

The Music Curriculum at Our Lady of the Wayside School

At Our Lady of the Wayside School, we recognise the importance Music plays in the curriculum and beyond. We understand the part Music plays, in providing opportunities for personal expression, growth and the development of the whole child. This vibrant subject transcends different cultures, abilities and generations and facilitates the bringing together of communities. We value the subject as a unique way of communicating, which can both inspire and motivate children with a love of music, which they can carry with them for the rest of their lives.

We have a very comprehensive offer of music at this school, which means each year group, starting from Year 1 to Year 6 has a specialist teacher (the wonderful Mrs Donohoe) for a term.

This means the children in Year 1 and Year 2 are taught to read music to play the glockenspiels.

Year 3 learn how to play the recorders.

Year 4 learn to play the djembe drums.

Year 5 learn to play the ukulele.

Year 6 learns about Samba music, and they learn to play various percussion instruments.

At the end of the unit of teaching, each year group takes part in a performance for parents and children to enjoy. This is a wonderful way to celebrate their hard work and is enjoyed by all.

Alongside this, Mr Wong teaches singing lessons to all the Year 3 and Year 5 children. This takes place weekly and is a lovely opportunity for the children to learn how to use their voices and sing in different ways.

When the children are not being taught by a specialist teacher, the class teacher teaches from the GET SET 4 Music platform, which aligns with our core values, our whole child approach to Music and the objectives laid out in the National Curriculum. This scheme is planned so that progression is built in and ensures the children are increasingly challenged as they move up through the school.

This scheme has excellent planning and comprehensive lessons with colourful powerpoints to help engage the children. These lessons are linked to other areas of the curriculum, and they have an assessment criteria for each unit. There are opportunities for children of all abilities to develop their musical skills, understanding and depth of knowledge by offering learning that build on the pupils' previous experiences.

Each week there is a choir practice and the children also sing in church. There are opportunities for the children to take extra lessons in school and the Solihull Music Service provides this provision.

National Curriculum



Purpose of study

Music is a universal language that embodies one of the highest forms of creativity. A high-quality music education should engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. As pupils progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon.



Aims

The national curriculum for music aims to ensure that all pupils:

- 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
- 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
- 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.

Attainment targets

By the end of each key stage, pupils are expected to know, apply and understand the matters, skills and processes specified in the relevant programme of study.



Subject content



Key stage 1

Pupils should be taught to:

- use their voices expressively and creatively by singing songs and speaking chants and rhymes: [Senses Superheroes](#), [Dinosaurs](#), [Carnival of the Animals](#), [Fantasy and Adventure](#), [At the Seaside](#), [Four Seasons](#), [GFOL](#), [Folksongs](#), [Jupiter](#), [Toys](#), [Oceans](#)
- play tuned and untuned instruments musically: [Senses Superheroes](#), [Dinosaurs](#), [Carnival of the Animals](#), [Fantasy and Adventure](#), [At the Seaside](#), [Four Seasons](#), [GFOL](#), [Folksongs](#), [Jupiter](#), [Toys](#), [Oceans](#)
- listen with concentration and understanding to a range of high-quality live and recorded music: [Senses Superheroes](#), [Dinosaurs](#), [Carnival of the Animals](#), [Fantasy and Adventure](#), [At the Seaside](#), [Four Seasons](#), [GFOL](#), [Folksongs](#), [Jupiter](#), [Toys](#), [Oceans](#)
- experiment with, create, select and combine sounds using the inter-related dimensions of music: [Senses Superheroes](#), [Dinosaurs](#), [Carnival of the Animals](#), [Fantasy and Adventure](#), [At the Seaside](#), [Four Seasons](#), [GFOL](#), [Folksongs](#), [Jupiter](#), [Toys](#), [Oceans](#)





Key stage 2

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.

Pupils should be taught to:

- play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression: [Stone age](#), [Volcanoes](#), [Castles](#), [In the Garden](#), [Jazz](#), [Greek Myths](#), [Mayans](#), [Samba](#), [Rivers](#), [Ancient China](#), [Jazz](#), [Words, words, words](#), [Minimalism](#), [Melodies of Divinity](#), [Planets](#), [Vikings](#), [Africa](#), [Rock and Roll](#), [Animal Kingdom](#), [Reggae](#), [Electricity](#), [Arctic](#), [Celebrations](#)
- improvise and compose music for a range of purposes using the inter-related dimensions of music: [Stone age](#), [Volcanoes](#), [Castles](#), [In the Garden](#), [Jazz](#), [Greek Myths](#), [Mayans](#), [Samba](#), [Rivers](#), [Ancient China](#), [Jazz](#), [Words, words, words](#), [Minimalism](#), [Melodies of Divinity](#), [Planets](#), [Vikings](#), [Africa](#), [Rock and Roll](#), [Animal Kingdom](#), [Reggae](#), [Electricity](#), [Arctic](#), [Celebrations](#), [Bandlab](#)
- listen with attention to detail and recall sounds with increasing aural memory: [Stone age](#), [Volcanoes](#), [Castles](#), [In the Garden](#), [Jazz](#), [Greek Myths](#), [Mayans](#), [Samba](#), [Rivers](#), [Ancient China](#), [Jazz](#), [Words, words, words](#), [Minimalism](#), [Melodies of Divinity](#), [Planets](#), [Vikings](#), [Africa](#), [Rock and Roll](#), [Animal Kingdom](#), [Reggae](#), [Electricity](#), [Arctic](#), [Celebrations](#), [Garageband](#), [Bandlab](#)
- use and understand staff and other musical notations: [Stone age](#), [Volcanoes](#), [Castles](#), [In the Garden](#), [Jazz](#), [Greek Myths](#), [Mayans](#), [Samba](#), [Rivers](#), [Ancient China](#), [Jazz](#), [Words, words, words](#), [Minimalism](#), [Melodies of Divinity](#), [Planets](#), [Vikings](#), [Africa](#), [Rock and Roll](#), [Animal Kingdom](#), [Reggae](#), [Electricity](#), [Arctic](#), [Celebrations](#), [Garageband](#)
- appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians: [Stone age](#), [Volcanoes](#), [Castles](#), [In the Garden](#), [Jazz](#), [Greek Myths](#), [Mayans](#), [Samba](#), [Rivers](#), [Ancient China](#), [Jazz](#), [Words, words, words](#), [Minimalism](#), [Melodies of Divinity](#), [Planets](#), [Vikings](#), [Africa](#), [Rock and Roll](#), [Animal Kingdom](#), [Reggae](#), [Electricity](#), [Arctic](#), [Celebrations](#), [Garageband](#), [Bandlab](#)
- develop an understanding of the history of music: [Stone age](#), [Volcanoes](#), [Castles](#), [In the Garden](#), [Jazz](#), [Greek Myths](#), [Mayans](#), [Samba](#), [Rivers](#), [Ancient China](#), [Jazz](#), [Words, words, words](#), [Minimalism](#), [Melodies of Divinity](#), [Planets](#), [Vikings](#), [Africa](#), [Rock and Roll](#), [Animal Kingdom](#), [Reggae](#), [Electricity](#), [Arctic](#), [Celebrations](#), [Garageband](#), [Bandlab](#)

Notation Progression

Get Set 4 Music		Crotchets 'short'	Paired Quavers 'shorter'	Minims 'lo-ng'	Semibreves 'lo-o-o-ng'	Four Semiquavers 'even shorter'	Dotted notes	rests
								
EYFS	<input checked="" type="checkbox"/>	to	titi					crotchet rest
Y1	<input checked="" type="checkbox"/>							crotchet rest
Y2	<input checked="" type="checkbox"/>			<input checked="" type="checkbox"/> exposed to	<input checked="" type="checkbox"/> exposed to			crotchet rest
Y3	<input checked="" type="checkbox"/>			<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>			crotchet rest
Y4	<input checked="" type="checkbox"/>			<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/> exposed to		crotchet rest
Y5	<input checked="" type="checkbox"/>			<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/> exposed to	crotchet rest quaver rest
Y6	<input checked="" type="checkbox"/>			<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/> exposed to	all equivalent rests

<ul style="list-style-type: none"> • Improvisation: improvise and refine rhythms and melodic ideas over a drone or chord sequence demonstrating a sense of musical phrase. Improvise melodies using the notes of the chord and passing notes. • Notation: combine rhythmic and pitch notation selecting the most appropriate notation to record musical ideas. • Creative process: identify the strengths and areas for development in a piece and use this to refine work. Use more complex rhythmic notation and pitches over an octave to create melodies, chord sequences and bass lines. Create and structure music with multiple parts including chordal accompaniment, rhythmic accompaniment, melody and drone using key features of different genres. 	Year 6	<ul style="list-style-type: none"> • Improvisation: know that repeating patterns and adding phrasing to improvisations creates a satisfying melodic shape. Know to use the notes of the chord when improvising a bassline. • Notation: know that using rhythmic variety and changes in pitch will help to make my piece sound interesting. • Creative process: understand that certain notes when performed together create different effects such as consonant and dissonant sounds. Know that intentionally combining the inter-related dimensions of music will create effect. Know that when writing melodies using repeating elements, equal length lines and using a shift in pitch will help to create memorable music.
<ul style="list-style-type: none"> • Improvisation: improvise 8 beat rhythmic patterns and melodic patterns over an octave. Improvise over a drone with a sense of shape and steady pulse. • Notation: demonstrate increased confidence and accuracy using various forms of notation to record musical ideas. • Creative process: explore and combine sounds with growing confidence, taking simple ideas to develop further in composition with satisfying structure. Develop rhythmic and melodic ideas of greater length and musical shape with consideration of the inter related dimensions. Compose music with several parts with consideration of harmony to evoke mood. 	Year 5	<ul style="list-style-type: none"> • Improvisation: know that improvising ideas first will allow me to create melodies I like. Know that improvisation is a big part of many genres of music, showing off the capabilities of the instrument. Know that improvisation can be used to communicate emotion. • Notation: know that when recording western notation, the time signature will tell me how many beats to place in each bar. • Creative process: know that using contrast will help to structure a piece. Know that repeating a musical idea helps to develop the sound of the overall piece. Know that when creating polyrhythms, each rhythm needs to be different.
<ul style="list-style-type: none"> • Improvisation: improvise body percussion, words, rhythmic and melodic patterns within an ensemble and as a conversation. • Notation: demonstrate increasing confidence in recording ideas using sign and symbols including graphic score and pitch and rhythm notation. • Creative process: contribute appropriate ideas expressing musical opinions for creating and improving work. Create melodies using the pentatonic scale in relation to a stimulus. Write lyrics and compose melodies for those lyrics using the pentatonic scale. 	Year 4	<ul style="list-style-type: none"> • Improvisation: know that finishing a melodic improvisation on the root note will help it to sound finished. Know that using the rhythm of words will help to improvise rhythms. • Notation: know that a pentatonic scale uses five pitches. • Creative process: know that mixing up the duration of notes will help to make melodies sound interesting. Know that applying the inter-related dimensions of music can create effects in response to a stimulus.
<ul style="list-style-type: none"> • Improvisation: improvise in response to a stimulus. Improvise singing and playing with given notes to create simple rhythmic patterns and melodic ideas. • Notation: record ideas using sign and symbols including graphic score, pitch and rhythm notation creating three note melodies. • Creative process: contribute ideas with consideration of the structure (beginning, middle and end) and theme of the music. Demonstrate application of tempo, dynamics, texture. Combine rhythm and pitch to create three pitch melodies. 	Year 3	<ul style="list-style-type: none"> • Improvisation: know to perform improvisations as 4 beat or 8 beat response to make responses sound complete. • Notation: understand that combining rhythm and pitch can create rising and falling melodies. • Creative process: know that using the inter-related dimensions can help to tell the message of the piece. Know that combining rhythm and pitch notation gives us a melody.
<ul style="list-style-type: none"> • Improvisation: improvise Q and A phrases with words, rhythm and pitch. • Notation: use images and symbols to structure pieces using graphic score. Select stick notation for rhythm and dot notation for pitch. • Creative process: explore and use changes in pitch dynamics, duration and tempo. Select sounds and instruments to demonstrate mood or message. Compose lyrics, three note melodies and rhythms using known notation. 	Year 2	<ul style="list-style-type: none"> • Improvisation: know to structure improvisations into responses over 4 or 8 beats. • Notation: know that changing the size of an image or how often it appears can show changes in dynamics and tempo. Know that where a dot or note is placed in relation to one another indicates the pitch. • Creative process: know that different sounds and how they are played can be used to represent different characters, emotions and moods. Know that the syllables of words can be used to make lyrics fit with the melody.
<ul style="list-style-type: none"> • Improvisation: improvise simple vocal chants and pitch and rhythm patterns. • Notation: begin to explore how images can be used to create graphic scores. Explore symbols for rhythm and pitch. • Creative process: select and describe sounds to create music in response to a stimulus. Compose simple four beat rhythms using crotchets and paired quavers. Compose simple melodies using G and E. Explore dynamics and tempo in relation to mood or message. 	Year 1	<ul style="list-style-type: none"> • Improvisation: know that using dynamics, tempo and pitch can provide context when improvising. • Notation: know that using bigger/smaller images or symbols represents dynamics. Know to use images and symbols to create a score for rhythm or pitch. • Creative process: know to explore different ideas before deciding what to do. Know that playing an instrument with less force or effort will make it sound quieter.
<ul style="list-style-type: none"> • Improvisation: explore and create sounds using voice, body percussion, instruments and found sounds. Explore how sounds can be changed from loud to quiet, fast to slow and high to low. • Notation: introduced to symbols and images to order and convey sound. • Creative process: create new verses, words and actions to a song and create sequences of sounds in response to a given stimulus. 	EYFS	<ul style="list-style-type: none"> • Improvisation: know that different instruments make different sounds which can show different characters or situations. • Notation: know that I can order images to create sounds. • Creative process: understanding the words of a song will help me to decide on actions or sounds.



Listening Progression Ladder

Skills

Knowledge

<ul style="list-style-type: none"> • Identify musical conventions and inter-related dimensions: place music within both time and place. • Recognise sound & instruments: confidently recognise different orchestral instruments and instruments specific to a genre or era. 	Year 6	<ul style="list-style-type: none"> • Identify musical conventions and inter-related dimensions: understand that using my knowledge of musical conventions, instrumental knowledge and the inter-related dimensions will help me to confidently justify opinions of a variety of music. • Recognise sound & instruments: understand why composers use certain instruments or sounds at different times to create effect.
<ul style="list-style-type: none"> • Identify musical conventions and inter-related dimensions: develop an understanding of music across time and place. Use an increasing musical vocabulary to respond to music. • Recognise sound & instruments: begin to recognise a broader range of ensembles and instruments relating to different styles of music. 	Year 5	<ul style="list-style-type: none"> • Identify musical conventions and inter-related dimensions: know the features of different styles of music to justify placement. • Recognise sound & instruments: know that instruments from different genres or eras have similarities in how they are played.
<ul style="list-style-type: none"> • Identify musical conventions and inter-related dimensions: begin to place music with guidance into historical context, eg. Baroque, Classical, Romantic, 20th century or genre e.g. minimalist, samba. Identify specific inter-related dimensions of music in a variety of styles. • Recognise sound & instruments: aurally and by sight identify a variety of instruments. 	Year 4	<ul style="list-style-type: none"> • Identify musical conventions and inter-related dimensions: know that different eras and genres have key features that help to define them. • Recognise sound & instruments: know the role of different instruments within a genre e.g. the apito whistle is the role of the leader.
<ul style="list-style-type: none"> • Identify musical conventions and inter-related dimensions: begin to identify musical conventions being employed in a variety of pieces. Begin to identify how the inter-related dimensions of music are used to effect the mood and message of the piece. • Recognise sound & instruments: begin to recognise the sound of different sections of the orchestra and a variety of instruments within each section. 	Year 3	<ul style="list-style-type: none"> • Identify musical conventions and inter-related dimensions: know that composers use the inter-related dimension to help to portray the message of the piece. • Recognise sound & instruments: know that the orchestra is made up of different sections and families of instruments.
<ul style="list-style-type: none"> • Identify musical conventions and inter-related dimensions: begin to recognise how composers use music to tell the story or message of their piece. Recognise changes in tempo, dynamics and pitch. • Recognise sound & instruments: begin to recognise instruments aurally. 	Year 2	<ul style="list-style-type: none"> • Identify musical conventions and inter-related dimensions: know the meaning of tempo, dynamics and pitch. • Recognise sound & instruments: know that instruments are made of different materials and this creates different sounds (timbres).
<ul style="list-style-type: none"> • Identify musical conventions and inter-related dimensions: begin to identify the sound with the intended message. Recognise changes in the music e.g. slower/faster, quieter/louder. • Recognise sound & instruments: begin to recognise some instrumental sounds and name classroom instruments. 	Year 1	<ul style="list-style-type: none"> • Identify musical conventions and inter-related dimensions: justify preference when listening to various styles of music and understand that other people may have different opinions. Begin to use music terminology to describe the changes e.g. the tempo got faster. • Recognise sound & instruments: know that instruments are played differently e.g. hit, shaken and this produces different sounds.
<ul style="list-style-type: none"> • Identify musical conventions and inter-related dimensions: describe sound e.g. whistling, twinkly. Begin to react to changes in the music such as tempo or dynamics by explaining or moving. • Recognise sound & instruments: begin to recognise classroom instruments. Listen to sound effects. 	EYFS	<ul style="list-style-type: none"> • Identify musical conventions and inter-related dimensions: know that instruments can be played in different ways and this makes different sounds. Know that when the music changes speed (tempo) so does my movement. Know that music can be loud or quiet and fast or slow and this makes me feel differently. • Recognise sound & instruments: know that sound effects can be used to show what a piece of music is about.



Skills

Performing Progression Ladder

Knowledge



- **Technical control:** demonstrate musicality in the control and production of sound using expression. Sing confidently with control and accurately match pitch across a range of notes; leaps, lengths and rhythmic complexity in unison, in parts and as a soloist. Confidently demonstrate a secure sense of pulse when singing and playing a variety of instruments fluidly in unison and within an ensemble in parts and different time signatures.
- **Notation:** select and perform with greater accuracy from graphic and western notation scores within an octave range.
- **Ensemble awareness:** physically and aurally lead others in performance controlling the tempo, dynamics and pulse within an ensemble. Play as an ensemble in multiple parts.
- **Communication & audience:** confidently perform considering style or message of the music.

Year
6

- **Technical control:** know that how you use the inter-related dimensions when playing and singing helps to tell the message of the piece.
- **Notation:** know and understand the differences between semibreves, minims, crotchets, quavers, semiquavers and their equivalent rests.
- **Ensemble awareness:** know how to self correct when a performance goes wrong.
- **Communication & audience:** understand that the way the performance is represented to the audience influences the quality of the performance and the messages the music is trying to convey.

- **Technical control:** sing and play to convey mood and emotion to enhance the intended effect. Confidently match pitches across a wider range of notes, leaps, lengths and rhythmic complexity. Confidently demonstrate a secure sense of pulse when playing and singing in parts.
- **Notation:** recognise and perform from an increasing range of western notation.
- **Ensemble awareness:** lead others into a performance controlling the tempo of the pulse.
- **Communication & audience:** demonstrate increased confidence when performing, showing an awareness that a performance is an occasion.

Year
5

- **Technical control:** know that the strong beat 1 of each bar will help me to play and sing in time.
- **Notation:** understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. Understand the differences between 2/4, 3/4 and 4/4 time signatures. Understand how triads are formed.
- **Ensemble awareness:** know that eye contact during a performance will help us to stay in time and bring the piece together as a performance.
- **Communication & audience:** know that a performance starts before we play/sing and finishes after so consideration of how we enter and exit affects the performance.

- **Technical control:** sing with greater control of breath and awareness of dynamics. Pitch with increasing accuracy over a larger range including leaps and harmony. Play melodies and accompaniments across a small range of pitches. Accurately maintain an individual rhythm within a rhythmic performance.
- **Notation:** confidently recognise and perform from simple western notation across a pentatonic scale. Follow rhythm grids accurately.
- **Ensemble awareness:** maintain own part within an ensemble. Perform in two or more parts.
- **Communication & audience:** show increased confidence and commitment when performing to an audience.

Year
4

- **Technical control:** know when to breathe, developing an awareness of phrase.
- **Notation:** understand that a neutral clef is used for untuned instruments. Know that rhythm grids can be performed in different ways to change the sound.
- **Ensemble awareness:** understand the importance of knowing how to start and finish a piece.
- **Communication & audience:** know that different styles of music should be performed in different ways.

- **Technical control:** sing with projection and clear diction over a greater range of pitches, leaping and stepping and accurately match the starting pitch. Perform with consideration to simple dynamic instructions. Play a simple rhythmic accompaniment or drone maintaining a steady pulse. Copy and perform melodies over three pitches.
- **Notation:** begin to recognise and perform from simple western notation symbols. Use the syllables of words to create rhythms.
- **Ensemble awareness:** begin to perform independently and in small groups.
- **Communication & audience:** develop confidence to perform as an individual and within a group.

Year
3

- **Technical control:** know that a drone is usually played on beat 1 and rings out for the other beats.
- **Notation:** know the values of a crotchet, paired quavers and minims and understand that where they are placed on the staff shows the pitch.
- **Ensemble awareness:** demonstrate an understanding of my own role within the ensemble. Know that playing to a steady pulse will help us to start, stop and stay together.
- **Communication & audience:** know to watch others so that I know when to play.

- **Technical control:** sing with developing control of pitch. Follow directions for dynamics and tempo when singing and playing. Find and perform the pulse with increasing success. Identify and mark beat groupings. Accompany singing with actions and body sounds in time with a steady pulse.
- **Notation:** begin to relate simple graphic images to changes in sound. Recognise dot notation across three pitches. Perform rhythm patterns following stick notation.
- **Ensemble awareness:** demonstrate increased confidence when following musical directions given both aurally and through physical inflection.
- **Communication & audience:** begin to control sounds with intention.

Year
2

- **Technical control:** know that listening to the starting pitch will help me to start and stay in tune. Know the meaning of dynamics and tempo. Know that the speed of the beat can change.
- **Notation:** know that if a symbol sits higher in space it represents a higher pitch.
- **Ensemble awareness:** know when and how to play by following signals.
- **Communication & audience:** be aware of the expectations when listening to others perform and when performing to an audience.

- **Technical control:** sing simple songs with an awareness of pitch and following visual direction (start, stop, loud, quiet). Play to a steady pulse. Play repeated rhythms and word pattern chants.
- **Notation:** begin to relate images to sounds. Follow pictures and symbols to guide singing and playing.
- **Ensemble awareness:** follow simple performance indications for start, stop, gradually change dynamics.
- **Communication & audience:** begin to control sounds demonstrating subtle changes, gradually louder, quieter, faster, slower.

Year
1

- **Technical control:** know that the pulse is the steady beat of the music. Know that standing up tall with my shoulders back will help improve my singing.
- **Notation:** know that images and symbols on a score show me when to play and when to stop.
- **Ensemble awareness:** know that different hand signals tell me when and how to play or sing.
- **Communication & audience:** know to make eye contact with my group and the audience when performing.

- **Technical control:** distinguish between singing and speaking. Copy simple rhythm patterns using instruments, body sounds and the voice with an introduction to a steady pulse and pitch.
- **Notation:** begin to follow symbols and images.
- **Ensemble awareness:** begin to start and stop together with others.
- **Communication & audience:** explore sounds using instruments and voice, showing an awareness of tempo and dynamics.

EYFS



- **Technical control:** know that when singing I move my voice higher and lower.
- **Notation:** know that 'ta' is one sound and 'titi' is two sounds.
- **Ensemble awareness:** know to watch and listen to others to start and stop together.
- **Communication & audience:** know how to play different instruments e.g. shake, scrape, hit, blow.

Vocabulary Pyramid Music

Y6

accent
ascending
binary form
break
bridge

chord sequence
concerto
contrast
counter melody
descending

introduction
jingle
key
loop
manipulate

metronome
passing note
phrasing
reel
riff

sustain
tonic
triad

Y5

accompaniment
backing vocals
bass line
broken chords

consonant
dissonant
dotted note
flat
fusion

genre
interval
lead vocals
legato
mnemonics

polyphonic
polyrhythmic
programmatic
root note
semiquavers

sharp
staccato
ternary form
triad
walking bass line

Y4

accelerando
accompany
bass
call and
response

cell
chord
clashing
fortissimo
glissando

graphic notation
groove
harmonious
harmony
major

mezzo forte
mezzo piano
minimalism
minor
moderato

motif
neutral clef
notate
octave
off beat

pentatonic scale
pianissimo
polyphony
polyrhythm
quaver

rallentando
scatting
solo
swing time
technique

Y3

appraise
bar
bar line
classical

crotchet rest
duration
ensemble
inter-related

leaping
medieval
minim
dimensions

musical theatre
quartet
rehearse
scale

semibreve
stepping
structure
timbre

time signature
treble clef
western notation

Y2

anthem
baroque
brass
crotchet

drone
fall
fanfare
folk

forte
improvise
lyrics
notation

orchestra
paired quavers
percussion
performance

piano
posture
presto
rehearsal

rise
romantic
round
sea shanty

strings
texture
unison
woodwind

Y1

adagio
allegro
chorus

compose
composer
conductor

crescendo
decreasing
duet

dynamics
graphic score
layer

length
melody
opera

pitch
score
soundscape

stave
tempo
verse

EYFS

action
band
beat
copy

count
fast
high
higher

hit
instrument
listen
loud

louder
low
lower
match

movement
note
pattern
perform

play
pulse
quick
quicker

quiet
quieter
repeat
rest

rhythm
scrape
shake
sing

slide
slow
slower
sound

sound effect
speak
speed
start

stop
tune
voice
volume