notes. | Copy a rhythmic phrase and experiment with varying speeds (allegro/adagio)  Clap the rhythm of a songs whilst others tap the pulse.  Tap the metres of songs.  Play simple tunes by ear.  Play two ostinato rhythms simultaneously.  Read and play 4 and 8 beat rhythm notation.  Read and play simple pitch notation (dot notation) | Create a rhythm phrase (Binary f  Create a simple form A B)  Create a simple melodic phrase.  Improvise rhythmic phrases of equal length in pairs.  Work in pairs to structure a piece using two simple musical ideas.  Create tunes for word phrases.  Combine known rhythmic notation with letter names to create rising and falling phrases using 3 notes. |
| **Outcome** | Pic collage of responses and iwb mind maps for Listen and Appraise parts of lessons. | Reading from Glockenspiel Stage 1. | Recording of Peters Taps Warm- up song (in parts, actions, dynamic and tempo) | Recordings of warm- up challemge (include improvised rhythmic phrases and word phrases played on Glockenspiels) | Recording of the Friendship Song Performance. | .Recording of Composition from Reflect, Rewind, and Replay. |

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| **Year 4** | **Autumn 1** | **Autumn 2** | **Spring 1** | **Spring 2** | **Summer 1** | **Summer 2** |
| **Musical strand assessment focus** | **Listening** | **Playing** | **Singing** | **Compose and Improvise** | **Playing** | **Compose and Improvise** |
| **Skills** | Listen to a range of music types from different traditions.  Identify instruments, style and era of different recorded music.  Identify repeated and contrasting sections in recorded music.  Analyse basic song structures.  Listen/ Respond to live/ recorded music, talk about how you feel.  Develop an understanding of different musical styles and be able to say some of the style indicators, appraise using question stems and a range of musical vocabulary (dynamics/ tempo/ structure etc) | Copy and improvise rhythmic phrases.  Clap the rhythm of a song whilst others tap the metre.  Tap the metres of songs.  Play simple tunes by ear.  Play an ostinato accompaniment to a song.  Read and play 4 and 8 beat rhythm notation.  Read and play simple melodic phrases from staff notation.   * Develop facility in the basic skill of the recorder over 1 term. | Explore and use changes of tempo/ dynamics (piano/ forte/ crescendo/ decrescendo/ accelerando/ ritardando)  Decide how to perform a song.  Sing in 2 parts and partner songs. | Combine known rhythmic notation with letter names to create short pentatonic phrases on Glockenspiel.  Arrange notation cards of known note values to create sequences of 2, 3, 4 beat phrases in bars.  Improvise rhythmic phrases of equal length in pairs.  Work in pairs to structure a piece using two simple musical ideas.  Create an ostinato to reflevt mood suggested by a painting, poem ot other external stimuli.  Capture and record creative ideas using graphic symbols/ rhythms/ notation/ staff notation/ technology. | Copy and improvise rhythmic phrases.  Clap the rhythm of a song whilst others tap the metre.  Tap the metres of songs.  Play simple tunes by ear.  Play an ostinato accompaniment to a song.  Read and play 4 and 8 beat rhythm notation.  Read and play simple melodic phrases from staff notation.   * Develop facility in the basic skill of the recorder over 1 term. | Combine known rhythmic notation with letter names to create short pentatonic phrases on Glockenspiel.  Arrange notation cards of known note values to create sequences of 2, 3, 4 beat phrases in bars.  Improvise rhythmic phrases of equal length in pairs.  Work in pairs to structure a piece using two simple musical ideas.  Create an ostinato to reflevt mood suggested by a painting, poem ot other external stimuli.  Capture and record creative ideas using graphic symbols/ rhythms/ notation/ staff notation/ technology. |
| **Outcome** | Pic collage of responses and iwb mind maps for Listen and Appraise parts of lessons. | Reading from Glockenspiel Stage 2.  Recordings of Recorder performance in AUT/Spr/Sum | Recording of Chocolate Cake Warm- up song (in parts, actions, dynamic and tempo) | Recordings of Lean on Me compositions. | Recording of Blackbird performance. | .Recording of Composition relecting mood of paintings/pictures like Moonlight sontana, Beethoven (Reflect, Rewind, and Replay, Step 3) |

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| **Year 5** | **Autumn 1** | **Autumn 2** | **Spring 1** | **Spring 2** | **Summer 1** | **Summer 2** |
| **Musical strand assessment focus** | **Listening** | **Playing** | **Singing** | **Compose and Improvise** | **Playing** | **Compose and Improvise** |
| **Skills** | Listen to / make comparisons of a range of types of music from different traditions.  Listen to an individual part in three and four part music.  Recognise hoe sounds are used to achieve an intended effect.  Analyse basic song structures.  Listen/ Respond to live/ recorded music, talk about how it makes you feel.  Develop an understanding of musical genres and styles and be able to say some of the style indicators, appraise using a range of musical vocabulary (dynamics/ tempo/ structure/ timbre etc) | Copy rhythmic phrases.  Tap/ Clap the metre of a s ng whilst the others clap the rhythm.  Explore different metres/ play on the beat one.  Play simple tunes over a drone accompaniment.  Read, play and write 4 and 8 rhythm beat notations (crochet, quavers, paired quavers, minim, dotted crochets, semibreves, semiquavers and rests)  Read and play simple melodic phrases.  Play longer tunes by ear with increased skill.  Experiment with dynamics (fortissimo, pianissimo, mezze forte, mezze piano)  \*Develop facility in the basic skills of the recorder over 1 term. | Choose appropriate tempo and dynamic whist singing (piano/ forte/ crescendo/ decrescendo/ accelerando/ ritardando)  Observe accurate phrasing, pitching and style.  Sing in ostinato accompaniment.  Sing in 2 and 3 parts in harmony.  Explore different time signatures (4/4, 2/4, 3/4) | Compose a short ternary pieve (A B A)  Improvise over a simple groove, respond to the beat and create a satisfying melodic shape.  Improvise melodic phrases using pentatonic scale.  Create and play on instrumental accompaniment.  Compose music to evoke a specific mood, atmosphere or environment suggested by a stimulus (image, scene, setting)  Capture and recprd creative ideas using graphic symbols/ rhythm/ notation/ staff notation/ technology. | Copy rhythmic phrases.  Tap/ Clap the metre of a s ng whilst the others clap the rhythm.  Explore different metres/ play on the beat one.  Play simple tunes over a drone accompaniment.  Read, play and write 4 and 8 rhythm beat notations (crochet, quavers, paired quavers, minim, dotted crochets, semibreves, semiquavers and rests)  Read and play simple melodic phrases.  Play longer tunes by ear with increased skill.  Experiment with dynamics (fortissimo, pianissimo, mezze forte, mezze piano)  \*Develop facility in the basic skills of the recorder over 1 term. | Compose a short ternary pieve (A B A)  Improvise over a simple groove, respond to the beat and create a satisfying melodic shape.  Improvise melodic phrases using pentatonic scale.  Create and play on instrumental accompaniment.  Compose music to evoke a specific mood, atmosphere or environment suggested by a stimulus (image, scene, setting)  Capture and recprd creative ideas using graphic symbols/ rhythm/ notation/ staff notation/ technology. |
| **Outcome** | Pic collage of responses and iwb mind maps for Listen and Appraise parts of lessons. | Reading from Classroom Jazz 1  Recordings of African Drum performance in Aut/Spr/Sum | Recording of Kookaburra song (include ostinato accompaniment and 2 parts) | Recordings of Fresh Prince of Bel Air compositions/improvisations. | Recording of Blackbird performance. | .Recording of Composition relecting mood of suggested by a stimuli , Inspired by Syumphony number 5, Beethoven (Reflect, Rewind, and Replay, Step 3) |

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| **Year 6** | **Autumn 1** | **Autumn 2** | **Spring 1** | **Spring 2** | **Summer 1** | **Summer 2** |
| **Musical strand assessment focus** | **Listening** | **Playing** | **Singing** | **Compose and Improvise** | **Playing** | **Compose and Improvise** |
| **Skills** | Listen to / make comparisons of a range of types of music from different traditions.  Listen to an individual rhythm in a five-part structure.  Recognise how layers of sound can achieve intended effect (layers)  Listen/ Respond to live/ recorded music, talk about how it makes you feel.  Explore major and minor scales and chords.  Develop an understanding of musical genres and time periods. | Copy and improvise rhythmic phrases.  Combine ostinato phrases.  Explore different metres/ play on beat one.  Play simple tunes and add an ostinato accompaniment,  Make decisions about dynamic range (ff/pp/mf/mf)  Further understand crochets, quavers, paired quavers, minim, dotted crotchers, semibreves, semiquavers and rests.  Read and play from notation a 4 bar phrase, confidently identifying note names and durations. | Choose appropriate tempo and dynamic whist singing (piano/ forte/ crescendo/ decrescendo/ accelerando/ ritardando)  Observe accurate phrasing, pitching and style.  Sing in 2, 3 and 4 parts in harmony. | Organise rhythmic and melodic phrases in a simple structure.  Create a tune using two or three phrases.  Improve melodic phrases.  Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.  Combine molody and ostinato. Accompaniment.  Compose music to evoke contrating moods suggested by a stimulus.  Compoase 8, 16 beat melodic phrases and notate.  Use music software/ app to compose and record a ternary piece (loo, repeat and edit) | Copy and improvise rhythmic phrases.  Combine ostinato phrases.  Explore different metres/ play on beat one.  Play simple tunes and add an ostinato accompaniment,  Make decisions about dynamic range (ff/pp/mf/mf)  Further understand crochets, quavers, paired quavers, minim, dotted crotchers, semibreves, semiquavers and rests.  Read and play from notation a 4 bar phrase, confidently identifying note names and durations. | Organise rhythmic and melodic phrases in a simple structure.  Create a tune using two or three phrases.  Improve melodic phrases.  Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.  Combine molody and ostinato. Accompaniment.  Compose music to evoke contrating moods suggested by a stimulus.  Compoase 8, 16 beat melodic phrases and notate.  Use music software/ app to compose and record a ternary piece (loo, repeat and edit) |
| **Outcome** | Pic collage of responses and iwb mind maps for Listen and Appraise parts of lessons. | Reading from Classroom Jazz 2 | Recording of Knickerbocker (including parts, tempo, dynamics, ostinato phrases. | Recordings of You’ve Got a Friend in Me improvisations/compositions. | Recording of Music in Me performance. | .Recording of Composition to evoke mood suggested by a stimulus , Inspired by Marriage of Figaro Overture, Mozart (Reflect, Rewind, and Replay, Step 3) |

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| **Glossary- Year 1 and 2** |  |
| **Musical elements** |  |
| **Duration** | How long a sound or silence lasts. |
| **Pitch** | High and low |
| **Tempo** | Fast and slow |
| **Dynamic** | Loud and quiet |
| **Timbre** | Tone quality, eg rough, smooth |
| **Structure** | Different ways sounds are combined. |
| **Texture** | Layering different sounds together |
| **Other Key words** |  |
| **Pulse** | Steady, regular beat. |
| **Rhythm** | Patterns of long/ short sounds. |
| **Ostinato** | Repeated rhythmic pattern. |
| **Improvise** | Make up / create |
| **Rests** | Silence / not playing |
| **Motif** | A short musical phrase |
| **Melodic** | Tune- A combination of rhythm and pitch |
| **Graphic Notation** | Using pictures or visual symbols to represent music. |

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| **Glossary- Year 3 and 4** |  |
| **Musical elements** |  |
| **Duration** | How long a sound or silence lasts. |
| **Pitch** | High and low |
| **Tempo** | Fast and slow |
| **Dynamic** | Loud and quiet |
| **Timbre** | Tone quality, eg rough, smooth |
| **Structure** | Different ways sounds are combined. |
| **Texture** | Layering different sounds together |
| **Other Key words** |  |
| **Pulse** | Steady, regular beat. |
| **Rhythm** | Patterns of long/ short sounds. |
| **Ostinato** | Repeated rhythmic pattern. |
| **Metre** | Organisation of beats in a group eg 3/4, 4/4 |
| **Melody** | Tune- a combination of pitch and rhythm. |
| **Pentatonic** | 5 note scale. |
| **Phrase** | Short section of music. |
| **Sequence** | One after another. |
| **Score** | Written form of musical notation. |
| **Graphic Score** | Notation using pictures/symbols. |
| **Staff Notation** | Notation using a stave. |
| **Stave** | Five horizontal lines and 4 spaces that represent musical pitch. |
| **Binary Form** | Two sections of music usually repeated (AABB) |
| **Ternary Form** | Three sections of music (ABA) |

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| **Glossary- Year 5 and 6** |  |
| **Musical elements** |  |
| **Duration** | How long a sound or silence lasts. |
| **Pitch** | High and low |
| **Tempo** | Fast and slow |
| **Dynamic** | Loud and quiet |
| **Timbre** | Tone quality, eg rough, smooth |
| **Structure** | Different ways sounds are combined. |
| **Texture** | Layering different sounds together |
| **Other Key words** |  |
| **Pulse** | Steady, regular beat. |
| **Rhythm** | Patterns of long/ short sounds. |
| **Ostinato** | Repeated rhythmic pattern. |
| **Metre** | Organisation of beats in a group eg 3/4, 4/4 |
| **Melody** | Tune- a combination of pitch and rhythm. |
| **Pentatonic** | 5 note scale. |
| **Phrase** | Short section of music. |
| **Sequence** | One after another. |
| **Score** | Written form of musical notation. |
| **Graphic Score** | Notation using pictures/symbols. |
| **Staff Notation** | Notation using a stave. |
| **Stave** | Five horizontal lines and 4 spaces that represent musical pitch. |
| **Binary Form** | Two sections of music usually repeated (AABB) |
| **Ternary Form** | Three sections of music (ABA) |

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| **St Joseph’s RC Primary School**  **KS1/KS2 Singing Progression Long Term Plan** | | | | | | |
|  | **Autumn 1** | **Autumn 2** | **Spring 1** | **Spring 2** | **Summer 1** | **Summer 2** |
| **Year 1** | Cobbler, Cobbler  Here I Come | Magic Fingers  Mary Anne | Old Mr Woodpecker  One, Two, Buckle my Shoe | Serra Serra  Serrador  Bobby Shatro | Harry Hare  Oliver Twist | Round and Round  Sally Walters |
| **Year 2** | Recap songs from Y1.  Cobbler Cobbler  Bobby Shatro | Sailing  The Sad Tale of Horace Hampton | Bells in the Steeple  Hey Beetle | Hob Shoe Hob  Jack in the Box | Show me the Way  Strawberries and Cherries | Davy, Davy  Dumpling  Hot Cross Buns |
| **Year 3** | Recap songs from Y2.  Hob Shoe Hob  Davy, Davy  Dumpling | Lovely Day  My Molly Dolly | Peter Taps  School Gates | Squirrel  Dinah | Listen, Listen  Mary had a Little Lamb | Pitter Patter Weel-a-Day  Rover |
| **Year 4** | Recap songs from Y3  Listen, Listen  Rover | Susie Snail  Pumpkin | Chocolate Cake  Everywhere We Go | Dumplins  Weavily Wheat | Chicka Hanka  Syke Boat | Who Stole my Chickens  Alabama Gal |
| **Year 5** | Recap songs from Y4  Everywhere We Go  Who Stole my Chicken | Frere Jacques  London’s Burning | Kookaburra  Tinga Layo | Mama will you buy a Banana  Make we go Eat | Down the River  Los Monos | Fire Down Below  Part 1  Fire Down Below  Part 2 |
| **Year 6** | Recap songs from Y5  Fire Down  Down the River | Tatters  Egyptian Dawn | Tudor Feast  Dr Knickerbocker | Have you Ever  As I was Walking | End of Year Performance | End of Year Performance |

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| **St Joseph’s RC Primary School**  **Listen and Appraise Assembly LTP** | | | | | | |
|  | **Autumn 1** | **Autumn 2** | **Spring 1** | **Spring 2** | **Summer 1** | **Summer 2** |
| Genre | **Classical Music** | **Around the World Music** | **A History of Popular Music- Part 1** | **A History of Popular Music- Part 2** | **Top of the Pops** | **Music from Film and Stage** |
| **Week 1** | **Renaissance**  Agnus Del- Mass for Five Voices  William Byrd | **South African**  The Click Song  Miriam Makeba | **Gospel**  Peace in the Valley  Mahalia Jackson | **Country**  Crazy  Patsy Cline | **Indie**  You’ve Got the Love  Florence and the Machines | **E.T**  John Williams |
| **Week 2** | Baroque  The Four Season  Vivaldi | **Bhangra**  Jai Ho  A.R. Rahman | **Gospel**  Nobody Knows the Trouble I’ve Seen  The Dixi Hummingbirds | **R’n’B**  Say My Name  Destiny’s Child | **Electro**  Together in Electric Dreams  Philip Oakley | **Phantom of the Opera**  The Music of the Night  Andrew Lloyd Webber |
| **Week 3** | **Classical**  Symphony No. 5  Beethoven | **Latin**  Livin’ La Vida Loca  Ricky Martin | **Blues**  How Blue Can You Get?  B.B. King | **Jamaican**  One Love  Bob Marley and the Wailers | **Ballads**  Make You Feel My Love  Adele | **Jurassic Park**  John Williams |
| **Week 4** | **Romantic**  Swan Lake  Tachaikovsky | **Irish Folk**  The Morning Dew  The Chieftains | **Blues**  Runaway Blues  Ma Rainy | **Rock ‘n’ Roll**  Johnny Be Good  Chuck Berry | **Soul**  I Sat a Little Prayer  Aretha Franklin | **Joseph and the Amazing Technicolour Dreamcoat**  Any Dream Will Do  Andrew Lloyd Webber |
| **Week 5** | **Early 20th Century**  Mars:The Planets  Holtz | **English Folk**  Soon May the Wellerman Come  Nathan Evans | **Jazz**  Dream a Little Dream Of Me  Ella Fitzgerald and Louis Armstrong | **Rock**  Smoke on the Water  Deep Purple | **Motown**  You Can’t Hurry Love  The Supremes | **Harry Potter**  John Williams |
| **Week 6** | **Modern**  Become Ocean  John Luther Adams | **Reggae**  Three Little Birds  Bob Marley | **Jazz**  What a Wonderful World  Louis Armstrong | **Rap/Hip-Hop**  Rapper’s Delight  Sugarhill Gang | **Disco**  Dancing Queen  ABBA | **Cats**  MacCavity: The Mystery Cat  Andrew Lloyd Webber |

# Music development plan summary: St Joseph’s RC Primary School

## Overview

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| --- | --- |
| Detail | Information |
| Academic year that this summary covers |  |
| Date this summary was published |  |
| Date this summary will be reviewed |  |
| Name of the school music lead |  |
| Name of school leadership team member with responsibility for music (if different) |  |
| Name of local music hub |  |
| Name of other music education organisation(s) (if partnership in place) |  |

This is a summary of how our school delivers music education to all our pupils across three areas – curriculum music, co-curricular provision and musical experiences – and what changes we are planning in future years. This information is to help pupils and parents or carers understand what our school offers and who we work with to support our pupils’ music education.

## Part A: Curriculum music

This is about what we teach in lesson time, how much time is spent teaching music and any music qualifications or awards that pupils can achieve.

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| Your school should already publish the school curriculum for music for each year group online. This should also include how you are increasing access for disabled pupils and supporting pupils with special educational needs (SEND). Include a link to this information in this summary. For more, see the school information guidance on curriculum and on SEND for [maintained schools](https://www.gov.uk/guidance/what-maintained-schools-must-publish-online) and for [academies and free schools](https://www.gov.uk/guidance/what-academies-free-schools-and-colleges-should-publish-online).  If not included in your published school curriculum information, set out how time per week is allocated for curriculum music for each key stage and term (or each half-term) of the academic year.  Also consider including:   * whether your school music curriculum is informed by the [model music curriculum](https://www.gov.uk/government/publications/teaching-music-in-schools) (March 2021), non-statutory guidance for teaching music from Key Stages 1 to 3 or any other published curriculum guidance. * a brief summary of the opportunities pupils have to learn to sing or play an instrument during lesson time, such as through whole-class ensemble teaching in some or all year groups. * information on any partnerships the school has to support curriculum music, such as with your local music hub or other music education organisations. If you are a music hub lead school, you can refer to this here.   **For secondary schools**: Set out what music qualifications and awards pupils can study and achieve at the school in the academic year, including graded music exams (all key stages) and GCSE, A level or vocational and technical qualifications (at key stage 4 and 16 to 18). If your school already publishes this information, include a link in this summary. |

## Part B: Co-curricular music

This is about opportunities for pupils to sing and play music, outside of lesson time, including choirs, ensembles and bands, and how pupils can make progress in music beyond the core curriculum.

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| Start with what music tuition your school offers outside of what is taught in lesson time, including one-to-one, small-group and large-group tuition for instruments or voice.  Set out what ensembles that pupils can join outside of what is taught in lesson time, such as choirs or vocal ensembles, as well as instrumental ensembles, bands and groups, and other forms of music-making.  Set out how pupils can make progress in music outside of lesson time, including instrument loans, weekend, after-school or holiday provision such as Saturday music centres, and any qualifications or awards pupils can achieve.  Also consider including:   * what instruments are offered, charging and remissions information, and if the tuition is subsidised or free, including for parents or carers in particular circumstances (e.g. pupil premium eligibility). * how pupils can join choirs or ensembles and from which year groups, charging and remissions information, and if the tuition is subsidised or free, including for parents or carers in particular circumstances (e.g. pupil premium eligibility). * information on where pupils can rehearse or practice individually or in groups.   Draw on information of any partnerships the school has to support co-curricular music, such as with your local music hub or other music education organisations.  **Alternative titles** for Part B could be ‘Extra-curricular music’ or ‘Music tuition, choirs and ensembles’. |

## Part C: Musical experiences

This is about all the other musical events and opportunities that we organise, such as singing in assembly, concerts and shows, and trips to professional concerts.

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| Set out what musical experiences are planned for the academic year, including regular events such as singing in assembly, musical performances, concerts and shows at the school, and trips to concerts outside of the school.  For musical performances, concerts and shows in and out of schools, include how pupils get involved and from which year groups, whether pupils are participating or are members of the audience.  Also consider including:   * charging information, and if events are subsidised or free, including for parents or carers in particular circumstances (e.g. pupil premium eligibility).   Draw on information of any partnerships the school has to support musical experiences, such as with your local music hub, music education organisations, music organisations or musicians.  **Alternative titles** for Part C could be ‘Musical events’ or ‘Musical performances’. |

## In the future

This is about what the school is planning for subsequent years.

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| Use this space to include any information on any improvements you plan to make for subsequent years in curriculum music, co-curricular music or musical experiences, including when you plan to introduce changes.  Also consider including:   * any information that relates to the 7 features of high-quality music provision (see the text box at the beginning of the template), such as increasing lesson time to one hour a week each term, introducing the teaching of new instruments or having a termly school performance. |

## Further information (optional)

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| Use this space to provide any further information about your school’s music development plan, including links to your local music hub partners, other local music education organisations and contacts.  The Department for Education publishes a [guide for parents and young people](https://www.gov.uk/government/publications/music-education-information-for-parents-and-young-people) on how they can get involved in music in and out of school, and where they can go to for support beyond the school.  Your local [music hub](https://www.artscouncil.org.uk/MusicEducationHubs#section-1) should also have a local plan for music education in place from September 2024 that should include useful information.  If your school is part of a multi-academy trust with a trust-wide music development plan, you may also want to include a link to any published information on this plan. |



**Style Indicators Handbook**

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| **Year 1 – Autumn 1** |
| **Old-school Hip Hop** |
| Hip Hop culture developed in the Bronx, New York, at the end of the 1970s. It featured graffiti, dancing and party music played by DJs on mobile sound-systems. These ideas had started in Jamaica where MCs would talk over the music. DJs would play different styles of music such as Funk, Latin or Rock in the instrumental breaks between the MCs talking. People liked the breaks and DJs became skilled at repeating those tunes using two turntables. The Hip Hop style developed from these breaks and from MCs rapping (rapping is improvising spoken lyrics or poetry). People made up their own dance moves to this new style and it became known as breakdancing. |
| **What are the general style indicators of Hip Hop?**   * MCing or rapping * DJing/scratching * sampling * sometimes beatboxing * lots of songs are about partying * some are about social turmoil * drum and percussion backing loops * some sampling of Funk tracks * extended percussion breaks in the music would lead to mixing more tunes and adding scratching techniques * use of decks * breakdancing |
| **Year 1 – Autumn 2** |
| **Reggae** |
| **What are the general style indicators of Reggae music?**   * The bass guitar and drums are brought to the foreground of the music * Guitar and keyboards set back in the mix (usually the roles of these instruments are the other way around, the bass and drums set back in the mix) * Slowish tempo with a laid-back feel * Bass guitar plays melodic lines and is prominent in the song * The drums and bass set up a particular groove avoiding the first beat of the bar * Bass guitar plays short line of melody or short phrases * Then guitar mostly plays chords on the offbeat, beats 2 and 4 * Keyboard and organ also play on the offbeat but add extra melodies too * Sometimes there is a horn section that would be made up of sax, trumpet and trombone * Often female backing vocals * The lyrics often talk about Rastafarian beliefs * The lyrics often have a political message |
| **Year 1 – Spring 1** |
| **Blue, Baraoque, Latin. Bhangra, Folk, Funk Blues** |
| **Blues** |
| Blues is a style of music originating in the deep south of America and is considered an ancestor of Jazz. The Blues was created by African-American communities at the end of the 19th century who had suffered through slavery. Spirituals and work songs were sung to make their ordeal more bearable. These sad songs were the beginnings of the Blues. |
| **What are the general style indicators of Blues music?**   * The Blues form can also be heard in Jazz and Rock ’n’ Roll and is characterised by the use of a structure called the 12 Bar Blues. This is a set pattern of chords that repeats every 12 bars and is easily recognisable by listening * The Blues uses a sad and melancholic melody that evokes feelings of being downtrodden or ‘blue’ * A rhythm section, voice, guitar and harmonica are often featured in these songs * Improvisation features in the Blues. Improvisation comes from the heart and expresses how you are feeling * The lyrics in a Blues song usually follow a pattern: the first and second lines are the same; the third line is different but rhymes with the first two |
| **Bhangra** |
| Bhangra is a popular style of Indian music. It combines traditional Punjabi and Indian music with Western Pop music. It developed in Britain in the 1980s from immigrants who had moved from Pakistan and India to the UK. Today Bhangra exists in different styles across the world and it also fuses its sounds with Hip Hop and R&B. |
| **What are the general style indicators of Bhangra?**  • Many instruments are used to make the Bhangra sound: different types of drum including tabla and dohl, stringed instruments and keyboards. Drums are the most important instrument, making Bhangra’s style beat-based   * Lyrics can be sung in Punjabi, Hindi, Urdu or English * The lyrics can cover social issues or be about love, but they are always rooted in a rich culture * The word ‘Bhangra’ is used to describe a high-energy style of Dance music, developed by young people and performed at weddings, parties and clubs • Bhangra music makes you want to dance! |
| **Funk** |
| In the 1960s, an exciting performer called James Brown combined Gospel, Soul and Jazz into a new form of music called Funk. |
| **What are the general style indicators of Funk music?**   * The focus is on a strong rhythmic groove rather than melody * The strong beat is on 1 ie the first beat of the bar • Electric bass, drums and sometimes an organ drive the groove * A powerful horn section that plays riffs • Electric guitar riffs * The music is generally riff-based • Lots of space in the music as it is driven by rhythmic riffs and fewer changes in melody and chord structure * Sometimes there are no vocals * The focus is on the rhythmic groove |
| **Folk** |
| Folk music can originate from any country in any part of the world. Folk music uses old tunes or songs that have been passed down through generations over time: they are not written down but passed down orally. Often we do not know who the composer is. Irish Traditional or Folk music, like any other Folk music, is used and kept vibrant when groups of people move to live in other countries.  **What are the general style indicators of Folk music?**   * Traditional music that is sung or played, accompanied or unaccompanied * If vocal, it often tells us a story. That story can be about a real life situation or a historical event • People often sing songs to portray how they feel about what is going on around them; drinking songs, freedom songs, wedding songs, funeral songs – any type of celebration * Songs are sung in a local accent/language/dialect * Portable instruments are used: flutes, penny whistles, fiddles, pipes, mandolins, banjos, guitars, accordions and drums • Folk music can be instrumental (without voices) |
| **Latin** |
| Latin American music mixes influences from Spanish, African, Native Latin American and also Western sources. |
| **What are the general style indicators of Latin music?**   * Percussion instruments including congas, claves, bongos and maracas are used * Every style of Latin music is based around a five-beat rhythm called clave * It is Dance music with a Dance beat * Some of the popular Latin dance styles are Salsa, Samba, Bossa Nova, Mambo and Merengue * Latin music is up-tempo and energetic * Instrumentally there is usually a rhythm section (piano, bass guitar and drums). There is sometimes an electric guitar and often a horn section (sax, trumpet and trombone) |
| **Year 1 – Spring 2** |
| **Bossa Nova** |
| Bosa Nova is a style of Samba developed in the late 1950s and early 1960s in Rio de Janeiro, Brazil. It is mainly characterized by ‘different beat’ that altered the harmonies with the introduction of unconventional chords and an innovative syncopation of the traditional Samba from a single rhythmic division.. Therefpre, the ‘Bossa Nova beat. then is a characteristic of a Samba style and not of an autonomous genre. |
| **What are the general style indicators of ‘Bossa Nova’?**   * A fast 2/4 beat. * Catchy melodies and rhythms. * Synocopated (displaced) rhythms. * A Samba rhythm. * Operatic style lyrics. |
| **Year 1 –Summer 1** |
| **Pop Ballad** |
| A gentle love song that is full of emotion. |
| **What are the style indicators of a Pop ballad?**   * Slow and gentle backing * Uses instruments like strings and piano and acoustic guitar * The bass and drums are subtle * The words of the ballad are about lost love or celebrating love! * The mood of the words and music match each other * Sometimes a Pop ballad can have a Rock backing and it then becomes a power ballad. This is because of its more powerful backing using electric guitars and heavier drum patterns |
| **Year 1 –Summer 2** |
| **Classical-20th Century** |
| The history and politics of the 20th century provided inspiration for the diverse range of musical styles developed between 1900 and 1999, pioneered by composers ranging from Elgar and Britten, to Stravinsky, Gershwin and John Williams. Advancing technology enabled the recording of Classical music and Jazz, which in turn lead to the rise of globe-straddling artists like Pavarotti and Callas. Contemporary Classical music belongs to the period that started in the mid-1960s with the retreat of Modernism.   * Music was greatly influenced by the enormous political events which shook Europe in the middle of the 20th century. Shostakovich, in particular, was persecuted by the Soviet regime when his music was thought to be too ‘modern’ or élitist, meaning he was forced to write in two styles - symphonies for the authorities, and smaller works such as string quartets which were true to his own voice. The Holocaust, Hiroshima and World War II convinced many post-war composers that they needed to put the past behind them and find ever more progressive methods: see Pierre Boulez’s Structures, Schoenberg’s experiment with tonality and John Cage * American composers like George Gershwin and Duke Ellington began to draw on their own native music - Jazz. Stravinsky and Ravel responded with music that also embraced Jazz styles. Folk music was also a great source of inspiration for composers like Vaughan Williams, Bartók and Messiaen * Modernism in music was about being radical and different. For the first time, musicians and audiences realised that music didn’t have to be confined to tradition, but by 1960 this idea had run out of steam. The next generation of ‘serious’ composers relaxed and had a wider palette of musical colours to work with - influences from other cultures, Popular music, Ancient music and the experiments of Modernism * Steve Reich, Philip Glass, Michael Nyman and John Adams championed Minimalism, breaking musical boundaries and winning them huge popularity. Their music reflects advances in music and technology - sometimes including elements of Jazz and Rock * A group of composers who met while studying in Manchester have become the main exponents of ‘post-modern’ music in Britain. While music written by Peter Maxwell Davies, Harrison Birtwistle and Alexander Goehr isn’t everybody’s cup of tea, it can be profoundly powerful and stimulating * Film music and video game music increased in popularity towards the end of the century, with the soundtracks to ET, Star Wars, Harry Potter and Lord of the Rings making their mark on Classical music. John Williams is a very famous composer, responsible for the soundtracks to the century’s blockbuster smash films: ET, Star Wars and Superman. His score to Jurassic Park gives us an idea as to what makes him so successful   Two choral stars of the 20th Century include John Rutter and Karl Jenkins, whose music is hugely popular with modern choirs. Listen to Jenkins’ Adiemus: Songs of Sanctuary from 1995, or Rutter’s Gaelic Blessing for two strikingly different examples of late 20th Century Choral music. Eric Whitacre, an American Choral composer is famous for his rich harmonies |

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| **Year 2 – Autumn 1** |
| **South African** |
| There have been many different styles of music within South Africa:  **Afropop:**   * Generally uses electric guitars that weave in and out of each other * Some traditional instruments such as the penny whistle, keyboards, bass and drums * Strong Dance or Swing beat   **South African Jazz:**  Uses a keyboard/piano, bass and drums with perhaps a saxophone and/or a trumpet. Lots of improvisation is included.  **South African Freedom Songs:**  Freedom Songs were songs that were often sung during Nelson Mandela’s imprisonment and often during social gatherings.   * The words are about freeing Nelson Mandela and how unfair it was that he was in prison for trying to free the people of South Africa * Strong Dance beat * Use of electric guitars, keyboards, bass and drums. Can be sung unaccompanied ie a cappella   **South African Choral music:**  Traditional South African music generally uses voices only or voices and drums. It is sung in a language such as Zulu or Xhosa (there are 12 official languages). Singing will consist of call and response, call by one singer and response by lots.  **Kwaito:**  A strong dance Hip Hop beat, influenced by Hip Hop, Kwaito is the most up-to-date style of South African music.   * South African languages used * Rapping * Electronic beats * Sax and trumpet horn section * Use of electric guitars * Lots of energy * A strong and driving groove   **Traditional South African music:**   * The Click Song, for example, is sung in a South African language Xhosa, using lots of clicking sounds * There are some drums and guitars accompanying the vocals, but many traditional songs are unaccompanied |
| **Year 2 – Autumn 2** |
| **Rapping** |
| Hip Hop Hip Hop culture developed in the Bronx, New York, at the end of the 1970s. It featured graffiti, dancing and party music played by DJs on mobile sound-systems. These ideas had started in Jamaica where MCs would talk over the music. DJs would play different styles of music such as Funk, Latin or Rock in the instrumental breaks between the MCs talking. People liked the breaks and DJs became skilled at repeating those tunes using two turntables. The Hip Hop style developed from these breaks and from MCs rapping (rapping is improvising spoken lyrics or poetry). People made up their own dance moves to this new style and it became known as breakdancing. |
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| **Year 1 – Spring 1** |
| **Rock** |
| **What are the general style indicators of Rock music?**   * Heavily-amplified guitar * Bass guitar * Drums * Keyboard sounds * Often male vocals (in the 1970s and 1980s) with backing vocals from other band members * Frequent solo guitar * A heavy backbeat * Sometimes distortion of the sound |
| **Year 2 – Spring 2** |
| **Reggae** |
| **What are the general style indicators of Reggae music?**   * The bass guitar and drums are brought to the foreground of the music * Guitar and keyboards set back in the mix (usually the roles of these instruments are the other way around, the bass and drums set back in the mix) * Slowish tempo with a laid-back feel * Bass guitar plays melodic lines and is prominent in the song * The drums and bass set up a particular groove avoiding the first beat of the bar * Bass guitar plays short line of melody or short phrases * Then guitar mostly plays chords on the offbeat, beats 2 and 4 * Keyboard and organ also play on the offbeat but add extra melodies too * Sometimes there is a horn section that would be made up of sax, trumpet and trombone * Often female backing vocals * The lyrics often talk about Rastafarian beliefs * The lyrics often have a political message |
| **Year 2 –Summer 1** |
| **Pop Ballad** |
| A gentle love song that is full of emotion |
| **What are the style indicators of a Pop ballad?**   * Slow and gentle backing * Uses instruments like strings and piano and acoustic guitar * The bass and drums are subtle * The words of the ballad are about lost love or celebrating love! * The mood of the words and music match each other * Sometimes a Pop ballad can have a Rock backing and it then becomes a power ballad. This is because of its more powerful backing using electric guitars and heavier drum patterns |
| **Year 2 –Summer 2** |
| **Classical-Romantic, Baroque, 20th Century, Contemporary** |
| **Romantic** |
| The Romantic period started around 1830 and ended around 1900, as compositions became increasingly expressive and inventive. Expansive symphonies, virtuosic piano music, dramatic operas, and passionate songs took inspiration from art and literature. Famous Romantic composers include Tchaikovsky, Brahms, Mahler and Verdi. The Romantic era is known for its intense energy and passion. The rigid forms of Classical music gave way to greater expression, and music grew closer to art, literature and theatre.   * Beethoven pioneered Romanticism and expanded previously strict formulae for symphonies and sonatas, and introduced a whole new approach to music, giving his works references to other aspects of life - for example, his ‘Pastoral’ Symphony No 6 describes countryside scenes * As well as symphonies, the tone poem and descriptive overture were popular as pieces of stand-alone orchestral music that evoked anything from a painting or poem to a feeling of nationalistic fervour * The Romantic era gave birth to the virtuoso. Liszt was one of the greatest of his time, and wrote demanding piano music to show off his own brilliance. Chopin is also among the outstanding composer-performers from this time * In the world of opera, cue the entrance of Verdi in the middle of the Romantic era. He turned Italian opera on its head by introducing new subject material, often with social, political or nationalistic themes, and combined these with a direct approach to composing * Germany’s Richard Wagner also played a key role in developing opera * Wagner’s ideas dominated most music, from the large-scale symphonies of Bruckner and Mahler to the tone poems and operas of Richard Strauss, even reaching Italy, where Verdi and Puccini started to produce operas according to many of Wagner’s rules   As music grew more expressive, the standard orchestra wasn’t rich enough for many Romantic composers. Woodwind instruments like the contrabassoon, bass clarinet and piccolo made guest appearances in the orchestra to add some much needed colour, and the percussion section exploded in size with the addition of xylophones, drums, celestes, harps, bells and triangles.  Ideas and compositions became more and more outlandish and inventive until the musical rules had to be rewritten, and the scene was set for the biggest change in music for centuries. |
| **Baroque** |
| **What is the Baroque period of music?**  The Baroque period refers to an era that started around 1600 and ended around 1750, and included composers like Bach, Vivaldi and Handel, who pioneered new styles like the concerto and the sonata.  The Baroque period saw an explosion of new musical styles with the introduction of the concerto, the sonata and the opera.   * The orchestra was born * Opera became popular * The rise of the concerto gave soloists the chance to show off in a big way * From the period’s beginnings in the early 1600s to when the Classical period-style began to take over in the mid 1700s, the sound of Baroque music remained distinct - ordered, ornate and increasingly emotive as the period went on * The main progression that came as the Renaissance period turned into Baroque is the emergence of more modern harmony. By harmony, we mean the combination of more than one note at the same time, and Baroque composers like Bach, Handel and Vivaldi just made it that bit more accessible * Monteverdi’s Vespers is an example of what kind of harmony suddenly became popular. Bach is regarded as one of the greatest geniuses in the history of music. He demonstrated a standard approach to harmony that dominated music until the late 19th century * Though many instrumental developments were made in the Baroque period, the main one was the harpsichord. You can hear its distinctive plucked sound all over pieces from the period. Good examples are in the music of J.S. Bach * Religious music was a huge part of the Baroque period, but it took composers like Handel and Bach to make them into emotional, human experiences. These works include Bach’s St Matthew Passion, Handel’s Messiah and Zadok The Priest * There are so many landmark pieces in the Baroque repertoire and Vivaldi’s The Four Seasons is one. Not only is it a beautiful and evocative piece of music, but it’s also a perfect representation of the increasing poetic power Baroque music was aiming for. |
| **Classical-20th Century** |
| The history and politics of the 20th century provided inspiration for the diverse range of musical styles developed between 1900 and 1999, pioneered by composers ranging from Elgar and Britten, to Stravinsky, Gershwin and John Williams. Advancing technology enabled the recording of Classical music and Jazz, which in turn lead to the rise of globe-straddling artists like Pavarotti and Callas. Contemporary Classical music belongs to the period that started in the mid-1960s with the retreat of Modernism.   * Music was greatly influenced by the enormous political events which shook Europe in the middle of the 20th century. Shostakovich, in particular, was persecuted by the Soviet regime when his music was thought to be too ‘modern’ or élitist, meaning he was forced to write in two styles - symphonies for the authorities, and smaller works such as string quartets which were true to his own voice. The Holocaust, Hiroshima and World War II convinced many post-war composers that they needed to put the past behind them and find ever more progressive methods: see Pierre Boulez’s Structures, Schoenberg’s experiment with tonality and John Cage * American composers like George Gershwin and Duke Ellington began to draw on their own native music - Jazz. Stravinsky and Ravel responded with music that also embraced Jazz styles. Folk music was also a great source of inspiration for composers like Vaughan Williams, Bartók and Messiaen * Modernism in music was about being radical and different. For the first time, musicians and audiences realised that music didn’t have to be confined to tradition, but by 1960 this idea had run out of steam. The next generation of ‘serious’ composers relaxed and had a wider palette of musical colours to work with - influences from other cultures, Popular music, Ancient music and the experiments of Modernism * Steve Reich, Philip Glass, Michael Nyman and John Adams championed Minimalism, breaking musical boundaries and winning them huge popularity. Their music reflects advances in music and technology - sometimes including elements of Jazz and Rock * A group of composers who met while studying in Manchester have become the main exponents of ‘post-modern’ music in Britain. While music written by Peter Maxwell Davies, Harrison Birtwistle and Alexander Goehr isn’t everybody’s cup of tea, it can be profoundly powerful and stimulating * Film music and video game music increased in popularity towards the end of the century, with the soundtracks to ET, Star Wars, Harry Potter and Lord of the Rings making their mark on Classical music. John Williams is a very famous composer, responsible for the soundtracks to the century’s blockbuster smash films: ET, Star Wars and Superman. His score to Jurassic Park gives us an idea as to what makes him so successful   Two choral stars of the 20th Century include John Rutter and Karl Jenkins, whose music is hugely popular with modern choirs. Listen to Jenkins’ Adiemus: Songs of Sanctuary from 1995, or Rutter’s Gaelic Blessing for two strikingly different examples of late 20th Century Choral music. Eric Whitacre, an American Choral composer is famous for his rich harmonies |
| **Year 3 – Autumn 1** |
| **R&B** |
| R&B is music that combines elements of Rhythm and Blues, Pop, Soul, Funk and Hip Hop.  Although the abbreviation R&B originates from traditional Rhythm and Blues music, today the term R&B is most often used to describe a style of African-American music that developed after the demise of Disco in the 1980s. |
| **What are the general style indicators of contemporary R&B music?**   * A polished production style, which never sounds gritty * Use of computer-originated sounds eg drum machines * Smooth vocal arrangements * Use of Hip Hop and Dance beats without the earthy street-vibe creating a smoother finish * Frequent use of melisma in vocals, eg Stevie Wonder, Mariah Carey, Whitney Houston, Michael Jackson, Beyonce Knowles-Carter. This style of singing originated in the Gospel tradition |
| **Year 3 – Autumn 2** |
| **Glockenspiel** |
|  |
| **Year 3 – Spring 1** |
| **Reggae** |
| **What are the general style indicators of Reggae music?**   * The bass guitar and drums are brought to the foreground of the music * Guitar and keyboards set back in the mix (usually the roles of these instruments are the other way around, the bass and drums set back in the mix) * Slowish tempo with a laid-back feel * Bass guitar plays melodic lines and is prominent in the song * The drums and bass set up a particular groove avoiding the first beat of the bar * Bass guitar plays short line of melody or short phrases * Then guitar mostly plays chords on the offbeat, beats 2 and 4 * Keyboard and organ also play on the offbeat but add extra melodies too * Sometimes there is a horn section that would be made up of sax, trumpet and trombone * Often female backing vocals * The lyrics often talk about Rastafarian beliefs * The lyrics often have a political message |
| **Year 3 – Spring 2** |
| **Pop Ballad** |
| A gentle love song that is full of emotion. |
| **What are the style indicators of a Pop ballad?**   * Slow and gentle backing * Uses instruments like strings and piano and acoustic guitar * The bass and drums are subtle * The words of the ballad are about lost love or celebrating love! * The mood of the words and music match each other * Sometimes a Pop ballad can have a Rock backing and it then becomes a power ballad. This is because of its more powerful backing using electric guitars and heavier drum patterns |
| **Year 3 – Summer 1** |
| **Disco** |
| Disco music developed in the early 1970s to cater to nightclub audiences. For this reason, there is mostly a consistent beat to keep people moving on the dance floor. |
| **What are the general style indicators of Disco music?**   * The basic tempo of disco is approximately 120 beats per minute, 4/4 time signature and four-on-the-floor rhythm. * The base guitar drives the rhythm forward. * Catchy vocals. * Easy to dance to. |
| **Year 3 – Summer 2** |
| **Early Music and Renaissance** |
| The first fully-acknowledged era in Classical music was the Renaissance period, beginning circa 1400. There was all sorts of music before that, much of it laying the foundations for the composers who were to come. This all sits under the umbrella of what we refer to today as the Early period.   * Almost everything composed during this period was for the human voice: partly because of the influence of the church, and also because a great many musical instruments had yet to be invented * Instruments that were put to good use during the Early period included the recorder, the trumpet and the bagpipe. An instrument called the shawm was also rather popular; it was a sort of primitive oboe. Towards the start of the Renaissance, early versions of keyboard instruments like the harpsichord began to appear * Developments in printing during this period hugely helped the spread of musical instruments. For the first time, manufacturers were able to disseminate descriptions of their instruments, meaning it became much easier for others to make their own versions * Prominent composers during this time included Guido d’Arezzo (born c991), Hildegard of Bingen (born c1098) and Guillaume de Machaut (born c1300)   The Renaissance followed on from the Middle Ages and was for musicians an era of discovery, innovation and exploration - the name means ‘rebirth’ and it covers music from 1400 to 1600. In the Middle Ages music was dominated by the Church. Most composition was for sacred use and based on the plain chant that had been part of worship since the earliest years of Christianity.   * Although most music remained religious during the Renaissance, the relaxation of the Church’s political control over society meant that composers were allowed greater freedom to be influenced by art, classical mythology and even astronomy and mathematics * The invention of the printing press meant that music could be published and distributed for the first time • The Latin Mass is perhaps the most important type of music from the Renaissance, particularly that of Josquin des Prez * Most music written during this period is intended to be sung, either as large choral pieces in church, or as songs or madrigals. Non-vocal music flourished too, as technology enabled musical instruments to be more expressive and agile. Pieces could now be written specifically for instruments such as the sackbut and lute * In the early Renaissance, most composers came from Northern France or the Low Countries, where the support provided by the courts was particularly strong. Later on, focus went beyond the Alps * Italian composers started appearing. At the Basilica of St Mark’s, Venice, Andrea and Giovanni Gabrieli produced magnificent pieces for huge choirs and groups of instruments. In Rome, Allegri and Palestrina were the last great Renaissance composers, writing huge, flowing choral works that are still loved today. |
| **Classical** |
| The Classical period refers to an era that started around 1750 and includes composers like Haydn, Mozart and Beethoven. Also active in this period were Rossini and Paganini.  ‘Classical music’ is music that’s distinct from Pop, Jazz, or Folk music. The Classical era in the history of music specifically refers to the period when composers such as Haydn, Mozart and Beethoven were active, championing the symphony, composing comic operas, and developing piano sonata.   * This new musical style coincided with the Age of Enlightenment, a time of radical change in social values focused on human rights and freedom of religion. Its architectural style was reminiscent of ancient Rome and Greece - hence the term ‘Classical’ * Orchestras went through great changes: harpsichord or organ were no longer their musical foundation and wind and brass instruments such as the horn, trumpet, clarinet, flute and oboe joined the strings to create a new, distinctive sound * The orchestral set-up led to the era’s most important type of music, the symphony. It developed rapidly at the beginning of the era, moving from a standard, strict three-movement format with a quick opening, a slow middle movement and a quick one to finish, to become an expansive fourmovement vehicle for orchestral expression * Along with the orchestra came the string quartet, consisting of two violins, a viola and a cello. The works are themselves called ‘string quartets’ and follow a standard, four-movement format reminiscent of the symphony * The piano was also introduced during this period. The most important solo pieces of the Classical era were sonatas, written for any solo instrument but most notably composed for the piano * The Classical era was dominated by its two greatest composers, Haydn and Mozart, who worked in Vienna. Haydn composed fantastic choral, operatic, orchestral and instrumental music - but the symphonies were his greatest achievement * In the last years of the 18th century came Beethoven, who started writing music in the style inherited from Mozart and Haydn. He eventually outgrew it, and split the Classical style apart at the seams, marking the dawn of the Romantic era in music. |
| **Romantic** |
| The Romantic period started around 1830 and ended around 1900, as compositions became increasingly expressive and inventive. Expansive symphonies, virtuosic piano music, dramatic operas, and passionate songs took inspiration from art and literature. Famous Romantic composers include Tchaikovsky, Brahms, Mahler and Verdi. The Romantic era is known for its intense energy and passion. The rigid forms of Classical music gave way to greater expression, and music grew closer to art, literature and theatre.   * Beethoven pioneered Romanticism and expanded previously strict formulae for symphonies and sonatas, and introduced a whole new approach to music, giving his works references to other aspects of life - for example, his ‘Pastoral’ Symphony No 6 describes countryside scenes * As well as symphonies, the tone poem and descriptive overture were popular as pieces of stand-alone orchestral music that evoked anything from a painting or poem to a feeling of nationalistic fervour * The Romantic era gave birth to the virtuoso. Liszt was one of the greatest of his time, and wrote demanding piano music to show off his own brilliance. Chopin is also among the outstanding composer-performers from this time * In the world of opera, cue the entrance of Verdi in the middle of the Romantic era. He turned Italian opera on its head by introducing new subject material, often with social, political or nationalistic themes, and combined these with a direct approach to composing * Germany’s Richard Wagner also played a key role in developing opera * Wagner’s ideas dominated most music, from the large-scale symphonies of Bruckner and Mahler to the tone poems and operas of Richard Strauss, even reaching Italy, where Verdi and Puccini started to produce operas according to many of Wagner’s rules   As music grew more expressive, the standard orchestra wasn’t rich enough for many Romantic composers. Woodwind instruments like the contrabassoon, bass clarinet and piccolo made guest appearances in the orchestra to add some much needed colour, and the percussion section exploded in size with the addition of xylophones, drums, celestes, harps, bells and triangles.  Ideas and compositions became more and more outlandish and inventive until the musical rules had to be rewritten, and the scene was set for the biggest change in music for centuries. |
| **20th Century and Contemporary** |
| The history and politics of the 20th century provided inspiration for the diverse range of musical styles developed between 1900 and 1999, pioneered by composers ranging from Elgar and Britten, to Stravinsky, Gershwin and John Williams. Advancing technology enabled the recording of Classical music and Jazz, which in turn lead to the rise of globe-straddling artists like Pavarotti and Callas. Contemporary Classical music belongs to the period that started in the mid-1960s with the retreat of Modernism.   * Music was greatly influenced by the enormous political events which shook Europe in the middle of the 20th century. Shostakovich, in particular, was persecuted by the Soviet regime when his music was thought to be too ‘modern’ or élitist, meaning he was forced to write in two styles - symphonies for the authorities, and smaller works such as string quartets which were true to his own voice. The Holocaust, Hiroshima and World War II convinced many post-war composers that they needed to put the past behind them and find ever more progressive methods: see Pierre Boulez’s Structures, Schoenberg’s experiment with tonality and John Cage * American composers like George Gershwin and Duke Ellington began to draw on their own native music - Jazz. Stravinsky and Ravel responded with music that also embraced Jazz styles. Folk music was also a great source of inspiration for composers like Vaughan Williams, Bartók and Messiaen * Modernism in music was about being radical and different. For the first time, musicians and audiences realised that music didn’t have to be confined to tradition, but by 1960 this idea had run out of steam. The next generation of ‘serious’ composers relaxed and had a wider palette of musical colours to work with - influences from other cultures, Popular music, Ancient music and the experiments of Modernism * Steve Reich, Philip Glass, Michael Nyman and John Adams championed Minimalism, breaking musical boundaries and winning them huge popularity. Their music reflects advances in music and technology - sometimes including elements of Jazz and Rock * A group of composers who met while studying in Manchester have become the main exponents of ‘post-modern’ music in Britain. While music written by Peter Maxwell Davies, Harrison Birtwistle and Alexander Goehr isn’t everybody’s cup of tea, it can be profoundly powerful and stimulating * Film music and video game music increased in popularity towards the end of the century, with the soundtracks to ET, Star Wars, Harry Potter and Lord of the Rings making their mark on Classical music. John Williams is a very famous composer, responsible for the soundtracks to the century’s blockbuster smash films: ET, Star Wars and Superman. His score to Jurassic Park gives us an idea as to what makes him so successful   Two choral stars of the 20th Century include John Rutter and Karl Jenkins, whose music is hugely popular with modern choirs. Listen to Jenkins’ Adiemus: Songs of Sanctuary from 1995, or Rutter’s Gaelic Blessing for two strikingly different examples of late 20th Century Choral music. Eric Whitacre, an American Choral composer is famous for his rich harmonies |
| **Year 4 – Autumn 1** |
| **Pop Ballad** |
| A gentle love song that is full of emotion. |
| **What are the style indicators of a Pop ballad?**   * Slow and gentle backing * Uses instruments like strings and piano and acoustic guitar * The bass and drums are subtle * The words of the ballad are about lost love or celebrating love! * The mood of the words and music match each other * Sometimes a Pop ballad can have a Rock backing and it then becomes a power ballad. This is because of its more powerful backing using electric guitars and heavier drum patterns |
| **Year 4 – Autumn 2** |
| **Glockenspiel** |
|  |
| **Year 4 – Spring 1** |
| **Grime** |
| Grime is a genre of popular music influenced by UK Garage. Typically influenced by a mini,al, prominent rhythm, a very low-pitched bassline, and vocals by an MC. |
| **What are the style indicators of Grime?**   * Influenced by UK Garage, Jungle MUSIC, Hip- Hop and Ballroom. * Rapid synocopated breakbeats. * A jagged, electronic sound. * Subject matter, similar to HIP Hop. * Aggressive singing style. |
| **Year 4 – Spring 2** |
| **Gospel** |
| Gospel music is religious/Christian music where people sing about God in many different styles eg Folk, Urban, Modern Worship, Blues and Country. Gospel music has a history that can be traced back to the 18th century. In the midst of difficult lives, slaves used songs to inspire inner strength and courage. They borrowed from Protestant hymns, reworked them, and then made up new melodies and harmonies. These songs became known as Negro spirituals, the first authentic American Sacred music. Gospel music is the original form of American Folk music. Blues and R&B are rooted in it. |
| **What are the general style indicators of Gospel music?**   * Often religious words or words/lyrics that make us think about friendship or helping each other. * Lyrics with meaning if the song is not religious * Strong vocals often with harmony lines * Choirs singing in a call and response style * Use of instruments is dependent on the style of the Gospel music. Could use piano, bass, drums and Hammond organ. There could be use of an electric guitar. Other instruments could be used such as strings. * Use of syncopated rhythms and an often faster tempo unlike traditional hymns that would be more stately * The chorus will always be uplifting, it will be emotional * Some songs are not written as Gospel songs but are covered as one, the words/lyrics lending themselves to the Gospel style * The lyrics can have a non-religious meaning (secular) * Has musical crossover appeal to non-religious listeners Urban Contemporary Gospel music: * This style uses elements of Pop and Funk * Can be elements of Hip Hop, Pop, Funk and Jazz and rapping * Uses drums, electric guitar, bass and keyboards * The lyrics can have a non-religious meaning (secular) * Has musical crossover appeal to non-religious listeners * Syncopated rhythms with a fast tempo unlike a traditional hymn that would be more stately * The choir is singing in a call and response style * The voices are weaving in and out of each other, often still a call and response style Southern Gospel-style music: * Usually male leading vocals * Sometimes called “quartet music” for four people, originally four men used to sing in four parts. Now the singers are joined by instrumentalists * Origins are in the South Eastern states of America. It grew out of rural traditions from the “white” community and is therefore sometimes called “white” Gospel * Use of piano, guitar to accompany * In more modern times, the use of one lead vocalist with backing vocals Religious Choral Symphony: • The use of a symphony orchestra * The use of a choir with the orchestra * The choir are singing religious words, in German, based on a hymn |
| **Year 4 – Summer 1** |
| **Pop / The Beatles** |
| The Beatles often incorporated classical elements, traditional pop forms and unconventional recording techniques in innovative ways, especially with the albumns Rubber Soul (1965), Revolver (1966), and Sgt. Pepper (1967). Many of their advances in production, writing and artistic presentation were soon widespread. Other cultural changes initiated by the group include the elvation of the albumn to become the dominant form of record consumption over singles, a wider interest in Eastern spirituality and several fashion trends. The bamnd also pioneered with their record sleeves and music videos, as well as informed music styles such as Jangle, Folk Rock, Power Pop, Progressive Rock and Heavy Metal. By the end of the decade, the group were seen as the embodiment of the era’s sociocultural movements, exemplified by the sentiment of their 1967 song “All You Need Is Love.”  The Beatle introduced new methods of artistic presentation for pop musicians. They were the first band to be fully marketed through television and continued to find new ways to disseminate their music through the medium. As live performers, they pioneered the world tour and stadium concerts, as sport stadiums became the primary venues for Rock tours. Gould says that, aside from their influence on Pop song-writing the Beatles played “…a leading role in revolutionizing the way that popular records were made, the way popular records were listened to… and the role that popular ,music itself would play in people’s lives.” |
| **Year 4 – Summer 2** |
| **Classical-Early music, Baroque, Romantic, 20th Century and Contemporary.** |
| **Early Music and Renaissance** |
| The first fully-acknowledged era in Classical music was the Renaissance period, beginning circa 1400. There was all sorts of music before that, much of it laying the foundations for the composers who were to come. This all sits under the umbrella of what we refer to today as the Early period.   * Almost everything composed during this period was for the human voice: partly because of the influence of the church, and also because a great many musical instruments had yet to be invented * Instruments that were put to good use during the Early period included the recorder, the trumpet and the bagpipe. An instrument called the shawm was also rather popular; it was a sort of primitive oboe. Towards the start of the Renaissance, early versions of keyboard instruments like the harpsichord began to appear * Developments in printing during this period hugely helped the spread of musical instruments. For the first time, manufacturers were able to disseminate descriptions of their instruments, meaning it became much easier for others to make their own versions * Prominent composers during this time included Guido d’Arezzo (born c991), Hildegard of Bingen (born c1098) and Guillaume de Machaut (born c1300)   The Renaissance followed on from the Middle Ages and was for musicians an era of discovery, innovation and exploration - the name means ‘rebirth’ and it covers music from 1400 to 1600. In the Middle Ages music was dominated by the Church. Most composition was for sacred use and based on the plain chant that had been part of worship since the earliest years of Christianity.   * Although most music remained religious during the Renaissance, the relaxation of the Church’s political control over society meant that composers were allowed greater freedom to be influenced by art, classical mythology and even astronomy and mathematics * The invention of the printing press meant that music could be published and distributed for the first time • The Latin Mass is perhaps the most important type of music from the Renaissance, particularly that of Josquin des Prez * Most music written during this period is intended to be sung, either as large choral pieces in church, or as songs or madrigals. Non-vocal music flourished too, as technology enabled musical instruments to be more expressive and agile. Pieces could now be written specifically for instruments such as the sackbut and lute * In the early Renaissance, most composers came from Northern France or the Low Countries, where the support provided by the courts was particularly strong. Later on, focus went beyond the Alps * Italian composers started appearing. At the Basilica of St Mark’s, Venice, Andrea and Giovanni Gabrieli produced magnificent pieces for huge choirs and groups of instruments. In Rome, Allegri and Palestrina were the last great Renaissance composers, writing huge, flowing choral works that are still loved today. |
| **Baroque** |
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| **20th Century and Contemporary** |
| The history and politics of the 20th century provided inspiration for the diverse range of musical styles developed between 1900 and 1999, pioneered by composers ranging from Elgar and Britten, to Stravinsky, Gershwin and John Williams. Advancing technology enabled the recording of Classical music and Jazz, which in turn lead to the rise of globe-straddling artists like Pavarotti and Callas. Contemporary Classical music belongs to the period that started in the mid-1960s with the retreat of Modernism.   * Music was greatly influenced by the enormous political events which shook Europe in the middle of the 20th century. Shostakovich, in particular, was persecuted by the Soviet regime when his music was thought to be too ‘modern’ or élitist, meaning he was forced to write in two styles - symphonies for the authorities, and smaller works such as string quartets which were true to his own voice. The Holocaust, Hiroshima and World War II convinced many post-war composers that they needed to put the past behind them and find ever more progressive methods: see Pierre Boulez’s Structures, Schoenberg’s experiment with tonality and John Cage * American composers like George Gershwin and Duke Ellington began to draw on their own native music - Jazz. Stravinsky and Ravel responded with music that also embraced Jazz styles. Folk music was also a great source of inspiration for composers like Vaughan Williams, Bartók and Messiaen * Modernism in music was about being radical and different. For the first time, musicians and audiences realised that music didn’t have to be confined to tradition, but by 1960 this idea had run out of steam. The next generation of ‘serious’ composers relaxed and had a wider palette of musical colours to work with - influences from other cultures, Popular music, Ancient music and the experiments of Modernism * Steve Reich, Philip Glass, Michael Nyman and John Adams championed Minimalism, breaking musical boundaries and winning them huge popularity. Their music reflects advances in music and technology - sometimes including elements of Jazz and Rock * A group of composers who met while studying in Manchester have become the main exponents of ‘post-modern’ music in Britain. While music written by Peter Maxwell Davies, Harrison Birtwistle and Alexander Goehr isn’t everybody’s cup of tea, it can be profoundly powerful and stimulating * Film music and video game music increased in popularity towards the end of the century, with the soundtracks to ET, Star Wars, Harry Potter and Lord of the Rings making their mark on Classical music. John Williams is a very famous composer, responsible for the soundtracks to the century’s blockbuster smash films: ET, Star Wars and Superman. His score to Jurassic Park gives us an idea as to what makes him so successful   Two choral stars of the 20th Century include John Rutter and Karl Jenkins, whose music is hugely popular with modern choirs. Listen to Jenkins’ Adiemus: Songs of Sanctuary from 1995, or Rutter’s Gaelic Blessing for two strikingly different examples of late 20th Century Choral music. Eric Whitacre, an American Choral composer is famous for his rich harmonies |
| **Year 5 – Autumn 1** |
| **Rock** |
| **What are the general style indicators of Rock music?**   * Heavily-amplified guitar * Bass guitar * Drums * Keyboard sounds * Often male vocals (in the 1970s and 1980s) with backing vocals from other band members * Frequent solo guitar * A heavy backbeat * Sometimes distortion of the sound |
| **Year 5 – Autumn 2** |
| **Bossa Nova** |
| Bosa Nova is a style of Samba developed in the late 1950s and early 1960s in Rio de Janeiro, Brazil. It is mainly characterized by ‘different beat’ that altered the harmonies with the introduction of unconventional chords and an innovative syncopation of the traditional Samba from a single rhythmic division.. Therefpre, the ‘Bossa Nova beat. then is a characteristic of a Samba style and not of an autonomous genre. |
| What are the general style indicators of ‘Bossa Nova’?   * A fast 2/4 beat. * Catchy melodies and rhythms. * Synocopated (displaced) rhythms. * A Samba rhythm. * Operatic style lyrics. |
| **Year 5 – Spring 1** |
| **Jazz (Big Band Swing)** |
| Swing-style big bands were the most fashionable form of American Popular music from 1935–1946, a period known as the Swing Era.  Jazz music had always been a form of entertainment more for listening to than dancing. After the depression of the 1920s, people wanted to dance, so small Jazz bands took on more instrumentalists and became known as big bands or Swing bands. Big bands were able to perform in large ballroom spaces to huge audiences and Swing dancing became an extremely popular pastime. Bands of the Swing Era produced a much fuller sound than that produced by earlier Dixieland Jazz bands simply because they consisted of many more musicians.  Some of the most famous big band leaders were Count Basie, Duke Ellington and Benny Goodman. Within these big bands were many individual instrumentalists who became well known. Lester Young and Coleman Hawkins were two extremely talented saxophone players who became famous for their clever improvisations. At this time, singers started to become more important and Ella Fitzgerald was one who had a distinctive and beautiful voice. She was one of the first to improvise using her voice: in Jazz this is called scat singing.  Many of the songs written and played during the Swing Era were selections from The Great American Songbook – a list of the best, most important and most influential American Popular songs of the 20th century. The music of the Swing Era is often regarded as having a huge influence on Pop music.  The name ‘swing’ came from the phrase ‘swing feel’ where the off-beats (ie 1 2 3 4 - beats 2 and 4) are emphasised. If one musician tells another that they really ‘swing’ when they play Jazz, it means their playing has a strong rhythmic groove or drive.  Big band Swing has remained popular with musicians like Michael Bublé and Robbie Williams. Today, Swing style can be heard in small and large ensembles.  **Jazz Swing music:**   * A big Jazz band * Sixteen or eighteen different instrumentalists including saxophones, trumpets, trombones, piano, bass, drums * A swingy, jazzy feel * A singer * A strong rhythm section – piano, bass and drums – that drives the band and embed the groove * Soloists who improvise * Syncopated melody lines * Walking bassline   **Jazz Swing music today:**   * A big or a small Jazz band (a small Jazz band will consist of far fewer brass or woodwind players) * A swingy, jazzy feel * A singer (often but not always) * A strong rhythm section – piano, bass and drums – that drives the band and embed the groove * Improvisation * Syncopated melody lines * Walking bassline |
| **Year 5 – Spring 2** |
| **Old-school Hip Hop** |
| Hip Hop Hip Hop culture developed in the Bronx, New York, at the end of the 1970s. It featured graffiti, dancing and party music played by DJs on mobile sound-systems. These ideas had started in Jamaica where MCs would talk over the music. DJs would play different styles of music such as Funk, Latin or Rock in the instrumental breaks between the MCs talking. People liked the breaks and DJs became skilled at repeating those tunes using two turntables. The Hip Hop style developed from these breaks and from MCs rapping (rapping is improvising spoken lyrics or poetry). People made up their own dance moves to this new style and it became known as breakdancing. |
| **What are the general style indicators of Hip Hop?**   * MCing or rapping * DJing/scratching * sampling * sometimes beatboxing * lots of songs are about partying * some are about social turmoil * drum and percussion backing loops * some sampling of Funk tracks * extended percussion breaks in the music would lead to mixing more tunes and adding scratching techniques * use of decks * breakdancing |
| **Year 5 – Summer 1** |
| **Motown** |
| The Motown label was created by Berry Gordy in 1960 and employed exclusively black musicians, artists and producers in its Detroit studios. Gordy wanted to produce music that could cross over from the R&B charts to the Pop charts. He employed a famous house band called The Funk Brothers. |
| **What are the style indicators of Motown?**   * Motown songs did not use the Blues idiom, they adopted a more Pop approach and were usually all at the same tempo of 120bpm. * The songs have rhythmically inventive basslines and drums would stress the down beat or beat 1. * There is often a tambourine in the mix. * Some important artists that started at Motown were: Smokey Robinson, Diana Ross, Marvin Gaye, The Jackson 5, Otis Redding, Stevie Wonder and James Brown. |
| **Year 5 – Summer 2** |
| **Baroque, Classical, Romantic 20th Century and Contemporary** |
| **Baroque** |
| **What is the Baroque period of music?**  The Baroque period refers to an era that started around 1600 and ended around 1750, and included composers like Bach, Vivaldi and Handel, who pioneered new styles like the concerto and the sonata.  The Baroque period saw an explosion of new musical styles with the introduction of the concerto, the sonata and the opera.   * The orchestra was born * Opera became popular * The rise of the concerto gave soloists the chance to show off in a big way * From the period’s beginnings in the early 1600s to when the Classical period-style began to take over in the mid 1700s, the sound of Baroque music remained distinct - ordered, ornate and increasingly emotive as the period went on * The main progression that came as the Renaissance period turned into Baroque is the emergence of more modern harmony. By harmony, we mean the combination of more than one note at the same time, and Baroque composers like Bach, Handel and Vivaldi just made it that bit more accessible * Monteverdi’s Vespers is an example of what kind of harmony suddenly became popular. Bach is regarded as one of the greatest geniuses in the history of music. He demonstrated a standard approach to harmony that dominated music until the late 19th century * Though many instrumental developments were made in the Baroque period, the main one was the harpsichord. You can hear its distinctive plucked sound all over pieces from the period. Good examples are in the music of J.S. Bach * Religious music was a huge part of the Baroque period, but it took composers like Handel and Bach to make them into emotional, human experiences. These works include Bach’s St Matthew Passion, Handel’s Messiah and Zadok The Priest * There are so many landmark pieces in the Baroque repertoire and Vivaldi’s The Four Seasons is one. Not only is it a beautiful and evocative piece of music, but it’s also a perfect representation of the increasing poetic power Baroque music was aiming for. |
| **Classical** |
| The Classical period refers to an era that started around 1750 and includes composers like Haydn, Mozart and Beethoven. Also active in this period were Rossini and Paganini.  ‘Classical music’ is music that’s distinct from Pop, Jazz, or Folk music. The Classical era in the history of music specifically refers to the period when composers such as Haydn, Mozart and Beethoven were active, championing the symphony, composing comic operas, and developing piano sonata.   * This new musical style coincided with the Age of Enlightenment, a time of radical change in social values focused on human rights and freedom of religion. Its architectural style was reminiscent of ancient Rome and Greece - hence the term ‘Classical’ * Orchestras went through great changes: harpsichord or organ were no longer their musical foundation and wind and brass instruments such as the horn, trumpet, clarinet, flute and oboe joined the strings to create a new, distinctive sound * The orchestral set-up led to the era’s most important type of music, the symphony. It developed rapidly at the beginning of the era, moving from a standard, strict three-movement format with a quick opening, a slow middle movement and a quick one to finish, to become an expansive fourmovement vehicle for orchestral expression * Along with the orchestra came the string quartet, consisting of two violins, a viola and a cello. The works are themselves called ‘string quartets’ and follow a standard, four-movement format reminiscent of the symphony * The piano was also introduced during this period. The most important solo pieces of the Classical era were sonatas, written for any solo instrument but most notably composed for the piano * The Classical era was dominated by its two greatest composers, Haydn and Mozart, who worked in Vienna. Haydn composed fantastic choral, operatic, orchestral and instrumental music - but the symphonies were his greatest achievement * In the last years of the 18th century came Beethoven, who started writing music in the style inherited from Mozart and Haydn. He eventually outgrew it, and split the Classical style apart at the seams, marking the dawn of the Romantic era in music. |
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| **Year 6 – Autumn 1** |
| **Pop Ballad** |
| A gentle love song that is full of emotion. |
| **What are the style indicators of a Pop ballad?**   * Slow and gentle backing * Uses instruments like strings and piano and acoustic guitar * The bass and drums are subtle * The words of the ballad are about lost love or celebrating love! * The mood of the words and music match each other * Sometimes a Pop ballad can have a Rock backing and it then becomes a power ballad. This is because of its more powerful backing using electric guitars and heavier drum patterns |
| **Year 6 – Autumn 2** |
| **Blues** |
| Blues is a style of music originating in the deep south of America and is considered an ancestor of Jazz. The Blues was created by African-American communities at the end of the 19th century who had suffered through slavery. Spirituals and work songs were sung to make their ordeal more bearable. These sad songs were the beginnings of the Blues. |
| **What are the general style indicators of Blues music?**   * The Blues form can also be heard in Jazz and Rock ’n’ Roll and is characterised by the use of a structure called the 12 Bar Blues. This is a set pattern of chords that repeats every 12 bars and is easily recognisable by listening * The Blues uses a sad and melancholic melody that evokes feelings of being downtrodden or ‘blue’ * A rhythm section, voice, guitar and harmonica are often featured in these songs • Improvisation features in the Blues. Improvisation comes from the heart and expresses how you are feeling * The lyrics in a Blues song usually follow a pattern: the first and second lines are the same; the third line is different but rhymes with the first two. |
| **Year 6 – Spring 1** |
| **Classical** |
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| **Year 6 – Spring 2** |
| **70s Ballad Pop** |
| A sentimental ballad is an emotional style of music that often deals with romantic and intimate relationships, and to a lesser extent, loneliness, war, politics, and religion, usually in a poignant but solemn manner. Ballads are generally melodic enough to get the reader’s attention.  Sentimental ballads are found in most music genres such as Pop, Rand B, Soul, County, Folk, Rock and Electronic music. Usually slow in tempo, ballads tend to have a lush musical arrangement, which emphasises the songs melody and harmonies.  Characteristically, ballads use acoustic instruments such as guitars, pianos and saxophones and sometimes an orchestral set. Many modern mainstream ballads tend to feature synthesizers, drum machines and even, to some extent, a dance rhythm.  Sentimental ballads had their origins in the early ‘Tin Pan Alley’ music industry of the later 19th Century. Initially known as ‘tear-jerkers’ or ‘drawing room ballads’ they were generally sentimental, narrative, strophic songs published separately or as part of an opera, descendants perhaps of the broadside ballads. As new genres of music began to emerge in the early 20th Century, their popularity faded, but the association with sentimentality led them to the term *ballad* being used for a slow love song from the 1950s onwards. |
| **Year 6 – Summer 1** |
| **Hip Hop, Classical, Electronic, Soul** |
| **What are the general style indicators of Hip Hop?**   * MCing or rapping * DJing/scratching * sampling * sometimes beatboxing * lots of songs are about partying * some are about social turmoil * drum and percussion backing loops * some sampling of Funk tracks * extended percussion breaks in the music would lead to mixing more tunes and adding scratching techniques * use of decks * breakdancing |
| **Electronic Music** |
| It is made with electronic equipment such as synthesizers or computers. Sometimes electronic music artists create special sounds using tape recorders too.  After World War II, when tape recorders had been invented and were becoming popular, composers started using them to make music. The tape recorder was needed for the performance. Composers used them to combine lots of different sounds. Sometimes it was the music played on acoustic instruments which was then changed in some way by the tape recorder. Sometimes they took sounds from everyday life such as the sound of water, traffic noise or bird song. All these noises were often cut into pieces and were ‘spliced’- put back together inma different order. The results were often very interesting, but there were problems. Some people asked: ‘Is it music?’ Others thought it was boring to just look at a tape recorder during a concert instead of being able to watch musicians play.  Composers in Paris were experimenting with electronic music in the 1940s. They called in ‘Musique Concrete’ because they used natural, concrete sounds (concrete in this sense meant the opposite of abstract music which was written down for performance. The sounds were played back at different speeds, combined in lots of wats, played backwards or continuously in a loop, or played into a mixer and re-recorded onto another tape recorder. The sounds could be filtered. Effects such as vibrato or echo could be added. Sometimes composers used synthesizers which were machines that could make electronic music in real time. They sounded more like normal instruments than the sound effects on a tape recorder. Computers have often been used for composing music. |
| **Soul** |
| Soul music is a kind of music that mixes Rhythm and Vlues, Gospel and Pop music. It started in the 1960s in the United States. Features of Soul Music are call and response, hand claps, body movement and a tense vocal sound.  Ray Charles is said to be the inventor of Soul with his song ‘I Got a Woman.’ Souls is energetic movement with main subjects of lyrics being love, dance and life. Rock and Roll Hall of Fame states that soul music is ‘Music that arose out of the Black exoerience in America through tge transmutation of Gospel and rhythm and Blues into a form of funky, secular testifying.’ Recently, singers like Christina Aguilera, Amy Winehouse and Adele are known as Blue Eyed Soul singers. In some variations of soul brass and saxophones are used a lot. |
| **Year 6 – Summer 2** |
| **Classical - Early music, Baroque, Classical Romantic, 20th Century and Contemporary** |
| **Early Music and Renaissance** |
| The first fully-acknowledged era in Classical music was the Renaissance period, beginning circa 1400. There was all sorts of music before that, much of it laying the foundations for the composers who were to come. This all sits under the umbrella of what we refer to today as the Early period.   * Almost everything composed during this period was for the human voice: partly because of the influence of the church, and also because a great many musical instruments had yet to be invented * Instruments that were put to good use during the Early period included the recorder, the trumpet and the bagpipe. An instrument called the shawm was also rather popular; it was a sort of primitive oboe. Towards the start of the Renaissance, early versions of keyboard instruments like the harpsichord began to appear * Developments in printing during this period hugely helped the spread of musical instruments. For the first time, manufacturers were able to disseminate descriptions of their instruments, meaning it became much easier for others to make their own versions * Prominent composers during this time included Guido d’Arezzo (born c991), Hildegard of Bingen (born c1098) and Guillaume de Machaut (born c1300)   The Renaissance followed on from the Middle Ages and was for musicians an era of discovery, innovation and exploration - the name means ‘rebirth’ and it covers music from 1400 to 1600. In the Middle Ages music was dominated by the Church. Most composition was for sacred use and based on the plain chant that had been part of worship since the earliest years of Christianity.   * Although most music remained religious during the Renaissance, the relaxation of the Church’s political control over society meant that composers were allowed greater freedom to be influenced by art, classical mythology and even astronomy and mathematics * The invention of the printing press meant that music could be published and distributed for the first time • The Latin Mass is perhaps the most important type of music from the Renaissance, particularly that of Josquin des Prez * Most music written during this period is intended to be sung, either as large choral pieces in church, or as songs or madrigals. Non-vocal music flourished too, as technology enabled musical instruments to be more expressive and agile. Pieces could now be written specifically for instruments such as the sackbut and lute * In the early Renaissance, most composers came from Northern France or the Low Countries, where the support provided by the courts was particularly strong. Later on, focus went beyond the Alps * Italian composers started appearing. At the Basilica of St Mark’s, Venice, Andrea and Giovanni Gabrieli produced magnificent pieces for huge choirs and groups of instruments. In Rome, Allegri and Palestrina were the last great Renaissance composers, writing huge, flowing choral works that are still loved today. |
| **Baroque** |
| **What is the Baroque period of music?**  The Baroque period refers to an era that started around 1600 and ended around 1750, and included composers like Bach, Vivaldi and Handel, who pioneered new styles like the concerto and the sonata.  The Baroque period saw an explosion of new musical styles with the introduction of the concerto, the sonata and the opera.   * The orchestra was born * Opera became popular * The rise of the concerto gave soloists the chance to show off in a big way * From the period’s beginnings in the early 1600s to when the Classical period-style began to take over in the mid 1700s, the sound of Baroque music remained distinct - ordered, ornate and increasingly emotive as the period went on * The main progression that came as the Renaissance period turned into Baroque is the emergence of more modern harmony. By harmony, we mean the combination of more than one note at the same time, and Baroque composers like Bach, Handel and Vivaldi just made it that bit more accessible * Monteverdi’s Vespers is an example of what kind of harmony suddenly became popular. Bach is regarded as one of the greatest geniuses in the history of music. He demonstrated a standard approach to harmony that dominated music until the late 19th century * Though many instrumental developments were made in the Baroque period, the main one was the harpsichord. You can hear its distinctive plucked sound all over pieces from the period. Good examples are in the music of J.S. Bach * Religious music was a huge part of the Baroque period, but it took composers like Handel and Bach to make them into emotional, human experiences. These works include Bach’s St Matthew Passion, Handel’s Messiah and Zadok The Priest * There are so many landmark pieces in the Baroque repertoire and Vivaldi’s The Four Seasons is one. Not only is it a beautiful and evocative piece of music, but it’s also a perfect representation of the increasing poetic power Baroque music was aiming for. |
| **Classical** |
| The Classical period refers to an era that started around 1750 and includes composers like Haydn, Mozart and Beethoven. Also active in this period were Rossini and Paganini.  ‘Classical music’ is music that’s distinct from Pop, Jazz, or Folk music. The Classical era in the history of music specifically refers to the period when composers such as Haydn, Mozart and Beethoven were active, championing the symphony, composing comic operas, and developing piano sonata.   * This new musical style coincided with the Age of Enlightenment, a time of radical change in social values focused on human rights and freedom of religion. Its architectural style was reminiscent of ancient Rome and Greece - hence the term ‘Classical’ * Orchestras went through great changes: harpsichord or organ were no longer their musical foundation and wind and brass instruments such as the horn, trumpet, clarinet, flute and oboe joined the strings to create a new, distinctive sound * The orchestral set-up led to the era’s most important type of music, the symphony. It developed rapidly at the beginning of the era, moving from a standard, strict three-movement format with a quick opening, a slow middle movement and a quick one to finish, to become an expansive fourmovement vehicle for orchestral expression * Along with the orchestra came the string quartet, consisting of two violins, a viola and a cello. The works are themselves called ‘string quartets’ and follow a standard, four-movement format reminiscent of the symphony. |

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**Terminology**

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| **The Interrelated Dimensions of Music** | |
| **Pulse** | The regular heartbeat of the music; its steady beat |
| **Rhythm** | Long and short sounds or patterns that happen over the pulse |
| **Pitch** | High and low sounds |
| **Tempo** | The speed of the music; fast or slow or in-between. |
| **Dynamics** | How loud or quiet the music is. |
| **Timbre** | All instruments, including voices, have a certain sound quality e.g. the trumpet has a very different sound quality to the violin. |
| **Texture** | Layers of sound. Layers of sound working together make music very interesting to listen to. |
| **Structure** | Every piece of music has a structure e.g. an introduction, verse and chorus ending. |
| **Notation** | The link between sound and symbol. |

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| **Music Dictionary** | |
| **A Capella** | Without accompaniment from instruments, i.e. voices only. |
| **Accelerado** | Gradually growing faster. |
| **Adagio** | At a slow speed. |
| **Allegro** | At a brisk speed. |
| **Appraising** | Listening carefully and considering aspects of the music. |
| **Arrangements** | How voices and instruments are used in a song; where they occur within the song. |
| **Back beat** | Beats 2 and 4 in a drum-line or if we are clapping along with the music. |
| **Backing** | The accompaniment to a song. |
| **Balance** | The level of volume at which players or singers play. If the balance is good then everyone can be heard. Ballad: A gentle love song. Band: Playing/singing/performing together. |
| **Bossa Nova** | A Brazilian dance music that has syncopated guitar rhythms. |
| **Blues** | A style of music characterised by its harmonic structure and the notes used to create the melodies. |
| **Bridge/middle 8** | Contrasting section which leads back to main material. |
| **Call and response** | A musical structure where a solo person sings or plays a musical idea and the rest of the performers sing or play a different musical idea. |
| **Chord** | More than one note played at the same time. |
| **Chorus** | A repeated section in a song which gives the main message. |
| **Classical music** | This often means all Western art music from the Medieval era to the present. More specifically, it is music composed between c.1720 and 1840, e.g. the era of Mozart, Joseph Haydn, and the young Beethoven. |
| **Coda** | Short section which brings the song or piece to an end. |
| **Cover** | A version of a song performed by someone other than the original artist. It might sound a bit or very different from the original. |
| **Composing** | Creating and developing musical ideas and ‘fixing’ them |
| **Crochet** | A note worth one beat, represented by a solid dot with a stem. |
| **Crossover** | Can be a mixture of different styles which introduces new music to different audiences. Decks: Equipment used by DJs, MCs, and Rappers to mic sounds from different records and to make effects e.g. scratching that was first used in the late 1970s. |
| **Decrescendo** | Gradually getting quieter. |
| **Disco** | (Short for discotheque) is dance music from the 1970s, characterized by hypnotic rhythm, repetitive lyrics and electronically produced sounds. |
| **Drum loops** | A sequence of sounds/music that is recorded, may be sampled, and is reproduced digitally or electronically. |
| **Dynamics** | A musical dimension indicating how loudly or quietly the music is being played. Ending: Short section which brings the song or piece to an end. |
| **Ensemble** | A French word used to describe playing, singing or performing together. |
| **Folk tunes/melodies** | Music sung or played by people, usually not recorded or performed. Often the music is passed down through families and friends. |
| **Funk** | Music with strong bass lines and a heavy syncopated beat. |
| **Gospel** | Music that is christian usually sung with rich harmony and often with a call and response structure. |
| **Groove** | The rhythmic part of the music that makes you want to move and dance. |
| **Grime** | Electronic dance music that emerged in London in the early 2000s. It developed out of a British electronic music style called UK Garage, and draws influences from Jungle, Dancehall, and Hip Hop. It has been described as the "most significant musical development within the UK for decades.” Harmony: Different notes sung or played at the same time to produce chords. |
| **Hip-Hop** | Music that developed in the 1970s but remains very popular today. It includes rapping. Hook: A term used in Pop music to describe a short catchy phrase or riff that we can’t stop singing; the bit that ‘hooks’ us in; the main musical idea from a song that we remember. |
| **Improvise** | To make up a tune and play it on the spot. There is an assumption that it can never be recreated. |
| **Interlude** | A passage of music played between the main thee. |
| **Introduction** | Music heard at the beginning of a song or piece of music |
| **Keyboard** | An electric instrument played like the piano. It has a range of pre-recorded sounds. |
| **Lyrics** | The words of a song. |
| **Melody** | Another name for tune. |
| **Melodic** | The music has a melody or tune. |
| **Motown** | A 1960s label created from Soul music characterised by a rhythm section playing, laying down the groove with a funky bassline and a tambourine sounding over the top. Often brass sections play punchy riff-based rhythms and sometimes violins playing long high notes. |
| **Neo-Soul** | The style emerged from Soul and contemporary RnB. The instrumentation, arrangement and studio mix are very important. Songs are mixed in the studio to sound as if they are from an older Soul era like the Motown era. The modern way in which the songs are produced, give a timeless Soul feel that has a contemporary edge. |
| **Notation** | Ways to visually represent music. |
| **Offbeat** | The beat that is not the strong beat. If a piece of music has 4 beats in a bar i.e. 1, 2, 3, 4, beats 2 and 4 would be the ‘off’ beats. |
| **Organ** | Organ usually refers to church organs but is also used to describe a type of electric keyboard that is large and with 2 or 3 keyboards and foot pedals. |
| **Original** | The first ever version of a song. |
| **Ostinato** | A short repeated rhythmic or melodic pattern. |
| **Outro** | Short section which brings the song or piece to an end. |
| **Pentatonic scale** | A fixed five-note pattern eg: the five black keys on a piano. Performing: Singing and playing instruments for others to hear. |
| **Phrase** | A musical sentence. |
| **Pitch** | A musical dimension that describes the range of high and low sounds. |
| **Pop music** | A shortened form of ‘Popular music’. Pop music constantly changes as we change and the world changes. |
| **Pre-chorus** | A short section in a song, before the chorus. |
| **Producer** | A record producer or music producer oversees and manages the sound recording and production of a band or performer's music. |
| **Pulse/beat** | The heartbeat or steady beat of a song/piece of music. |
| **Rapping** | A vocal technique in which the performer speaks rhythmically against a steady beat. |
| **Recurring theme** | A tune that repeats again and again in a piece of music. |
| **Rhythm** | A musical dimension that describes the combination of long and short sounds to make patterns. |
| **Reggae** | Developed in the 1970s and originated from Jamaica, Reggae defined by Bob Marley. It has a prominent bass beat and a strong off-beat usually played on the guitar. |
| **Riff** | A short repeated phrase, often played on a lead instrument such as guitar, piano or saxophone. |
| **Roots Reggae** | Music that deals with social and racial issues and references elements of Rastafari. |
| **Sampling** | Record a sample of music, a small section, and re-use it in another piece of music or song. Used frequently in hip-hop and other Pop music. |
| **Secular** | Non-religious. |
| **Solo** | An Italian word to describe playing, singing or performing of one person or on our own. |
| **Structure/form/shape** | How the sections (verses and choruses etc.) of a song are ordered to make the whole piece. |
| **Rock music** | Came from Rock’n’roll of America in the 1950s and 1960s. It is characterised by loud guitars and drums due to the heavy amplification, strong bass line and driving rhythms. |
| **Style** | The type of music e.g. Blues or Rock. Style indicators: Identifiers that show us the genre of the music. |
| **Swing** | A type of rhythm often associated with Jazz. Notes in the rhythm pattern are made longer and shorter to create a syncopated effect. |
| **Syncopation** | Music with lots of rhythmic variety, often quite difficult. The strong beats occur in unexpected places. |
| **Synthesizer** | An electric instrument that looks like a keyboard and has pre-recorded and created sounds. |
| **Tag** | (Usually) a short ending, tagged on to the main part of the song. Tempo: A musical dimension that describes how fast or slowly the music is played. |
| **Texture** | A musical dimension that describes the layers of sound in music. |
| **Timbre** | A musical dimension that describes the quality and character of the sound of the instruments used. Turntables: (typically 2) are used by DJs to manipulate sounds and create new music, sound effects, mixes and other creative sounds and beats. |
| **Unison** | Everyone plays or sings the same music at the same time. |
| **Urban contemporary** | Modern music that uses elements of Soul, Hip Hop, Funk, Jazz and RnB. Verse: A section in a song which has the same tune but different words. |