

## MUSIC KNOWLEDGE and SKILLS PROGRESSION 2025/2025

This knowledge and skills and progression document has been developed based on recommendations from the Modern Music Curriculum (MMC) and National Curriculum (Music Programme of Study) which complement the National Plan for Music Education. The summative objectives at the top of each skill are taken from the Sing Education scheme of work and the top tips have been derived from both the MMC and NC. Please note that the skill areas listed below are the four key skill areas outlined by the government.

Please find attached to the bottom of this document an additional teaching glossary to aid with the understanding of key music vocabulary.

<b>National Curriculum</b>		Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory. <b>Pupils should be taught to:</b> <ul style="list-style-type: none"> <li>• Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression</li> <li>• Improvise and compose music for a range of purposes using the inter-related dimensions of music</li> <li>• Listen with attention to detail and recall sounds with increasing aural memory</li> <li>• Use and understand staff and other musical notations</li> <li>• Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians</li> <li>• Develop an understanding of the history of music</li> </ul>			
<b>Year Group</b>		<b>YEAR 3</b>	<b>YEAR 4</b>	<b>YEAR 5</b>	<b>YEAR 6</b>
<b>Substantive Knowledge</b>	<b>LISTENING and APPRAISING</b>	Recognise and describe sounds and changes in a piece of music using musical vocabulary. Listen and respond to pieces of music written around the same time.	<ul style="list-style-type: none"> <li>• Describe how different instruments are used throughout a piece of music to add interest and meaning. Compare and evaluate different genres of music using appropriate musical vocabulary.</li> </ul>	<ul style="list-style-type: none"> <li>• Explain how pitch, tempo, rhythm, melody, dynamics and major and minor tonality have been used. Use descriptive words and relevant musical vocabulary when talking about the elements of live or recorded music within a piece.</li> </ul>	<ul style="list-style-type: none"> <li>• Listen to and comment on a wide range of genres and musical styles using a broad musical vocabulary. Identify and explain patterns and motifs in live and recorded music that provoke feelings in the listener.</li> </ul>
	Key Vocabulary – to be displayed, used and understood throughout the year by all children	<b>Key Vocabulary:</b> <u>underlined below</u> <b>Top Tips:</b> I can recognise and describe: <ul style="list-style-type: none"> <li>• Changes to the</li> </ul>	<b>Key Vocabulary:</b> <u>underlined below</u> <b>Top Tips:</b> I can consider how instruments are used	<b>Key Vocabulary:</b> <u>underlined below</u> <b>Top Tips:</b> I can consider how particular feelings in the listener have	<b>Key Vocabulary:</b> <u>underlined below</u> <b>Top Tips:</b> I can use a broad range of musical vocabulary to comment on a

		<p>rhythm, metre and tempo, including: <u>downbeats</u>, fast (<u>allegro</u>), slow (<u>adagio</u>), <u>pulse</u> and <u>beat</u></p> <ul style="list-style-type: none"> <li>• Changes to the <u>pitch</u> and <u>melody</u>, including: <u>high</u>, <u>low</u>, <u>rising</u> and <u>falling</u> (pitch range do-so)</li> <li>• Changes to <u>structure</u> and <u>form</u>, including: <u>call and response</u>, <u>question phrase</u>, <u>answer phrase</u>, <u>echo</u> and <u>ostinato</u></li> <li>• A <u>drone harmony</u></li> <li>• Changes to the <u>texture</u>, including: <u>unison</u>, <u>layered</u> or <u>solo</u></li> <li>• Changes to the <u>dynamics</u> and <u>articulation</u>, including: loud (<u>forte</u>) and quiet (<u>piano</u>)</li> <li>• Instruments used in foundation listening</li> <li>• I am beginning to consider the stories, origins, traditions, history and social context of the music I am listening to</li> <li>• I am beginning to make considered comments when</li> </ul>	<p>throughout a piece of music to add interest and meaning through recognising:</p> <ul style="list-style-type: none"> <li>• Changes to the <u>rhythm</u>, <u>metre</u> and <u>tempo</u>, including: getting faster (<u>accelerando</u>), getting slower (<u>rallentando</u>), <u>bar</u> and <u>metre</u></li> <li>• Changes to the <u>pitch</u> and <u>melody</u>, including: <u>pentatonic scale</u>, <u>major and minor tonality</u> (pitch range do-do)</li> <li>• Changes to <u>structure</u> and <u>form</u>, including: <u>rounds</u> and <u>partner songs</u>, <u>repetition</u> and <u>contrast</u></li> <li>• <u>Static and moving harmony</u></li> <li>• Changes to the <u>texture</u>, including: <u>duet</u>, <u>melody</u> and <u>accompaniment</u></li> <li>• Changes to the <u>dynamics</u> and <u>articulation</u>, including: getting louder (<u>crescendo</u>), getting softer (<u>decrescendo</u>), <u>legato</u> (smooth) and <u>staccato</u> (detached)</li> <li>• Instruments used in Foundation Listening including basic playing</li> </ul>	<p>been evoked within a piece of music through recognising:</p> <ul style="list-style-type: none"> <li>• Changes to the <u>rhythm</u>, <u>metre</u> and <u>tempo</u>, including: <u>simple time</u>, <u>compound time</u> and <u>syncopation</u></li> <li>• Changes to the <u>pitch</u> and <u>melody</u>, including: <u>full diatonic scale</u> in different <u>keys</u></li> <li>• Changes to <u>structure</u> and <u>form</u>, including: <u>ternary form</u>, <u>verse and chorus form</u>, and music with <u>multiple sections</u></li> <li>• <u>Harmony triads and chord progressions</u></li> <li>• Changes to the <u>texture</u>, including: music in <u>3 parts</u> and music in <u>4 parts</u></li> <li>• Changes to the <u>dynamics</u> and <u>articulation</u>, including: <u>fortissimo</u> (very loud), <u>pianissimo</u> (very quiet), <u>mezzo forte</u> (moderately loud) and <u>mezzo piano</u> (moderately quiet)</li> <li>• Instruments used in Foundation Listening including playing techniques and effects, for example <u>pizzicato</u> (e.g. mysterious) and</li> </ul>	<p>wide range of musical styles, through recognising:</p> <ul style="list-style-type: none"> <li>• Changes to the <u>rhythm</u>, <u>metre</u> and <u>tempo</u>, including: <u>simple time</u>, <u>compound time</u> and <u>syncopation</u></li> <li>• Changes to the <u>pitch</u> and <u>melody</u>, including: <u>full diatonic scale</u> in different <u>keys</u></li> <li>• Changes to <u>structure</u> and <u>form</u>, including: <u>ternary form</u>, <u>verse and chorus form</u>, and music with <u>multiple sections</u></li> <li>• <u>Harmony triads and chord progressions</u></li> <li>• Changes to the <u>texture</u>, including: music in <u>3 parts</u> and music in <u>4 parts</u></li> <li>• Changes to the <u>dynamics</u> and <u>articulation</u>, including: <u>fortissimo</u> (very loud), <u>pianissimo</u> (very quiet), <u>mezzo forte</u> (moderately loud) and <u>mezzo piano</u> (moderately quiet)</li> <li>• Instruments used in Foundation Listening including playing techniques and effects, for example <u>pizzicato</u> (e.g. mysterious) and <u>tremolo</u> (e.g. dark and expectant)</li> <li>• I can accurately consider</li> </ul>
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		listening and responding to the work of my peers	<p>techniques</p> <ul style="list-style-type: none"> <li>I am developing on considering the stories, origins, traditions, history and social context of the music I am listening to</li> <li>I can make considered comments when listening and responding to the work of my peers</li> </ul>	<p><i>tremolo</i> (e.g. dark and expectant)</p> <ul style="list-style-type: none"> <li>I can accurately consider the stories, origins, traditions, history and social context of the music I am listening to</li> <li>I can make considered and critically constructive comments when listening and responding to the work of my peers</li> </ul>	<p>the stories, origins, traditions, history and social context of the music I am listening to</p> <ul style="list-style-type: none"> <li>I can make considered and critically constructive comments when listening and responding to the work of my peers</li> </ul>
<b>READING NOTATION:</b>	<ul style="list-style-type: none"> <li>I can read seven notes, from concert pitch A up to concert pitch G on my respective instrument: Clarinet, Saxophone, Trumpet or Trombone.</li> </ul>	<ul style="list-style-type: none"> <li>To accurately read and perform simple rhythms with a range of note values, including minims, crotchets, paired quavers and rests</li> <li>To read a play short rhythmic phrases at sight or from prepared cards, using conventional symbols for known rhythms and note durations</li> <li>To understand and apply knowledge of different metres in 2, 3 or 4 time</li> </ul>	<ul style="list-style-type: none"> <li>To confidently read and perform rhythms with a wide range of note value, including semibreves, minims, crotchets, quavers, semiquavers and crotchet rests</li> <li>To read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations</li> <li>To understand and apply knowledge of different time signatures, e.g. 2/4, 3/4, 4/4</li> </ul>	<ul style="list-style-type: none"> <li>To confidently read and perform rhythms with a wide range of note values including semibreves, minims, crotchets, quavers, semiquavers and their equivalent rests, fluently interpreting rhythm patterns and note durations</li> <li>To sight-read and perform intricate rhythmic phrases and rhythms from prepared notation, confidently maintaining accurate timing and rhythm throughout, in an ensemble of up to 4 parts</li> </ul>	
<b>Key Vocabulary</b> – to be displayed, used and	Note letter names. Minims, crotchets, paired	Note letter names. Minims, crotchets, paired	Note letter names. Semibreves, minims, crotchets,	Note letter names. Semibreves, minims, crotchets,	

	understood throughout the year by all children	quavers and rests. Metre: 2,3 or 4 time.	quavers and rests. Metre: 2,3 or 4 time.	quavers, semiquavers and crotchet rests. Time signatures, e.g. 2/4, 3/4, 4/4	quavers, semiquavers and their equivalent rests. Rhythmic phrase. Ensemble.
<b>Disciplinary Knowledge</b>	<b>SINGING</b>	<ul style="list-style-type: none"> <li>I can sing unison songs of varying styles and structures with a pitch range of do–so, tunefully and with expression</li> <li>I can perform <i>forte</i> and <i>piano</i>, loud and soft</li> <li>I can perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders)</li> <li>I can walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes</li> </ul>	<ul style="list-style-type: none"> <li>To sing a broad range of unison songs with the range of an octave (do – do), pitching the voice accurately and following dynamics</li> <li>To perform actions confidently and in time to a range of action songs</li> <li>To sing rounds and partner songs in different time signatures</li> </ul>	<ul style="list-style-type: none"> <li>To sing a broad range from an extended repertoire with a sense of ensemble and performance, observing phrasing, accurate pitching and style.</li> <li>To sing three-part rounds with a verse and a chorus</li> </ul>	<ul style="list-style-type: none"> <li>To sing a broad range of songs, including those with complex rhythms and harmonies, with a strong sense of ensemble and performance</li> <li>To perform three- and four-part rounds, partner songs, and songs with intricate structures</li> </ul>
	Key Vocabulary – to be displayed, used and understood throughout the year by all children	unison, expression, forte, piano, steady beat, tempo	call and response, unison, rounds, partner songs, crescendo, decrescendo, time signature	ensemble, performance, phrasing, accurate pitching, syncopa, thinking voices, appropriate style, three-part rounds, verse, chorus, 2 3 4 time	choir, rhythm phrasing, three- and four- part rounds, 2/4, 3/4 and 4/4, harmony
	<b>PERFORMING (Instrumental)</b>	<ul style="list-style-type: none"> <li>I can correctly hold my instrument - hand/finger positions</li> <li>I can play seven notes, from concert pitch A up to concert</li> </ul>	<ul style="list-style-type: none"> <li>To play melodies and tuned percussion, melodic instruments or keyboards, following staff notation written on one stave and using</li> </ul>	<ul style="list-style-type: none"> <li>To play a melody following staff notation written on one stave and using notes within an active range (do – do)</li> <li>To begin to</li> </ul>	<ul style="list-style-type: none"> <li>To play complex melodies and accompaniments following staff notation, utilising a wide range of notes within an octave (do – do) whilst</li> </ul>

		<p>pitch G on my respective instrument: Clarinet, Saxophone, Trumpet or Trombone</p> <ul style="list-style-type: none"> <li>I can form the correct mouth shape (embouchure) to produce notes of correct sound and pitch</li> <li>I am developing on improving my sense of rhythm, both from playing my instrument, as well as working on rhythm exercises away from my instrument – e.g. clapping and rhythm games</li> <li>I can rehearse and perform some well know tunes such as: Jingle Bells, Twinkle Twinkle Little Star and I Feel Good by James Brown</li> </ul>	<p>notes within the middle C-G, do-so range</p> <ul style="list-style-type: none"> <li>To perform in two or more parts and identify the static and moving parts</li> <li>To copy short melodic phrases including those using the pentatonic scale</li> </ul>	<p>understand how triads are formed and play them on tuned percussion, melodic instruments or keyboards</p> <ul style="list-style-type: none"> <li>To perform simple, chordal accompaniments to familiar songs</li> </ul>	<p>contributing to the interpretation and expression of the music</p> <ul style="list-style-type: none"> <li>To accompany melodies using block chord or a bass line using keyboards, tuned percussion or melodic instruments</li> <li>To demonstrate proficiency in playing by ear, copying longer phrases and complex melodies on tuned instruments</li> </ul>
<p><b>Key Vocabulary</b> – to be displayed, used and understood throughout the year by all children</p>	<p><b>Key Vocabulary:</b> <u>underlined below</u>  <b>Top Tips:</b></p> <ul style="list-style-type: none"> <li>I can develop facility in playing <u>tuned percussion</u> and/or a <u>melodic instrument</u></li> </ul>	<p><b>Key Vocabulary:</b> <u>underlined below</u>  <b>Top Tips:</b></p> <ul style="list-style-type: none"> <li>I can develop facility in the basic skills of a selected musical instrument over a</li> </ul>	<p><b>Key Vocabulary:</b> <u>underlined below</u>  <b>Top Tips:</b></p> <ul style="list-style-type: none"> <li>I can <u>play melodies</u> on <u>tuned percussion, melodic instruments</u> or <u>keyboards</u>, following</li> </ul>	<p><b>Key Vocabulary:</b> <u>underlined below</u>  <b>Top Tips:</b></p> <ul style="list-style-type: none"> <li>I can <u>play a melody</u> following <u>staff notation</u> written on one <u>stave</u> and using notes within an</li> </ul>	

		<p>(recorder)</p> <ul style="list-style-type: none"> <li>I can <u>play</u> and <u>perform melodies</u> following <u>staff notation</u> using a small <u>range</u> (e.g. Middle C–E/do–mi) as a whole class or in small groups</li> <li>I can use <u>listening skills</u> to correctly order <u>phrases</u> using <u>dot notation</u>, showing different <u>arrangements</u> of <u>notes C-D-E/do-re-mi</u></li> <li>I can individually (<u>solo</u>) <u>copy</u> stepwise <u>melodic phrases</u> with accuracy at different speeds, including <u>allegro</u> and <u>adagio</u>, fast and slow</li> <li>I can introduce the <u>stave</u>, <u>lines</u> and <u>spaces</u>, and <u>clef</u></li> <li>I can use <u>dot notation</u> to show <u>higher</u> or <u>lower pitch</u>.</li> <li>I can introduce and understand the differences between <u>crotchets</u> and <u>paired quavers</u></li> <li>I can apply <u>word chants</u> to <u>rhythms</u>, understanding how to link each <u>syllable</u> to</li> </ul>	<p>sustained learning period</p> <ul style="list-style-type: none"> <li>I can <u>play</u> and <u>perform melodies</u> following <u>staff notation</u> using a small <u>range</u> (e.g. Middle C–G/do–so) as a whole-class or in small groups</li> <li>I can <u>perform</u> in <u>two or more parts</u> (e.g. <u>melody</u> and <u>accompaniment</u> or a <u>duet</u>) from simple <u>notation</u> using instruments played in whole class teaching</li> <li>I can identify <u>static</u> and <u>moving parts</u></li> <li>I can <u>copy</u> short <u>melodic phrases</u> including those using the <u>pentatonic scale</u> (e.g. C, D, E, G, A).</li> <li>I can introduce and understand the differences between <u>minims</u>, <u>crotchets</u>, <u>paired quavers</u> and <u>rests</u></li> <li>I can <u>read</u> and <u>perform pitch notation</u> within a defined <u>range</u> (e.g. C–G/do–so)</li> <li>I can <u>follow</u> and <u>perform</u> simple <u>rhythmic scores</u> to a <u>steady beat</u></li> </ul>	<p><u>staff notation</u> written on one <u>stave</u> and using notes within the Middle C–C'/do–do <u>range</u></p> <ul style="list-style-type: none"> <li>I can understand how <u>triads</u> are formed, and <u>play</u> them on <u>tuned percussion</u>, <u>melodic instruments</u> or <u>keyboards</u></li> <li>I can <u>perform</u> simple, <u>chordal accompaniments</u> to familiar songs</li> <li>I can <u>perform</u> a range of repertoire pieces and <u>arrangements</u> combining <u>acoustic instruments</u> to form <u>mixed ensembles</u></li> <li>I can develop the skill of <u>playing by ear</u> on <u>tuned instruments</u>, copying longer <u>phrases</u> and familiar <u>melodies</u></li> <li>I can further understand the differences between <u>semibreves</u>, <u>minims</u>, <u>crotchets</u> and <u>crotchet rests</u>, <u>paired quavers</u> and <u>semiquavers</u></li> <li>I can understand the differences between <u>2/4</u>, <u>3/4</u> and <u>4/4</u> time <u>signatures</u></li> <li>I can <u>read</u> and <u>perform</u></li> </ul>	<p><u>octave range</u> (do–do)</p> <ul style="list-style-type: none"> <li>I can make decisions about <u>dynamic range</u>, including very loud (<u>ff</u>), very quiet (<u>pp</u>), moderately loud (<u>mf</u>) and moderately quiet (<u>mp</u>)</li> <li>I can <u>accompany</u> this same <u>melody</u>, and others, using <u>block chords</u> or a <u>bass line</u></li> <li>I can engage with others through <u>ensemble playing</u></li> <li>I can further understand the differences between <u>semibreves</u>, <u>minims</u>, <u>crotchets</u>, <u>quavers</u> and <u>semiquavers</u>, and their equivalent <u>rests</u></li> <li>I can further develop the skills to <u>read</u> and <u>perform pitch notation</u> within an <u>octave</u> (e.g. C–C/ do–do).</li> <li>I can <u>read</u> and <u>play</u> confidently from <u>rhythm notation cards</u> and <u>rhythmic scores</u> in up to <u>4 parts</u> that contain known <u>rhythms</u> and <u>note durations</u></li> <li>I can <u>read</u> and <u>play</u> from <u>notation</u> a <u>four-bar phrase</u>, confidently identifying <u>note names</u> and <u>durations</u></li> </ul>
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		one <u>musical note</u>	1. I can maintain <u>individual parts</u> accurately within the <u>rhythmic texture</u> , achieving a sense of <u>ensemble</u>	<u>pitch notation</u> within an <u>octave</u> (e.g. C–C'/do–do) <ul style="list-style-type: none"> <li>I can <u>read</u> and <u>play</u> short <u>rhythmic phrases</u> at sight from prepared cards, using <u>conventional symbols</u> for known <u>rhythms</u> and <u>note durations</u></li> </ul>	
<b>COMPOSING and IMPROVISING</b>	<ul style="list-style-type: none"> <li>I can <b>improvise</b> by making up my own short “riffs” using the notes that I know, along with a provided backing track</li> </ul>	<ul style="list-style-type: none"> <li>To combine known and rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches, suitable for the instrument being learnt, then sing and play these phrases as self-standing compositions</li> <li>To begin to understand the difference between major and minor</li> </ul>	<ul style="list-style-type: none"> <li>To improvise freely over a drone, creating musical shapes and character using tuned percussion and melodic instruments</li> <li>To compose melodies made from pairs of phrases, in key suitable for the instrument chosen, enhanced with rhythmic or chordal accompaniment</li> <li>To compose music with contrasting elements to evoke specific atmosphere, moods or environments</li> </ul>	<ul style="list-style-type: none"> <li>To extend improvisation skills through working in small groups to create music with multiple sections, repetition and contrast</li> <li>To compose melodies made from pairs of phrases, in a major or minor key suitable for the instrument chosen, enhanced with rhythmic or chordal accompaniment</li> <li>To plan and compose an 8- or 16- beat melodic phrase using the pentatonic scale and incorporate rhythmic variety</li> </ul>	
	<p><b>Key Vocabulary</b> – to be displayed, used and understood throughout the year by all children</p>	<p><b>Key Vocabulary:</b> <u>underlined below</u>  <b>Top Tips:</b></p> <ul style="list-style-type: none"> <li>I can develop on my <u>improvisation</u> skills using a wood-wind instrument: Clarinet,</li> </ul>	<p><b>Key Vocabulary:</b> <u>underlined below</u>  <b>Top Tips:</b></p> <ul style="list-style-type: none"> <li>I can <u>improvise</u> on a limited range of <u>pitches</u> using the instrument I am learning</li> </ul>	<p><b>Key Vocabulary:</b> <u>underlined below</u>  <b>Top Tips:</b></p> <ul style="list-style-type: none"> <li>I can <u>improvise</u> freely over a <u>drone</u>, developing sense of <u>shape</u> and <u>character</u>, using <u>tuned percussion</u></li> </ul>	<p><b>Key Vocabulary:</b> <u>underlined below</u>  <b>Top Tips:</b>  (Extend improvisation skills through working in small groups)</p> <ul style="list-style-type: none"> <li>I can create music with <u>multiple sections</u> that include <u>repetition</u> and</li> </ul>

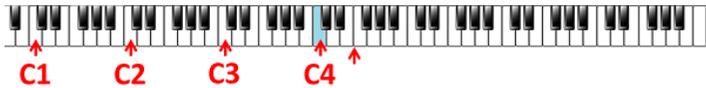
		<p>Saxophone, Trumpet or Trombone</p> <ul style="list-style-type: none"> <li>• I can invent short 'on-the-spot' <u>responses</u> using a limited <u>note-range</u></li> <li>• I can <u>structure</u> musical ideas to create music that has a <u>beginning</u>, <u>middle</u> and <u>end</u></li> <li>• I can <u>compose</u> in <u>response</u> to different stimuli</li> <li>• I can combine known <u>rhythmic notation</u> with <u>letter names</u> to create <u>rising</u> and <u>falling phrases</u> using just three <u>notes</u> (do, re and mi)</li> </ul>	<ul style="list-style-type: none"> <li>• I can make use of musical features including smooth (<u>legato</u>) and detached (<u>staccato</u>)</li> <li>• I can begin to make <u>compositional decisions</u> about the overall <u>structure</u> of <u>improvisations</u></li> <li>• I can combine known <u>rhythmic notation</u> with <u>letter names</u> to create short <u>pentatonic phrases</u>, using a limited range of 5 <u>pitch</u>s suitable for my instrument</li> <li>• I can <u>sing</u> and <u>play</u> the above <u>phrases</u> as <u>self-standing compositions</u></li> <li>• I can arrange individual <u>notation cards</u> of known <u>note values</u> to create <u>sequences</u> of <u>2-, 3- or 4-beat phrases</u>, arranged into <u>bars</u></li> <li>• I can explore developing knowledge of <u>musical components</u> by composing music to create a specific <u>mood</u></li> <li>• I can introduce <u>major</u> and <u>minor chords</u></li> <li>• I can <u>capture</u> and <u>record</u> creative ideas</li> </ul>	<p>and <u>melodic instruments</u></p> <ul style="list-style-type: none"> <li>• I can <u>improvise</u> over a simple <u>groove</u>, <u>responding</u> to the <u>beat</u>, creating a satisfying <u>melodic shape</u></li> <li>• I can experiment with using a wider range of <u>dynamics</u>, including very loud (<u>fortissimo</u>), very quiet (<u>pianissimo</u>), moderately loud (<u>mezzo forte</u>), and moderately quiet (<u>mezzo piano</u>) within both my <u>improvisation</u> and <u>composition</u> work</li> <li>• I can <u>compose melodies</u> made from <u>pairs of phrases</u> in either <u>C major</u> or <u>A minor</u> or a <u>key</u> suitable for the instrument chosen</li> <li>• I can work in a pair to <u>compose</u> a short <u>ternary piece</u></li> <li>• I can use <u>chords</u> to <u>compose</u> music to evoke a specific <u>atmosphere</u>, <u>mood</u> or <u>environment</u></li> <li>• I can <u>capture</u> and <u>record</u> creative ideas using any of the following: <ol style="list-style-type: none"> <li>1. <u>graphic symbols</u></li> </ol> </li> </ul>	<p><u>contrast</u></p> <ul style="list-style-type: none"> <li>• I can use <u>chord changes</u> as part of an <u>improvised sequence</u></li> <li>• I can extend <u>improvised melodies</u> beyond 8 <u>beats</u> over a <u>fixed groove</u>, creating a satisfying <u>melodic shape</u></li> <li>• I can <u>plan</u> and <u>compose</u> an <u>8- or 16-beat melodic phrase</u> using the <u>pentatonic scale</u> (e.g. C, D, E, G, A) and incorporate <u>rhythmic variety</u> and <u>interest</u></li> <li>• I can both <u>notate</u> and <u>play</u> the above <u>melody</u> on available <u>tuned percussion</u> and/or <u>orchestral instruments</u></li> <li>• I can <u>compose melodies</u> made from <u>pairs of phrases</u> in either <u>G major</u> or <u>E minor</u> or a <u>key</u> suitable for the instrument chosen</li> <li>• I can <u>compose</u> a <u>ternary piece</u> using <u>music software</u> (Sibelius) to <u>create</u> and <u>record</u> it</li> <li>• I can discuss how <u>musical contrasts</u> are achieved within my <u>compositions</u></li> </ul>
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			using any of the following: <ol style="list-style-type: none"> <li>2. <u>graphic symbols</u></li> <li>3. <u>rhythm notation</u> and <u>time signatures</u></li> <li>4. <u>staff notation</u></li> </ol> <u>technology</u>	<ol style="list-style-type: none"> <li>2. <u>rhythm notation</u> and <u>time signatures</u></li> <li>3. <u>staff notation</u></li> <li>4. <u>technology</u></li> </ol>	
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### Music (MMC): Key Stages 1 and 2 Glossary

6/8 time	A time signature that shows to count 6 quavers in a bar. It will often look like this: <b>6</b> <b>8</b>
<i>Accelerando</i>	Gradually growing faster
<i>Adagio</i>	At a slow speed
<i>Allegro</i>	At a brisk speed
Arrangement	A reworking of a piece of music so that it can be played by a different instrument or combination of instruments from the original.
Baroque period	Music written between c.1600 and c.1750. Periods and eras of music overlap and are not always distinct.
Bars	A segment of time corresponding to a specific number of beats.
Beat/Pulse	A basic unit of time marking out the speed at which the music is played.
Beat groupings	Collecting beats into recognised groups within the bar.
Body percussion	Sounds produced using fingers, hands and feet plus mouthed effects, e.g. cheek pops, tongue clicks, clapping, and a wide range of vocal sounds.
Brass band	A group of musicians playing brass instruments and sometimes including percussion.
Brass family	The instrument family that consists of Trumpet, Cornet, Flugelhorn, French Horn, Eb Horn, Baritone, Euphonium, Trombone, Bass Trombone and Tuba.
Call and response	Two distinct phrases, where the second phrase is heard as a direct response to the first.
Chants	Text spoken rhythmically, not sung.
Chord	Two or more notes played together to achieve harmony.
Chord progressions	A succession of chords, one after another.

Classical period	Music written between c.1750 and c.1830. Periods and eras of music overlap and are not always distinct.
Classroom percussion	Untuned and tuned percussion instruments specifically designed for use in the classroom (e.g. boomwhackers).
Clef	A symbol found at the beginning of a line of music to show how high or low the notes are.
Compound time	Music that is written in a metre of 2 but where each beat is subdivided into 3 quavers, providing a bouncy, skipping, jig-like rhythm, for example in Row, Row, Row your Boat. (e.g. 6/8)
Contemporary music ensemble	A group of musicians who play music written in the late 20th or 21st century. Instrumentation is decided by the music the group wish to perform.
<i>Crescendo</i>	 <p>Gradually getting louder.</p>
Crotchet	A note worth one beat, represented by a solid dot with a stem.
Crotchet rest	(See Rests)
Cuckoo interval	A pitch pattern of two notes found in many Early Years and KS1 songs, sounding exactly like a 'cuc-koo' call. (Also described as So-Mi interval in Solfege).
<i>Decrescendo</i>	 <p>Gradually getting quieter.</p>
Do, Re, Mi, Fa, So, La, Ti, Do (Solfege)	Many people would use Solfege before introducing written notation. Syllables are assigned to the notes of the scale, often used in sight-singing. Solfege can be used with hand signals to distinguish pitch visually. It can be used to learn to mentally hear the pitches of music before playing or singing them.
Dot Notation	Visual symbols used to represent musical notes and chords.
Dotted crotchet	A note value lasting one and a half beats.
Downbeat	The accented first beat of a group of notes in any metre, e.g. in <u>1</u> 2 3   <u>1</u> 2 3.
Drone	A sustained sound, which could be a single note or a chord.
Duet	A piece played or sung by two performers.
Dynamics	Volume: very soft (pianissimo) ( <b>pp</b> ) soft (piano) ( <b>p</b> ) moderately soft (mezzo-piano) ( <b>mp</b> ) moderately loud (mezzo-forte) ( <b>mf</b> ) loud (forte) ( <b>f</b> ) very loud (fortissimo) ( <b>ff</b> )
Echo-playing	Repeating a given phrase.

Ensemble	i) A group of players of any size and instrumental mix. ii) 'A sense of ensemble' describes a musical performance in which players keep together rhythmically and maintain a balance between parts.
Flutter tongue	A tonguing technique for woodwind and brass players, in which a performer flutters their tongue to make a 'frrrr' sound.
Folk band	A group of players who play music in a folk style/genre.
Full diatonic scale	A scale which is traditional in European classical music (e.g. C-D-E-F-G-AB).
Genre	Music that shares a certain style or particular tradition is said to belong to a genre, e.g. 'Avant-garde' or 'Gospel Blues'.
Graphic notation, symbols or scores	Images or a mark that can signify a particular musical action.
Groove	Persistent repeated units, giving a feel of swing or togetherness.
Harmony	A musical effect created by combining two or more notes played or sung simultaneously.
Improvisation/Improvise	Creating and inventing music in real time, i.e. 'on the spot'.
Interval	The pitch difference between two notes.
Layered texture	A piece of music with more than one contrasting part, 'layering' the music.
Legato	Smooth.
Major and Minor	A simple major scale can be played using all the white notes on the piano starting and ending on C, and minor scale from A to A. An example major chord is C-E-G, and minor A-C-E. Often music in major keys or using major scales is referred to as happy with minor meaning sad.
Melodic phrase	A musical 'sentence' that makes sense played or sung on its own.
Melody and accompaniment	A melodic tune which is accompanied by another line of music.
Metre	The different groupings of beats, most commonly occurring in 2, 3 and 4 time.
Middle C	The note C in the middle of the keyboard. If a keyboard has 88 keys, like a standard piano, this is where Middle C is found, i.e. C4.  <b>88 keys</b> 
Minim	A note worth two beats, represented by a hollow dot with a stem.
Moving and static parts	A static part of music might be a drone or a repeated pattern. A moving part might be a long phrase that changes more frequently than the accompaniment. It's another way of describing Melody and Accompaniment.

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

answer	phrase answering the first.
<i>Rallentando</i>	<i>Gradually growing slower.</i>
Renaissance period	Music written between c.1400 and c.1600. Periods and eras of music overlap and are not always distinct.
Rests	A moment of silence in music. Rests can last for different lengths of time; 4 beat (semibreve) rest 2 beat (minim) rest  1 beat (crotchet) rest  half a beat (quaver) rest 
Rhythm	Variable sound patterns that fit over a steady pulse or beat: in songs, rhythms are dictated by the arrangement of syllables.
Romantic period	Music written between c.1830 and c.1900. Periods and eras of music overlap and are not always distinct.
Rondo form	Music composed in a set pattern of sections. The main initial musical theme alternates with contrasting musical sections and is often represented as <b>AB-A-C-A-D-A</b> .
Round	A song in which singers perform the same melody but at staggered starting points, producing overlapping harmony. Rounds are most commonly performed in 2, 3 or 4 parts.
Scale	A sequence of eight adjacent notes which together span an octave.
Score	A written document of a piece of music using notation.
Semibreve	A note worth four beats represented as a hollow oval with no stem attached. 
Semiquaver	A note worth a quarter of a beat. A single semiquaver note has two "tails" on its note stem. If several semiquavers are written in succession, the tails join up to form double lines above the note.
Sequence	The order or arrangement of phrases to form a longer piece.
Solo	A section of music, of any length, played or sung by one performer alone.
Sound-maker (sound effect)	Naturally created music, made using materials found outside traditional music making, e.g. rustling leaves, scrunching newspaper.
Staccato	Short and spiky, the opposite of Legato.
Staff notation	Note values are placed on a set of five lines, or in the four spaces within the lines, to denote their pitch. The lines (and spaces) are called a stave or staff. The higher the position of the note on the stave, the higher its pitch.
Stave	A set of five horizontal lines and four spaces.
Stick notation	A method of teaching music-reading that uses the sticks of the notes without the circular heads of the notes.
String family	The instrument family that consists of violin, viola, cello, double bass and guitar.
Structure	How a piece is organised.
Sustain pedal	The right foot pedal on a piano, which sustains the sound produced longer than the physical action of playing a note.

Syncopation	Playing on the off-beat.
Tempo/tempi	The speed or pace of music (fast/slow, faster/slower).
Ternary form	Music composed in three sections, often referred to as 'sandwich' music, illustrating that the outer sections are the same with a contrasting middle section: e.g. Twinkle, Twinkle Little Star. Ternary form is often represented as ABA.
Texture	The overall effect of how melody, harmony and rhythm are combined in a piece of music.
Time signature	Two numbers sit on top of each other next to the clef (see below) and specify how many beats are contained in each musical bar, and which note value is equivalent to a musical beat.
Treble clef	This sign is placed on the staff at the start of a piece of music. It lets the performer know that the note values on the lines and in the spaces - can be played by instruments such as violin, flute, clarinet, recorder, oboe, trumpet, piano (right hand), and soprano and alto singers. 
Tremolo	On string instruments, rapidly moving the bow back and forth; a roll on a percussion instrument; or two notes or chords played rapidly on a piano or marimba.
Triad	A three-note chord, often built on the tonic, or 'home' note - the lowest of the three in pitch - and played together with the third and fifth note above it. A C major triad would contain the notes C, E and G.
Tuned instruments	Percussion and orchestral instruments that can produce different notes e.g. xylophone, chime bars, glockenspiel, hand bells; violin, trumpet, flute, cello, piano, etc.
Two/three/four part song	A song written for two, three or four soloists or groups of singers, with melodies that complement each other harmonically. Part songs are often notated with multiple staves.
Unison	Playing or singing the same notes together, at the same pitch.
Untuned instruments	Percussion that makes a unpitched sound when hit, shaken or scraped, e.g. woodblock, maracas, guiro, cymbal, drum.
Verse and chorus	Music composed in a set pattern of sections, often Verse-Chorus-Verse-Chorus-Bridge- Chorus or similar. Used in most Pop songs.
Vocal balance	Maintaining appropriately even dynamics and accurate pitching between groups of singers when performing.
Wind band	A group of musicians playing woodwind instruments, sometimes with percussion.
Woodwind family	The instrument family that includes flute, clarinet, recorder, oboe, bassoon and saxophone.
World music ensemble	A group of musicians playing instruments traditional to a country, continent or culture.