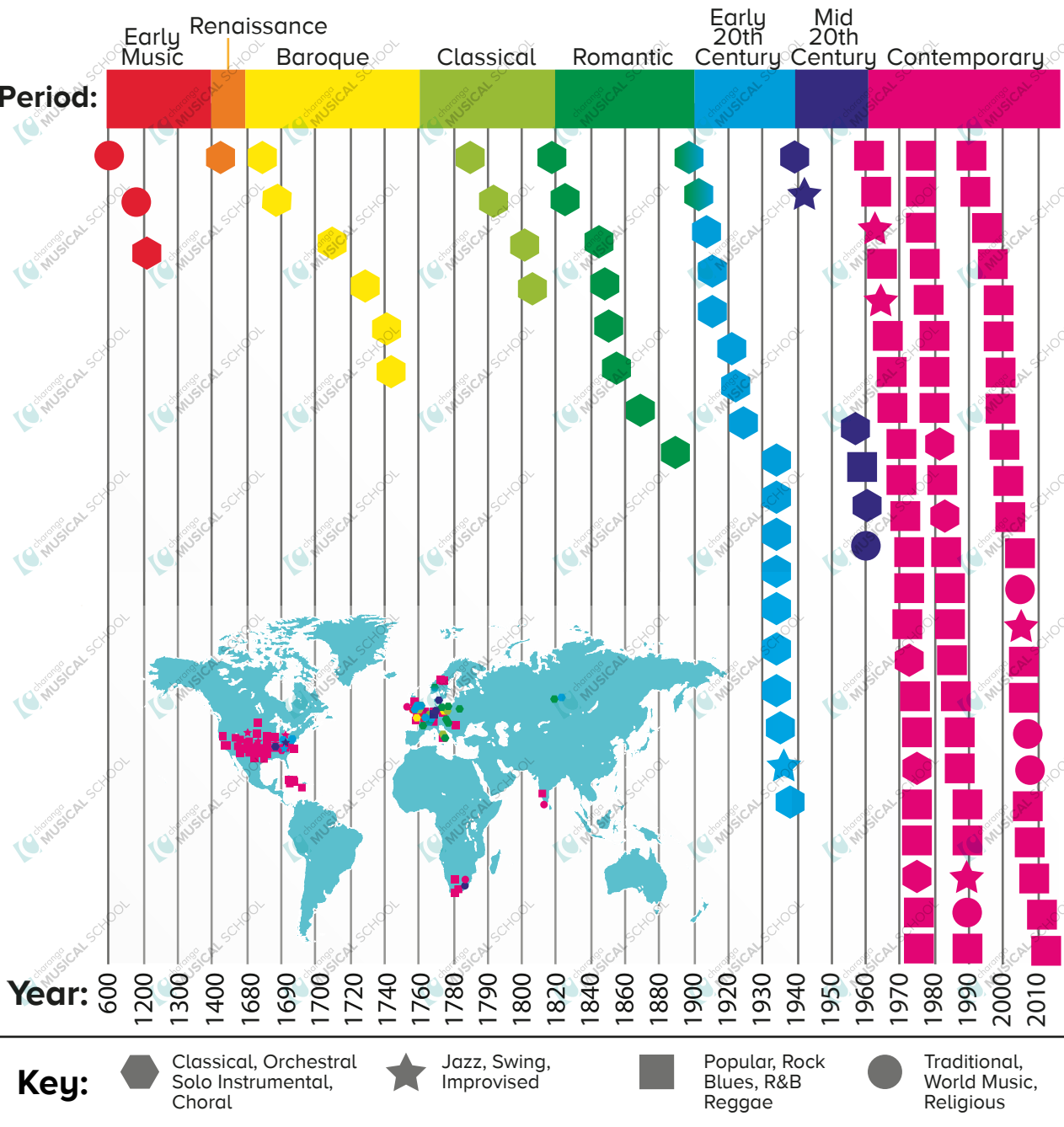


# Listening and appraising

## Charanga Musical School listening material

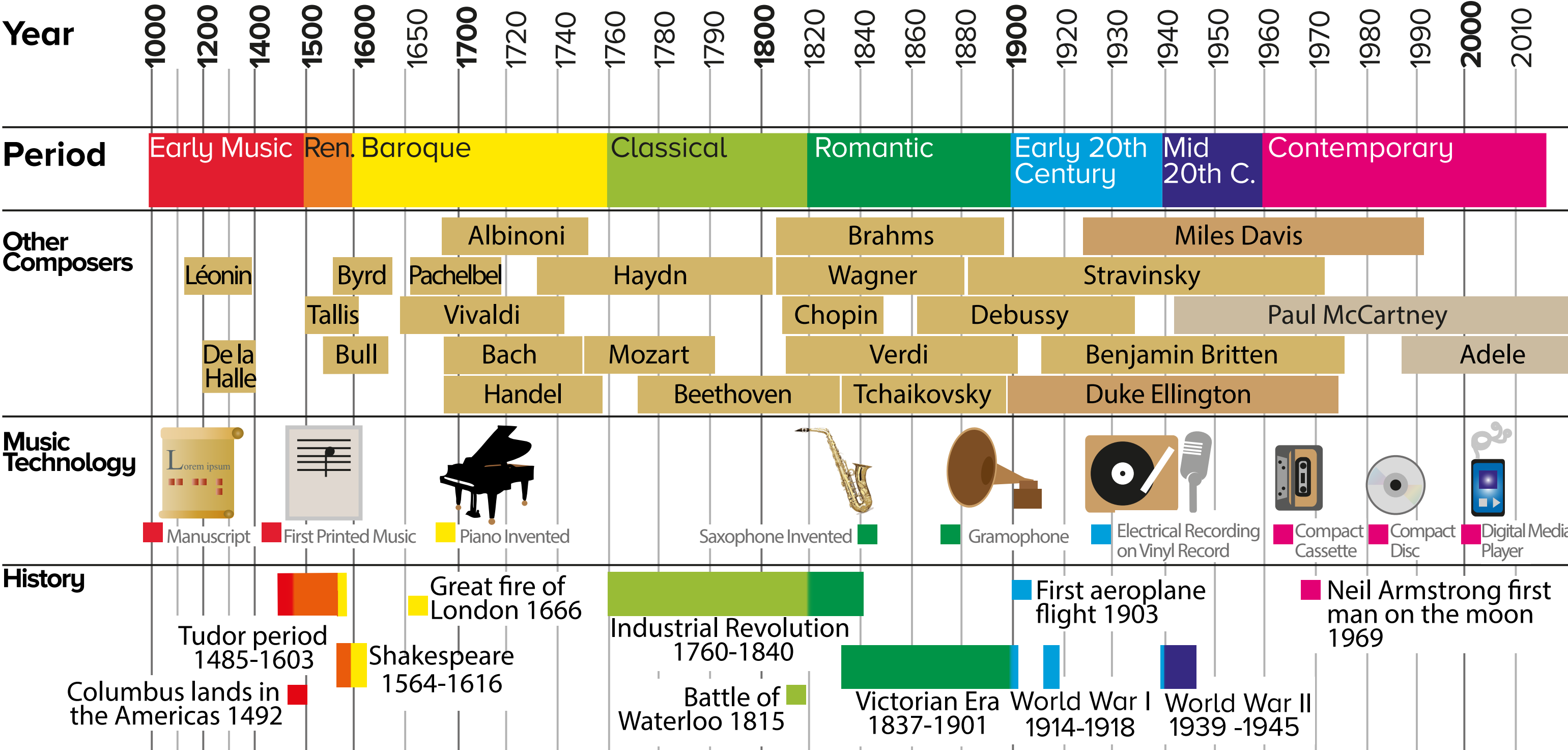
### National Curriculum 2014:

"...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"



### Musical School Listening Material

- Music from Compline by Anon
- La Quinta Estampie Real (anon 13th C.) by Anon
- L'autrier Pastoure Seoit (The Other Day a Shepherdess Was Sitting) by Anon
- L'Hom Arme by Anon
- Armide Overture by Lully
- Dido and Aeneas: Overture by Purcell
- Brandenburg Concerto No 1 by Bach
- Les Tricoteuses (The Knitters) by Couperin
- Let the Bright Seraphim by Handel
- Arrival of the Queen Of Sheba by Handel
- The Marriage of Figaro: Overture by Mozart
- The Clock: Il Andante by Haydn
- Moonlight Sonata (adagio) by Beethoven
- Symphony no 5 in C Minor (allegro con brio) by Beethoven
- Erlkonig D 328 Op 1 Wer Reitet so Spat by Schubert
- Ode to Joy by Beethoven
- Minute Waltz in D-flat by Chopin
- Radetzky March by Johann Strauss
- Bridal Chorus (Wedding March) by Wagner
- Piano Concerto: Allegro Maestoso (tempo giusto) by Liszt
- Grand March from Aida by Verdi
- Sugar Plum Fairy by Tchaikovsky
- Prelude A L'Apres-Midi D'Un Faune by Debussy
- Peer Gynt Suite: Anitras Dance by Grieg
- Central Park in the Dark by Ives
- The Firebird by Stravinsky
- The Planets: Mars by Gustav Holst
- Song Before Sunrise by Delius
- Rhapsody in Blue by Gershwin
- Bolero by Ravel
- Fantasia on Greensleeves by Vaughan Williams
- There Was a Man of Newington by Benjamin Britten
- There Was a Monkey by Benjamin Britten
- Begone Dull Care by Benjamin Britten
- Fishing Song by Benjamin Britten
- A New Year Carol by Benjamin Britten
- From the Diary of a Fly by Bartok
- The Bird by Sergei Prokofiev
- One O'Clock Jump by Count Basie
- Sonata for Horn in F by Paul Hindemith
- No 4 Hoe-Down by Aaron Copland
- Take the 'A' Train by Duke Ellington
- Bridge Over the River Kwai by Malcolm Arnold
- Johnny B Goode by Chuck Berry
- Consider Yourself from the musical Oliver by Lionel Bart
- The Click Song by Miriam Makeba
- The Way You Look Tonight by Tony Bennett
- I Saw Her Standing There by The Beatles
- Desafinado by Stan Getz
- How Blue Can You Get by B.B. King
- Fly Me to the Moon by Frank Sinatra
- Ain't No Mountain High Enough by Marvin Gaye & Tammi Terrell
- When I'm 64 by The Beatles
- 54-46 That's My Number by Toots and the Maytals
- All Right Now by Free
- Oye Como Va by Santana
- Amazing Grace by Elvis Presley
- Smoke on the Water by Deep Purple
- Lean On Me by Bill Withers
- Suspicious Minds by Elvis Presley
- Love Me Tender by Elvis Presley
- Clapping Music by Steve Reich
- Waterloo by ABBA
- Tubular Bells by Mike Oldfield
- Libertango by Astor Piazzola
- Ram Goat Liver by Pluto Shervington
- My First, My Last, My Everything by Barry White
- Rockin' All Over the World by Status Quo / John Fogerty
- Mamma Mia by ABBA
- Einstein on the Beach by Phillip Glass
- Dancing Queen by ABBA
- Sir Duke by Stevie Wonder
- We Will Rock You by Queen
- Three Little Birds by Bob Marley and the Wailers
- Jammin' by Bob Marley and the Wailers
- Thank You for the Music by ABBA
- Blame It on the Boogie by The Jackson 5
- The Robots (Die Roboter) by Kraftwerk
- Rappers Delight by The Sugarhill Gang
- The Winner Takes It All by ABBA
- Super Trouper by ABBA
- Imperial March by John Williams
- Don't Stop Believin' by Journey
- The Lamb by John Tavener
- Eye of the Tiger by Survivor
- Hello by Lionel Richie
- It's Like That by Run D.M.C.
- Livin' on a Prayer by Bon Jovi
- So Amazing by Luther Vandross
- You Can Call Me Al by Paul Simon
- Bring Him Back Home by Hugh Masekela
- Me, Myself and I by De La Soul
- Music for Large and Small Ensembles - opening by Kenny Wheeler
- Lord of the Dance by Ronan Hardiman
- The Fresh Prince of Bel Air by DJ Jazzy Jeff & The Fresh Prince
- U Can't Touch This by MC Hammer
- Heal the World by Michael Jackson
- Small People by Ziggy Marley and the Melody Makers
- Diggin' On by James Brown
- Ready or Not by The Fugees
- Make You Feel My Love by Bob Dylan
- Homelands by Nitin Sawhney
- Livin' La Vida Loca by Ricky Martin
- Shackles (Praise You) by Mary Mary
- Our Day Will Come by Amy Winehouse
- He Still Loves Me by Beyonce ft. W. Williams
- Ho Gaya Sharabi by Panjabi MC
- Mbube by Soweto Gospel Choir
- Mas Que Nada by Sergio Mendes and the Black Eyed Peas
- It Had Better Be Tonight by Michael Bubl 
- Don't Stop Believin' by Petra Haden
- Make You Feel My Love by Adele
- Jai Ho by A. R. Rahman
- Lean On Me by ACM Gospel Choir
- Dance Wiv' Me by Dizzee Rascal
- Don't Stop Believin' by The Cast of Glee
- Why Don't You by Gramophoneadzie
- Hlokoloza by Arthur Mofokate
- Happy by Pharrell Williams



# Style Indicators

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# 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
- Sometimes distortion of the sound
- A heavy backbeat

# 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



# 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

# 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)

# 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

# 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. 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.

# 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

# 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

# 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

# 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



# 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 four-movement 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 music

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 led 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

# Activity Manual

For Charanga Musical School Scheme

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# Games

## Musical Activities – Pulse/Rhythm/Pitch Games



### General Information about Pulse/Rhythm/Pitch Games

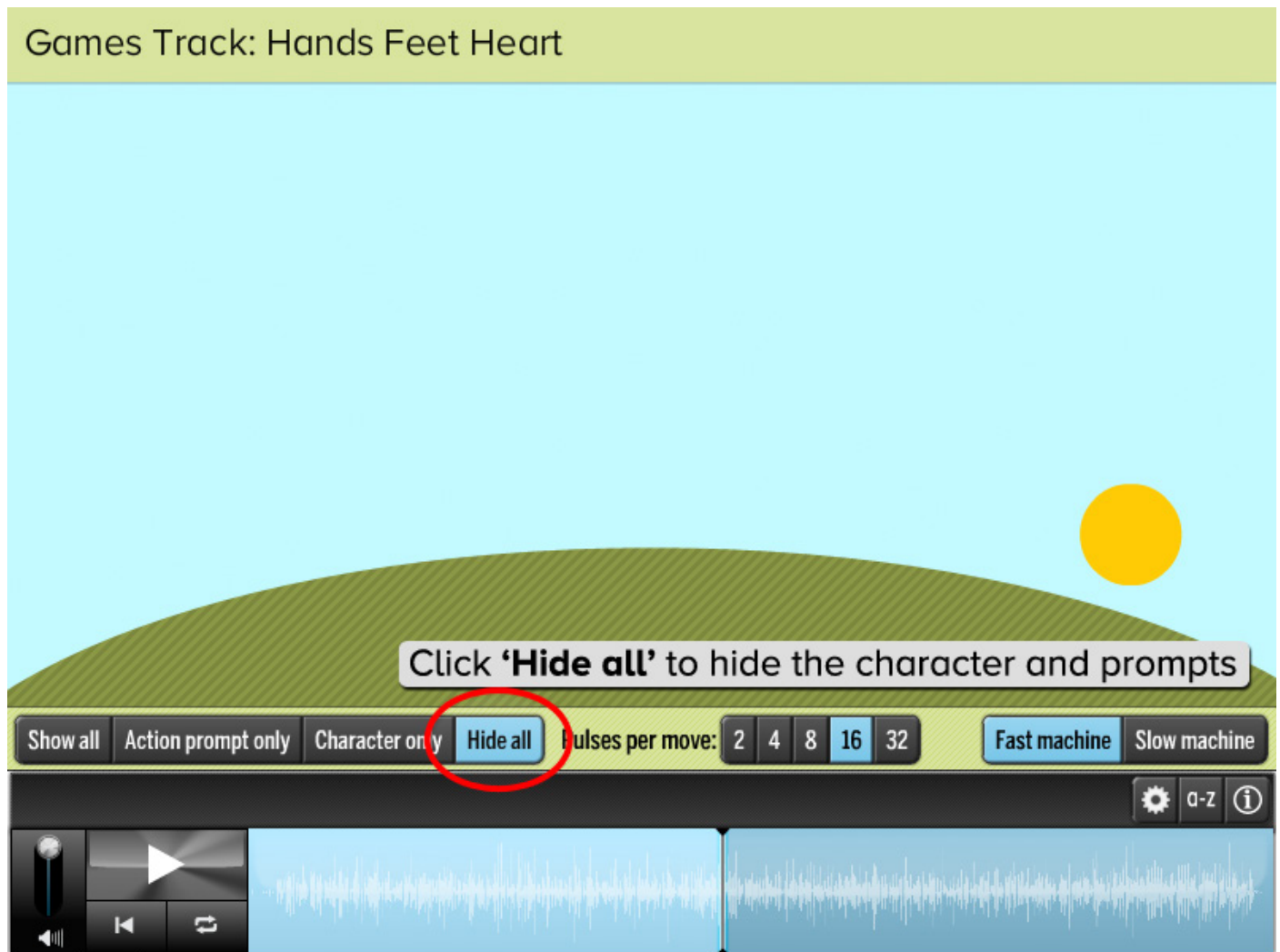
The children internalise the song with some warm-up games using the interrelated dimensions of music. This activity - pulse/rhythm/pitch games - is designed to teach the children:

- That pulse is the foundation of a musical experience and that every piece of music has a pulse. Music has a heartbeat just as we do. "Can you find your pulse?"
- That rhythm (long and short sounds) and pitch (high and low sounds) are two musical building blocks that can only be used once the pulse is established.
- To find their innate pulse through listening and movement.
- To participate in an ensemble/band.
- Most importantly of all, an integrated approach to music where games, the interrelated dimensions of music (pulse, rhythm, pitch and tempo, dynamics, timbre, structure, texture), singing and playing instruments are all linked.

Make sure that each game leads easily into the next, without separating pulse, rhythm or pitch from each other. Build in a sprinkling of the other dimensions as appropriate.



Use the games track throughout the whole of the pulse/rhythm/pitch games. Keep the session fun and lively at all times. Make sure that all children are fully engaged, and that they are enjoying themselves.



Only use the character on the screen as a starting point. Use the games below, build on them gradually and don't be afraid of repetition, an important learning tool in music. Aim for you and the children to make up your own games and as the children progress, less time is spent on games as the interrelated dimensions of music will be internalised.

### Some Pulse Games

- Revise the meaning of pulse. "What happens if a heartbeat stops?"
- "Find the pulse with your feet." Walk on the spot to the pulse and keep going throughout the whole of the pulse/rhythm/pitch games.
- "Copy me!" Clap hands on the off-beat/backbeat: continue until everyone/most children can do it, eg counting 1, 2, 3, 4 with the clap on 2 and 4.
- "Copy me!" Tap head x2, tap shoulders x2, clap hands x2, tap knees x2. Continue until everyone/most children can do it.
- Play the 'Statues!' game like this:  
 "Let's be soldiers keeping the pulse... when I call 'Statues!' stand completely still."  
 "Let's be giraffes keeping the pulse... when I call 'Statues!' stand completely still."  
 "Let's be monkeys keeping the pulse..." etc.

Add your own ideas and ask the children for suggestions. Use soldiers/giraffes/monkeys with children at KS1 (ages 4-7) and Lower KS2 (ages 7-9). Use older ideas with Upper KS2 (ages 9-11), eg DJs, pushing a shopping trolley, hanging washing on a line, body percussion and any ideas the children have. Practise being statues a few times. Keep the activity fun: "Which statue isn't moving a single muscle?" Give rewards eg stickers, points.

### Some Rhythm Games

- "Let's find the pulse again." All walk on the spot; keep this going.
- Clap a simple, short rhythm, eg your name or someone else's name. Ask the children, "What am I doing?" Some will know the answer: "You're clapping a rhythm."
- Discuss rhythm: the word and the concept. The pulse is the foundation: a rhythm is a building block over the foundation, rhythm is long and short sounds over a steady beat - the pulse. Without the foundation, building blocks are no use. Use the analogy of building a house. The pulse keeps going, never changing, but rhythms can be fast, slow, smooth, bumpy, long, short, etc over the pulse; a house needs foundations, but can be tall, small, many rooms etc. Demonstrate this: keep the pulse (walking on the spot) while you clap rhythms over the pulse. The rhythm changes but the pulse stays the same.
- "Let's find the pulse again." All walk on the spot; keep this going.
- "Copy this rhythm after I've clapped it." Clap a simple, short, rhythm and then indicate to the children that it's their turn. Repeat with different simple rhythms. Include rhythms from the song you are learning, use favourite foods or the children's names and link to topics. Work towards individual children leading the game and to clapping their own rhythms; encourage them to start with the rhythm of their name, favourite food or colour. This activity will eventually give them the confidence to make up or improvise their own rhythms.
- "Let's find the pulse again." All walk on the spot; keep this going.
- Everyone claps names around the circle: everyone says and claps each name in turn.
- Encourage constant teamwork: working together as one large body. Explain the word ensemble.
- Play 'Now be a statue!' This is a game similar to 'Simon Says'. Clap several different rhythms, each of which the children must clap back to you, but when they hear this rhythm: "Now be a statue!" they must not clap it back, but be a statue instead. Use this game to end any activity. It works well during a music lesson to stop or start any activity instead of shouting or waiting for quiet.

### Some Pitch Games

- "Let's find the pulse again." All walk on the spot; keep this going.
- Sing (to 'la') a simple melody, perhaps a snippet of the song you are all learning. Ask the children, "What am I doing?" Some will know the answer: "You're singing a tune/melody/song."
- Discuss pitch: the word and the concept. Pitch is another building block (like rhythm) over the foundation of pulse. We use pitch when we sing songs - pitch is high and low sounds.
- "Let's warm up our voices first." Use an image of stretching an imaginary elastic band up high then down low from the mouth and match the pitch with your voices. Have fun with this!
- Experiment using mouths in different shapes: "aah/ee/ooh/sss". Do this in a loud and confident manner, but never shouting. Listen to the sound change. Try it with your mouth almost closed. Explain that when you are singing a song it's important to open the mouth to let your voice out, but it's just as important never to shout.

## **Extended Rhythm Games**

Reinforcing the basic musical concepts is vitally important. Some weeks there may not be much time for games, but it's still important to play a quick burst of 'Copycats' or 'Now be a Statue!' making sure that the children get to be the leader at times. Encourage them to start by clapping the rhythm of their name, favourite food or colour. This will give them the confidence to go on to make up or improvise a rhythm.

### **Copycats**

"Copy this rhythm after I've finished." Use body percussion: hands, shoulders, knees, heads etc. Keep it short and simple. Count in children with "1, 2, 3, 4". Invite individuals to be the leader; the rest copy.

### **Now Be a Statue!**

This is a game similar to 'Simon Says'. Clap several rhythms, each of which the children must clap back to you. However, if you clap the rhythm of the words "Now be a statue", they must not clap it back, but be a statue instead. Invite individuals to be the leader.

### **Pass the Rhythm**

Pass a rhythm round the circle (you clap a rhythm; each child in turn claps it). You can have two or three different rhythms going round; you could send different rhythms in different directions.

### **My Name, Your Name**

In the circle, choose 6-10 children who are standing next to each other. Child One says "My name is Meera", then claps the rhythm, then everyone (the whole class) says "Her name is Meera", then everyone claps the rhythm. Continue, naming all the children. Try to keep the pulse and rhythm going without a break between names.

### **Things We Like**

In the circle, choose 6-10 children who are standing next to each other. Ask them: "Tell me the name of something you like" eg bananas, sunshine, running races, zebras etc. Child One (Atul) says, "I like bananas", then claps the rhythm. Everyone then says "Atul likes bananas," and claps the rhythm. Continue until all the children have named their idea. Try to keep the pulse and rhythm going without a break between ideas.

Play any variation on this eg things connected with music, what you're wearing today, etc. Ask for children's ideas.

### **I've Got the Drum**

You hold a tambour (hand drum). Standing in a circle, everyone keeps the pulse going with the feet. Everyone claps 1, 2, 3, 4, then just marks the pulse with feet for one bar (1, 2, 3, 4). In that bar, you improvise (make up) a rhythm on the drum. Start by using the rhythm of your name. Without a break inbetween, alternate between bars where everyone claps 1, 2, 3, 4 and where you improvise. Explain to the children that they will have a turn to improvise on the drum. If you can't think of a rhythm of your own to play, then play the rhythm of "I've got the drum" (long short-short long rest). Pass the drum around the circle. Give everyone a turn at improvising. If the class is large, use two or three tambours (spaced about ten children apart).

## All Clap, Solo Improvise

In this game and the extensions, make all improvisations one bar in length – the equivalent of counting 1, 2, 3, 4.

All clap the pulse (1, 2, 3, 4), then Child A improvises (makes up) a rhythm; all clap the pulse (1, 2, 3, 4), then Child B improvises a rhythm etc, round the circle.

To extend the children:

- All clap, solo improvise, all copy improvisation
- All clap the pulse (1, 2, 3, 4), then Child A improvises, then all copy the improvisation; all clap the pulse (1, 2, 3, 4), then Child B improvises, then all copy the improvisation etc, round the circle.

To extend further:

- Use whole-body percussion, not just handclaps.

## Swap Places!

Place a drum in the middle of the circle. Ask everyone to keep the pulse with the feet. Child A goes into the circle, ready to play a rhythm. Begin with a count of 1, 2, 3, 4, then:

All say: "Play your rhythm now!"

Child A plays a rhythm on the drum (if children are confident at improvising they can make up any rhythm; if not, start with the rhythm of their names) for the length of one bar or four counts.

All say: "Now swap places!"

Child A returns to the circle and Child B goes to the drum while all say: "Play your rhythm now!"

Child B plays a rhythm on the drum.

All say: "Now swap places!"

Child B returns to the circle and Child C goes to the drum while all say: "Play your rhythm now!"  
etc

## Pass the Name

Choose a name and clap it, then pass it around the circle. The child whose name has been chosen then picks the next name to clap and pass around. Say all words rhythmically.

Teacher says and claps: Robert Clarkson

All say and clap: Robert Clarkson

Are you ready, Robert?

It's your turn now!

Robert Clarkson says and claps: Atul Patel

All say and clap: Atul Patel

Are you ready, Atul?

It's your turn now!

Atul chooses another name and the game continues...

# Musical Activities – Singing and Vocal Warm-ups

## General Info About Singing:

Warm up your voices properly by using the warm-up exercises on the screen. The vocal warm-ups will guide you through the following:

### Introduction

1. Warm up the body and face

2. Breathing

3. From Speech to Singing

4. Developing Tone and Range

Quality singing is important. Without getting technical, lead and encourage the children:

- To sing with smiling faces and bright eyes. ‘Smiling’ encourages a brighter sound; it lifts the voice; and a group of smiling faces leads to a far better performance. A grumpy face leads to a grumpy-sounding song.
- To aim for a good round sound.
- To sing out (to project their voices) but never to shout (shouting comes from the throat and will end up hurting the voice).
- To stand with straight backs, feet hip-width apart, hands by their sides unless they are performing actions or dancing.
- To breathe from deep inside, without disturbing the shoulders.
- To breathe at the ends of phrases/lines and in the same places as each other (if necessary, have a discussion about where to breathe).
- To take care over diction and to enunciate consonants carefully and together as a group; sing a Pop song with clear words but keep the correct style.

Consider whether your version of the song would benefit if it includes:

- Some actions/dance moves (but make sure they do not distract from the quality of the children’s vocal sound).
- Contrasts in dynamics (eg a quiet verse, a louder chorus, etc).
- Contrasts in texture (eg a solo or duet in the verse; everyone singing the chorus, etc).

## Teaching the Song

The children should stand in a semi-circle where they can see the lyrics. All listen to the recording of the song. Encourage the children to move in time to the music if appropriate. They can sing along if they already know the song.

Discuss again the structure of the song: does it have an introduction, verses and a chorus? An instrumental section? A bridge?

Learn the song in appropriate sections. Alternatively, if the children know the song already, just sing it. There is an option to sing with or without the singer on the track.

## Extended Singing Activities

If there is a second vocal part:

- Listen to it.
- Sing with the vocal and backing track.
- Sing with the backing track only.

Divide the class into two groups, one to sing the first part and the rest to sing the second part. Swap parts and repeat. When you perform the song, decide who will sing which part.

If you wish, add some stylised movement to the song. Search YouTube for clips of other performers singing this song and other similar songs; invite small groups to create their own routines and perform them to each other.

# Playing Instrumental Parts in the Song and Introducing Notation

## Step 1



Add instrumental parts during the playing/instrumental section of this song. Scores are available for ALL band instruments. Use these to work in partnership with your visiting Instrumental Teachers and to form a classroom ensemble.

## Using Tuned Percussion

If you are using tuned percussion (glockenspiels, xylophones, etc), show the instruments to the children. Allocate them (one instrument per child if possible) and explain how to:

- Place instruments on the floor or on a desk; children stand in a circle/horseshoe or behind their desks to sing and do musical activities and sit cross-legged or stand behind their desks to play.
- Hold the beater as if holding the handle bars of your bike (not like a pencil or a knife).
- Bounce the head of the beater off the note-bar to produce a good sound (leaving the head on the note-bar will deaden the sound).
- Tap the head of the beater gently in the centre of the bar.
- Produce a good round sound: tone quality is more important than a lot of notes.
- Respect this instrument as much as any other instrument.

Use descant recorders if children already know how to play a few notes or you want to use the units to teach whole-class recorders.

## Differentiated Parts

There are usually two but sometimes three differentiated parts for each instrument: easy medium and melody (the hardest part not included in all units). In some units there is just one part.

Play Your Instruments with the Song: Hands, Feet, Heart by Joanna Mangona

Select the part you want to rehearse from below:

Backing only	Single instruments	Both instruments
Backing Instrumental Section Backing Track	Glockenspiel Glockenspiel: Easy Part	Glockenspiel and Recorder Glockenspiel and Recorder Part
Backing (practice speed) Instrumental Section Backing Track	Glockenspiel (practice speed) Glockenspiel: Easy Part	Glockenspiel and Recorder (practice speed) Glockenspiel and Recorder Part
	Recorder Recorder: Medium Part	
	Recorder (practice speed) Recorder: Medium Part	

Play Your Instruments

G C G A

B C G G

With Instruments Backing Only

Back

0:2



The easy and medium parts are demonstrated on-screen. The easy part is played on the glockenspiel; the medium part is played on the recorder. THIS IS JUST AN EXAMPLE, THE EASY PART CAN BE PLAYED ON RECORDER OR THE EASY AND MEDIUM PARTS CAN BOTH BE PLAYED ON THE GLOCK. If there is a third part, the hard/melody part, you will only see it in the scores NOT on the screen. These parts can be learnt by the children by ear or played from the notated scores provided. A sound-before-symbol approach is always the best way in, as reading notated music can be a barrier for some children. In Year 2, the language of music and therefore notation will be introduced so only start to use the scores as an option from then. An understanding of notation does not necessarily mean reading music, some children will and some will not. Some will feel happier looking at shapes and patterns and following graphics or pictures. Perhaps show the children the notated scores so they can see the patterns and notes they have played, some will see relationships and some will not. If all the parts are too easy for a particular child, ask them to learn a part from memory and give them a mentoring role with the other children in the class. That child may not have experience playing in an ensemble or learning music from memory. Improvisation is a sure way of extending their skills. Build and differentiate accordingly, music is skills and repetition based.

## Teaching the Parts

- Teach the easy part to everyone then differentiate using the medium part when necessary. If you discover that there are children in your class that need an even easier part, use the first note from the instrumental part that is played on the screen and play it in time with the other parts repeated.
- There is an option for 2/3 groups of children playing 2/3 different parts with or without notated scores.
- Do not ask children to sing and play at the same time – it is difficult, and the quality of both singing and playing will suffer.
- Devise clear signals for stopping and starting to play.

## Practising the Instrumental Parts

Practise the instrumental parts. The playing/instrumental section has been extracted from the song. With time, children can decide if they want to try a harder part.

## Performing the Instrumental Parts

When the children are ready to perform the instrumental parts as part of the whole song, move to the performance section of the Unit.

## Musical Activities – Improvisation

Add a vocal and/or instrumental improvisation during the playing/instrumental section of this song.

### General Points about Improvising

- Improvising is fun! It's an exciting activity where everyone is creating something new; it should not be stressful.
- No written music is supplied for the improvising activity.
- When someone improvises, they make up their own tune that has never been heard before. It is not written down and therefore will never be heard again. If you write your improvisation down in any way it becomes a composition and you can play it again with your friends. The music comes from inside the performer and belongs to them; it's not a question of doing it 'right' or 'wrong'. If the activity is set up properly within correct musical boundaries, children can only succeed.
- Encourage the children by leading the way and modelling responses.
- Children might be too shy to improvise by themselves but will be happy to do it in a small group.
- Children may improvise using their voice, their instrument or both – although not both at the same time. Some may feel more confident using one and not the other.
- Improvisation is the perfect tool for differentiation; make the most of it. Encourage everyone at their own level; extend the high-flyers with new notes and new rhythms.
- Give plenty of encouragement.

In order to set the children up to succeed, they will need clear boundaries from you within which to improvise. These include:

- Anyone who is improvising must listen to the music at the same time as improvising, so they know when to stop.
- Clear use of pre-arranged signals showing children when they should start and stop will also help.
- Clear information as to which note(s) children may use for their improvisation, if playing an instrument (see below).

### Notes to Use when Improvising

When using the voice, by listening children might instinctively or in time, use appropriate notes. When improvising on an instrument, children are restricted by:

- Which notes they know how to play.
- Which notes will make a good musical match with the backing track.

For these reasons, the first five notes to be used are listed in the lesson plans.

Begin improvising on two notes. As children's confidence grows, build up to three, four and then five notes, but do not move away from two notes unless very confident.

## Learning to Improvise

### Improvisation: Hey You by Joanna Mangona

Select the part you want to rehearse from below:

#### Vocal improvisation

##### Copy Back

Copy the improvised vocal patterns



##### Question and Answer

Listen to the question, then make up your answer



##### Vocal Improvisation Practice

2-part vocal improvisation practice



#### Instrumental improvisation

##### Copy Back

Copy the improvised instrumental patterns



##### Copy Back (Practice speed)

Copy the improvised instrumental patterns



##### Question and Answer

Listen to the question, then make up your answer



##### Instrumental Improvisation Practice

2-part instrumental improvisation practice



Whether improvising on voices or instruments, go through the following steps. They will guide you towards independent improvisation.

This first step will not always be in your Unit of Work:

#### 1. Copy-back (Listen and Repeat):

- Children watch the screen, listen to the voice or instrument, and copy back (repeat).
- Do this as a whole-class activity.

#### 2. Question and Answer:

- Listen to the musical question and sing/play their own made-up answer in the space that follows. At first they use one note, but over several practices, they build up to using also their second and third notes.
- Do this as a whole-class activity at first; everyone will be singing/playing different notes/rhythms and that is fine. As confidence grows, encourage individuals to have a turn. Some children may want to improvise on their own from the beginning.

#### 3. I Improvise, You Improvise - Improvisation Practice:

- Listen to the improvisation, then sing/play their improvisation back. At first they use one note, then build up to using also their second, third, fourth and fifth notes when they are ready. There is no rush!
- Do this as a small-group or whole-class activity at first; everyone will be singing/playing different notes/rhythms and that is fine. As confidence grows, encourage individuals to have a turn. Some children may want to improvise on their own from the beginning.

## **Practising the Improvisations**

Practise improvising. The playing/instrumental section has been extracted from the song.

## **Performing the Improvisations**

When the children are ready to perform improvisations as part of the whole song, move to the performance section of the unit.

# Musical Activities – Composing

## The Difference Between Improvising and Composing

When we improvise a tune, it comes straight out of our head/fingers; we hear it but then it disappears; two improvisations will never be the same. When we compose, we write down the music so it lasts for ever, we can play it again with our friends and on any other occasion.

### Compose: Hey, You! by Joanna Mangona

Note names

G

F

E

D

C

Create your composition as a whole class or group activity.  
Drag notes from the left into the boxes to create your composition.  
Remember to save your work when you are done.

G

D

F

C

D

G

Playback options

Save audio Save pattern Load pattern Clear

Backing Melody

Waveform

## General Points about Composing

- Composing is fun! It's an exciting activity where everyone is creating something new.
- No written music is supplied for the composition activities, but compositions can be notated in any way (see below).
- You might be using words to compose.
- Set the children up to succeed: give them clear boundaries within which to create their compositions give them clear information as to which note(s) they may use for their composition (see below) and the instruction always to start and end a composition with note 1 (the first note in the instrument's group of notes).

## Which Instruments and Which Notes?

Classroom Teachers will probably be using mostly tuned percussion (glockenspiels etc) and recorders; the class might include children who learn band/orchestral instruments; there might be



combinations eg clarinets, trumpets and violins.

The children will compose their own tunes starting with two notes; as their confidence and ability increases they will go on to use three, four or five notes.

## Creating the Compositions

Do this as a whole-class or group activity.

### 1. Whole-class activity

Compose the tune with one person at the whiteboard. Encourage all children to put forward their ideas. At first, these ideas may be a little random, persevere! Use this whole-class activity to learn about the shape of melody, what notes work and where the notes sound better. After the tune has been composed using the computer, children will learn to play it on their instruments, so keep it simple! There is a transpose button on the app for appropriate band instruments.

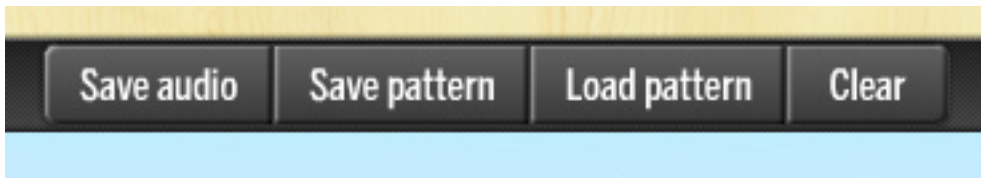


### 2. Group activity

If you have a mixture of instruments in your class eg some clarinets, some flutes etc or if you just have glocks and other classroom instruments, divide the class into groups so the children can work together to compose a piece, independent of the teacher. The size of the group is not important but children must work in their instrumental groups ie all instruments in C together; all instruments in B $\flat$  together; all instruments in E $\flat$  together. Finished compositions can be notated in any way that is helpful, using words, pictures, note-names etc or with formal notation, from memory. If you have introduced formal notation this could be the time to use it! Ask each group to perform their composition to the class. Then choose one child from each group to transfer their composition to the computer for playback and in order to save. B $\flat$  and E $\flat$  instrumentalists must

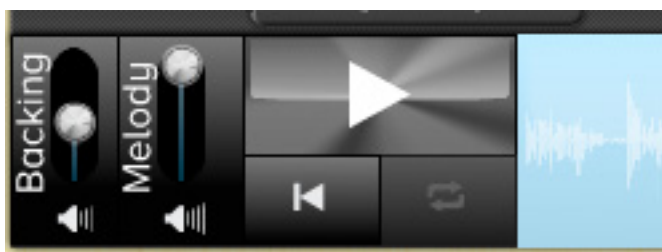
use the transpose button appropriately. A maximum of four different compositions can be played in the performance.

Once you're happy with your piece you can:



- 'Save audio' which will save an audio (.wav) file of the composed music and the backing track together.
- 'Save pattern' which saves a data (.xml) file of only the notes you put in the grid for re-loading next time.
- 'Load pattern' which lets you locate your saved pattern (.xml) file for loading in.

The navigation buttons (at bottom left-hand) operate:



- Volume – controls overall volume.
- Play – plays or pauses playback.
- Rewind to start – takes you back to the beginning.

## Practising the Compositions

In rehearsal, any number of children can play their composition, one child per repeat, working from whatever notation they choose or by ear.

## Performing the Compositions

When performing with the track, you can include:

- One composition performed four times.
- Two compositions performed twice.
- Four compositions performed once.

When the children are ready to play their compositions as part of the whole song, move to the performance section of the unit.



## Perform/Share

At the end of every lesson, share what has taken place during that lesson. A performance of the continuing process is important and, if possible, make an audio and/or visual recording of the performance. Among other things, it will log the children's progress and allow for engaging and relevant discussion to assist formative assessment.

### Working Towards the Performance

The children will be working towards a performance. Point out that everyone is an important part of the ensemble (band and/or choir), and that each child must be committed to giving the best performance they can. Try to ensure that everyone who wants to perform as a soloist or in a small group can, but it's not compulsory for those who don't want to.

Think about the logistics of the final performance. These pointers will help:

- Remember that the performance is about the learning process, not just the final outcome.
- Which performance option will you use? Ask the children which activity they most enjoy. You can record the others.
- Consider how best to use the concert space, eg lengthways, sideways or in the round.
- Don't necessarily choose the best singers/players to be soloists: choose the children who want to perform; encourage others to think about a solo for next time. You might not use soloists at all, but just small groups.
- Who will announce the piece? What will they say?
- What actions/dance/movement will you include, if any?
- Will you include the second vocal part?
- Encourage the children to be still and silent immediately before and after their performance. This will need some rehearsal, so get it going from the beginning.
- Above all, encourage everyone to enjoy it!

Children respond very well to an approaching performance; they love to be given the opportunity to shine and will always rise to the occasion. A concert will give them something to focus on and work towards. Make it an enjoyable and a memorable event.

## Keywords

### **a capella**

Without accompaniment from musical instruments, ie voices only.

### **appraising**

Listening carefully.

### **arrangement**

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 sing or play; if the balance is good then everyone can be heard.

### **ballad**

A gentle love song.

### **band**

Playing/singing/performing together.

### **bridge/middle 8**

Contrasting section which leads back to main material.

### **chord**

More than one note played at the same time.

### **chorus**

A repeated section in a song which gives the main message.

### **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 that might sound a bit – or very – different.

### **composing**

Creating and developing musical ideas and 'fixing' these.

### **crossover**

Can be a mixture of different styles which introduces new music to different audiences.

### **decks**

Equipment used by DJs, MCs and Rappers to mix sounds from different records and to make effects like scratching. First used in the late 1970s.

### **drumloops**

A loop is a sequence of sounds/music that is recorded, maybe sampled, and reproduced digitally or electronically.

**dynamics**

How loud or quiet the music is.

**ending**

Short section which brings the song or piece to an end.

**ensemble**

A French word used to describe playing/singing/performing together.

**groove**

The rhythmic part of the music that makes you want to move and dance.

**harmony**

Different notes sung or played at the same time, to produce chords.

**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 themes

**introduction**

Music heard at the beginning of a song or piece of music bridge; a section of music that can take us from a verse to a chorus, just as a bridge over a river takes us from one place to another.

**lyrics**

The words of a song.

**melody**

Another name for a tune.

**melodic**

Melody or tune.

**notation**

Ways to visually represent music.

**offbeat**

If a piece of music has 4 beats in a bar ie 1 2 3 4, to clap on the offbeat you would clap on beats 2 and 4 not 1 and 3.

**original**

The first ever version of a song.

**ostinato**

A short repeated 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.

**phrase**

A musical sentence.

**pitch**

The range of high and low sounds.

**pre-chorus**

A short section in a song, before the chorus.

**pulse/beat**

The heartbeat or steady beat of a song/piece of music.

**recurring theme**

A tune that repeats again and again in a piece of music.

**rhythm**

The combination of long and short sounds to make patterns.

**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 brings in 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 used to describe playing/singing/performing on our own.

**structure/form/shape**

How the sections (verses and choruses etc) of a song are ordered to make the whole piece.

**style**

The type of music eg blues or rock.

**style indicators**

Identifiers that show us the genre of the music.

**syncopation**

Music with lots of rhythmic variety, often quite difficult. The strong beats occur in unexpected places.

**tag**

(Usually) a short ending, tagged on to the main part of the song.

**tempo**

An Italian word used to describe how fast/slow the music goes.

**texture**

Layers of sound in music.

**timbre**

The quality and character of the sound.

**urban contemporary**

Modern music that uses elements of soul, hip hop, funk, jazz, r&b that appeals to young people.

**verse**

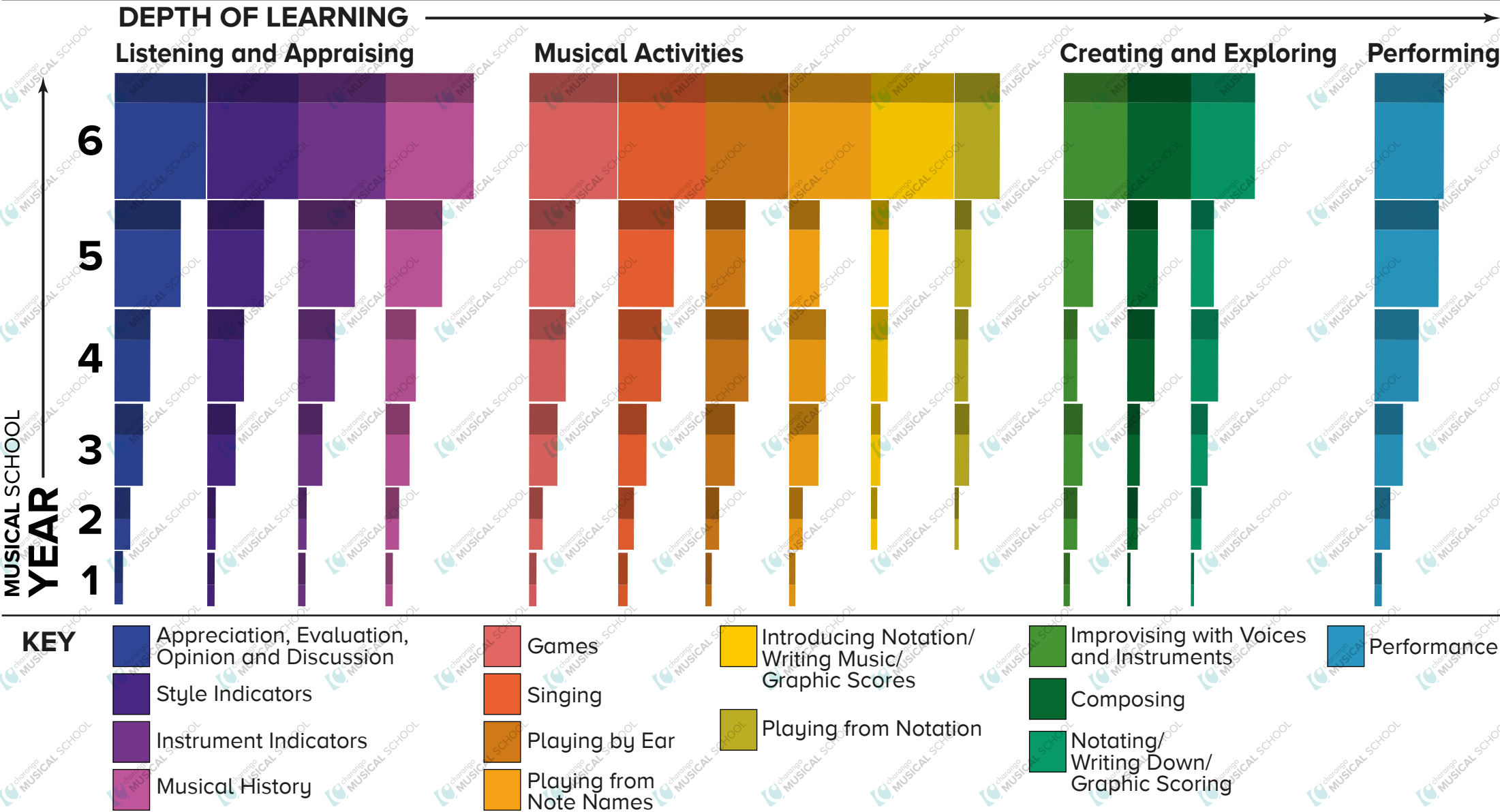
A section in a song which has the same tune but different words.

**National Curriculumn 2014:**

“...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...”

“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.”

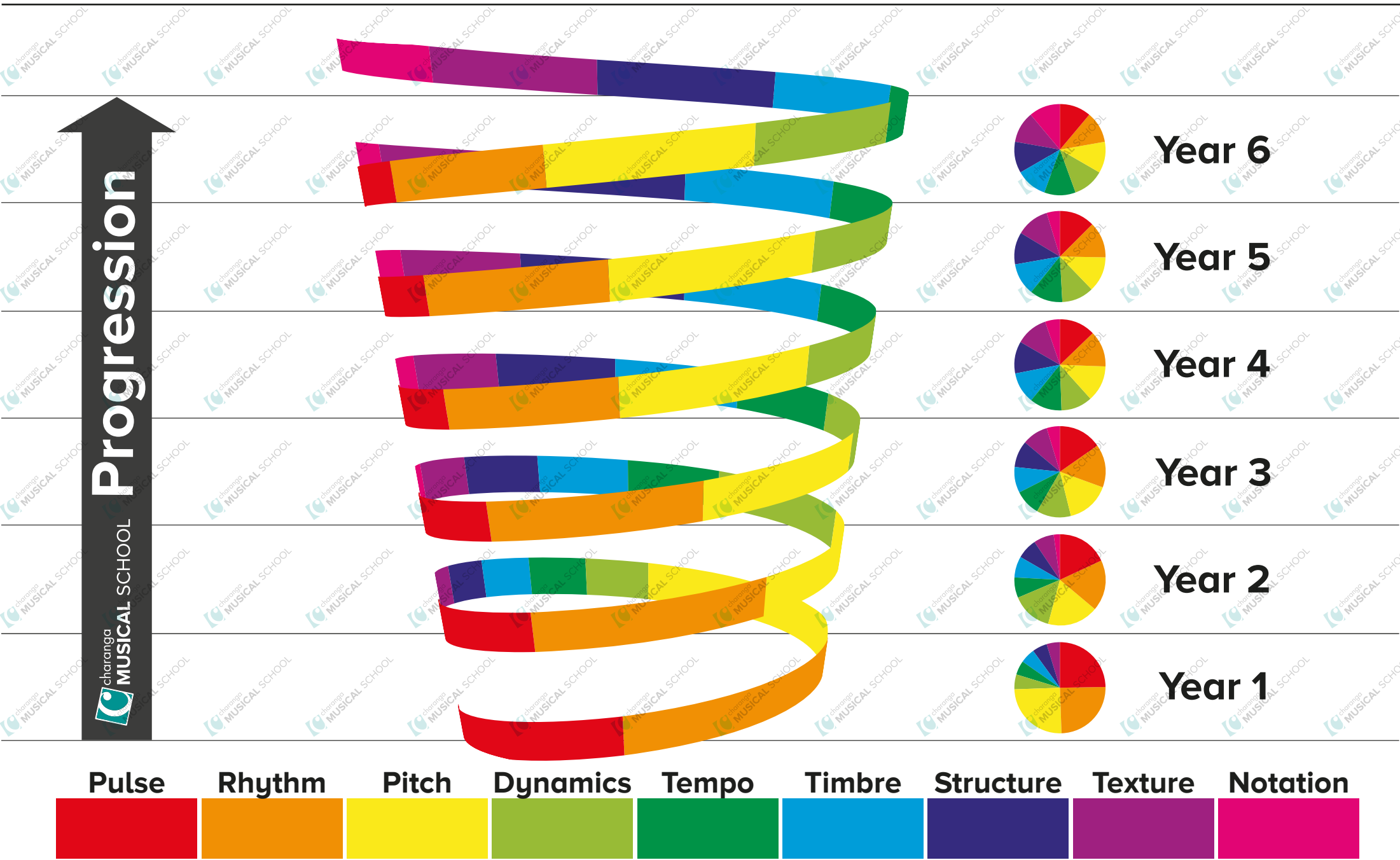
“Pupils should be taught to: play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.”



Progression throughout the Units of Work reinforces the interrelated dimensions of music.

With each new song, always start again with the foundation of pulse, then rhythm, then pitch, adding new dimensions as you progress.

This represents an ever increasing spiral of musical learning.



# Musical Progression – KS1

Units of Work			Differentiated Instrumental Progression							Progression for Improvisation			Progression for Composition			
Year	Term	Unit Title	Key	Easy note range (concert)	Medium note range (concert)	Melody note range (concert)	Easy note values	Medium note values	Melody note values	Easy	Medium	More difficult	Easy	Medium	More difficult	
1	Autumn 1	Hey You!	C	C	C,G	C,G	Crotchets	Crotchets	Semi-quavers, Quavers and Crotchets	C,D	C,D,E	C,D,E,F,G	C,D	C,D,E	C,D,E,F,G	
1	Autumn 2	Little Angel Gets Her Wings	Singing and performing only							Singing and performing only			Singing and performing only			
1	Spring 1	In the Groove	C	C,D	C,D	C,G,A,C	Crotchets	Crotchets	Quavers and Crotchets	C,D	C,D,E	C,D,E,F,G	C,D	C,D,E	C,D,E,F,G	
1	Spring 2	Rhythm In The Way We Walk and Banana Rap	C	Singing and performing only							Singing and performing only			Singing and performing only		
1	Summer 1	Round and Round	D Minor	C,D,F	D,E,F,G,A	D,E,F,G,A,B	Semibreves	Crotchets and Minims	Crotchet, Minims and Quavers	D,E	D,E,F	D,E,F,G,A	Not applicable			
1	Summer 2	Reflect, Rewind and Replay	Revision							Revision			Revision			
2	Autumn 1	Hands, Feet, Heart	C	G,A,C	G,A,B,C	F,G,A,B,C	Crotchets	Minims	Quavers and Crotchets	C,D	C,D,E	C,D,E,F,G	C,D	C,D,E	C,D,E,F,G	
2	Autumn 2	Little Angel Gets Her Wings	Singing and performing only							Singing and performing only			Singing and performing only			
2	Spring 1	Glockenspiel Stage 1	Multiple songs	E,D	E,D	E,D	Minims	Crotchets	Minims and Crotchets and rests	E	E,D	E,D	E,D	E,D	E,D	
2	Spring 2	I Wanna Play In A Band	F	C,D	C,F,G	C,D,F	Minims	Minims	Quavers and Crotchets	F,G	F,G,A	F,G,A,C,D	F,G	F,G,A	F,G,A,C,D	
2	Summer 1	Zootime	C	C,D	C,D	C,D	Crotchets	Crotchets	Quavers and Crotchets	C,D	C,D,E	C,D,E,F,G	C,D	C,D,E	C,D,E,F,G	
2	Summer 2	Reflect, Rewind and Replay	Revision							Revision			Revision			



# Musical Progression – KS2

Units of Work			Differentiated Instrumental Progression							Progression for Improvisation			Progression for Composition		
Year	Term	Unit Title	Key	Easy note range (concert)	Medium note range (concert)	Melody note range (concert)	Easy note values	Medium note values	Melody note values	Easy	Medium	More difficult	Easy	Medium	More difficult
3	Autumn 1	Three Little Birds	G	G	B,C	G,A,B,C,D,E,F	Crotchets and rests	Crotchets and rests	Quavers, Crotchets, Minims and rests	G,A	G,A,B	G,A,B,D,E	G,A	G,A,B	G,A,B,D,E
3	Autumn 2	Ho Ho Ho	G	C,E,G	B,A,G	N/a	Crotchets and rests	Crotchets and rests	Not applicable	Not applicable			Not applicable		
3	Spring 1	Glockenspiel Stage 2	Multiple songs	C,D,E,F	C,D,E,F	C,D,E,F	Semibreves and rests	Crotchets, Minims and rests	Crotchet, Minims, Semibreves and rests	C,D,E	C,D,E	C,D,E	C,D,E,F	C,D,E,F	C,D,E,F
3	Spring 2	Benjamin Britten - There Was a Monkey	G	G,D	G,D	D,E,G,A,B,D	Minims and rests	Crotchets and Minims and rests	Crotchet, Minims, Quavers and rests	Not applicable			Not applicable		
3	Summer 1	Let Your Spirit Fly	C	C,F,C	E,F,G,A,B,C	N/a	Semibreves and rests	Minims and rests	Not applicable	Not applicable			Not applicable		
3	Summer 2	Reflect, Rewind and Replay	Revision							Revision			Revision		
4	Autumn 1	Mamma Mia	G	G	G,A	G,A,B,C	Crotchets	Crotchets	Quavers, Crotchets	G,A	G,A,B	G,A,B,D,E	G,A	G,A,B	G,A,B,D,E
4	Autumn 2	Five Gold Rings	Singing and performing only							Singing and performing only			Singing and performing only		
4	Spring 1	Glockenspiel Stage 3	Multiple songs	C,D,E,F	C,D,E,F	C,D,E,F	Crotchets, Minims and rests	Crotchets, Minims, Semibreves and rests	Crotchets, Minims, Semibreves, Quavers and rests	C,D,E	C,D,E,F	C,D,E,F	C,D,E	C,D,E,F	C,D,E,F
4	Spring 2	Benjamin Britten - Cuckoo!	A $\flat$ Major	C	C,A $\flat$	F,G,A $\flat$ , B $\flat$ ,C, D $\flat$ ,E $\flat$	Quavers, Crotchets and rests	Quavers and Crotchets and rests	Crotchets, Quavers, Minims and rests	Not applicable			Not applicable		
4	Summer 1	Lean On Me	C	C,F	E,F,G	G,A,B,C,D	Crotchets	Minims	Quavers, Crotchets, Dotted Crotchets, and Minims	C,D	C,D,E	C,D,E,F,G	C,D	C,D,E	C,D,E,F,G
4	Summer 2	Reflect, Rewind and Replay	Revision							Revision			Revision		

# Musical Progression – KS2

Units of Work			Differentiated Instrumental Progression							Progression for Improvisation			Progression for Composition		
Year	Term	Unit Title	Key	Easy note range (concert)	Medium note range (concert)	Melody note range (concert)	Easy note values	Medium note values	Melody note values	Easy	Medium	More difficult	Easy	Medium	More difficult
5	Autumn 1	<b>Don't Stop Believin'</b>	F	F,G,A,B $\flat$	F,G,A,B $\flat$	D,E,F,G,A, B $\flat$ , C	Minims	Crotchets and Minims	Quaves, Crotchets, Minims, and Semibreves	F,G	F,G,A	F,G,A,C,D	F,G	F,G,A	F,G,A,C,D
5	Autumn 2	<b>Five Gold Rings</b>	Singing and performing only							Singing and performing only			Singing and performing only		
5	Spring 1	<b>Classroom Jazz 1</b>	G	G,A,B	D,E,G,A,B	D,E,F,G,A,B	Crotchets and rests	Crotchets and rests	Crotchets and rests	G,A	G,A,B	G,A,B	Not applicable		
5	Spring 2	<b>Benjamin Britten - A Tragic Story</b>	Singing and performing only							Singing and performing only			Singing and performing only		
5	Summer 1	<b>Stop!</b>	Singing, rapping and lyric composition							Singing, rapping and lyric composition			Singing, rapping and lyric composition		
5	Summer 2	<b>Reflect, Rewind and Replay</b>	Revision							Revision			Revision		
6	Autumn 1	<b>Livin' on a Prayer</b>	G	G,A,B	D,E,F $\sharp$ ,G	D,E,F $\sharp$ ,G, A,B,C	Minims	Crotchets and Minims	Quavers, Crotchets, Dotted Crotchets and Quavers	G,A	G,A,B	G,A,B,D,E	D,E or G,A	G,A,B or D,E,F $\sharp$	G,A,B,D,E or D,E,F $\sharp$ ,G,A
6	Autumn 2	<b>Benjamin Britten - A New Year Carol</b>	G	G,F	F,A,F	N/a	Minims and rests	Crotchets, Minims and rests	Not applicab	Not applicable			Not applicable		
6	Spring 1	<b>Classroom Jazz 2</b>	C Major	C,D,E,F, G,A,B,C	C,D,E,F, G,A,B,C	C,D,E,F, G,A,B,C	Crotchets and quavers	Crotchets and quavers	Crotchets and quavers	C,D,E	C,D,E,F,G	C,D,E,F, G,A,B,C	Not applicable		
			C Blues	C,B $\flat$ ,G	C,B $\flat$ ,G,F	C,B $\flat$ G,F,C	Not applicable			C,B $\flat$ ,G	C,B $\flat$ ,G,F	C,B $\flat$ ,G,F,C	Not applicable		
6	Spring 2	<b>Fresh Prince of Bel Air</b>	A Minor	D,A	A,G	C,D,E,F,G,A	Minims	Quavers, Crotchets	Quavers, Minims and Semibreves	D,E	D,E,F	D,E,F,G,A	D,E	D,E,F	D,E,F,G,A
6	Summer 1	<b>Make You Feel My Love</b>	C	C,D	G,A,B,C'	B,C,D,E,F,G	Minims	Crotchets, Minims and Semibreves	Quavers and Crotchets	G,A	G,A,B	G,A,B,C,D	G,A	G,A,B	G,A,B,C,D
6	Summer 2	<b>Reflect, Rewind and Replay</b>	Revision							Revision			Revision		

# Music in Reception

## Overview

### Introduction

This half termly (6-step) focus-based approach supports teachers in engaging all young children with music. It includes a variety of adult-led and child-initiated activities delivered through planning and play. All the musical learning is focussed around nursery rhymes and action songs.

Each Unit of Work is supported by weekly lesson plans and assessment and has a **cross-curricular/topic-based focus and a musical focus** that will allow the teachers to engage the children in activities related to the developmental events taking place in their changing lives.

The Units of Work in Terms 1 and 2 are more flexible allowing for child-led activities based around the focus for learning. In Term 3, Big Bear Funk transitions from being focus based to preparing for Year 1. The final Unit for the year Reflect, Rewind and Replay consolidates the year's learning.

The Units of Work can be delivered as a full 30-45 minute lesson, or in shorter 5, 10, 15, 20 minute bite-size sections. You decide.

### Summary of learning:

**Musical learning focus for Terms 1 and 2:** Listening and responding to different styles of music, embedding foundations of the interrelated dimensions of music, listening to, learning to sing or sing along with nursery rhymes and action songs, improvising leading to playing classroom instruments and, share and perform the learning that has taken place.

### Autumn Term

#### Unit 1

**Cross-curricular/topic-based focus: Me!** - explore: growing, homes, colour, toys, how I look

#### Unit 2

**Cross-curricular and topic-based focus: My Stories** - explore: using your imagination, Christmas, Festivals, Fairies, Pirates, Treasure, Superheroes, Let's pretend, Once upon a time

## Spring Term

### Unit 1

**Cross-curricular and topic-based focus: Everyone!** - explore: family, friends, people and music from around the world

### Unit 2

**Cross-curricular and topic-based focus: Our World** - explore: animals, jungle, minibests, night and day, sand and water, seaside, seasons, weather, sea, space

## Summer Term

**Musical learning focus for Term 3:**

### Unit 1

**Big Bear Funk - A Transition Unit:**

- A. Listen and Appraise
- B. Musical Activities - learn about the interrelated dimensions of music through singing, improvising and playing classroom instruments
- C. Perform and Share

### Unit 2

**Reflect, Rewind and Replay:** Consolidation of learning and contextualising the history of music.

## More about musical learning - How the Units are organised:

Deliver flexibly or as a whole Unit

**In Terms 1 and 2 each 6-week Unit comprises:**

- A. Listen and Respond
- B. Explore and Create - initially using voices only but building to using classroom instruments too
- C. Singing - nursery rhymes and action songs - building to singing and playing
- D. Share and Perform

### A. Listen and Respond

In each step there is option to listen and respond to a different song or piece of music in a different style. Use this music to inspire imaginative movement, initially free and child-led movement but start to teach the children to follow and copy instruction. The children will begin to respond verbally and with movement.

## **B. Explore & Create**

### **General Information about Pulse, Rhythm and Pitch:**

**Pulse** (steady beat) is the foundation of all music, it is a musical heartbeat that never stops

**Rhythm** is long and short sounds that happen over the pulse (steady beat) so, rhythm changes and pulse stays the same

**Pitch** is high and low sounds

If we sing a song we need all three - the pulse keeps the steady beat, the words of the song are rhythmic but we need high and low sounds (pitch) to sing them otherwise we would be speaking or rapping them.

Reception is where we start our integrated approach to musical learning, laying down the foundations for KS1 and KS2 where we learn more about the interrelated dimensions of music (pulse, rhythm, pitch and tempo, dynamics, timbre, structure, texture), singing and playing instruments and that they are all linked.

### **Games**

Internalise the song and learn about the dimensions of music through games, use the games track/s provided. (The games track is always the backing track of one of the songs to be learnt or listened to. It gives a context in which to learn about pulse, rhythm, pitch and other dimensions of music. You cannot find the pulse if there is no pulse to find, you cannot clap a rhythm if there is no understanding of pulse etc.. ).

Make sure that each game leads easily into the next. Build in a sprinkling of the other dimensions as appropriate. Use the games track throughout the whole of the pulse/rhythm/pitch games. Keep the session imaginative, fun and lively at all times, use a combination of teacher-led and child-initiated activities. Make sure that all children are fully engaged and that they are enjoying themselves. Remember that music is repetition and skills based. Classroom instruments are incorporated into the games as the Units progress.

There are suggested activities in the lesson plans, use these ideas as a starting point.

## **C. Singing (singing and playing instruments)**

**In each Unit of Work the children will have the option to learn four nursery rhymes and two action songs.**

The on-screen resource will assist you with listening and learning to sing the nursery rhymes and action songs with Kim and Chris (Charanga session singers). A flexible approach gives you the option to listen to, learn and/or sing along with the songs.

You will see different ways to learn each song in the **“Learn to Sing the Song”** section of

the on-screen resource - you decide how this will work for your children. The words of the songs are highlighted on the screen for you to use if you choose - most children will not be able to read them at the start of the year. As the year progresses, there will be option to use classroom instruments along with the correct note/s to use.

#### **D. Share and Perform**

Anything that has taken place within your lesson. Perhaps record the process for fun and tracking/assessment purposes. You will find the songs and tracks in the “**Learn to Sing the Song**” section of the on-screen resource. When you have chosen your track, click on the tab with vocal or backing only:

- Sing the songs with Kim and Chris
- Sing along with the backing track

### **Term 3:**

**Big Bear Funk** - A transition Unit preparing for Years 1-6

This 6-week Unit comprises:

- A. Listen and Appraise
- B. Musical Activities - learn about the interrelated dimensions of music through singing, improvising and playing classroom instruments
- C. Perform and Share

**Reflect, Rewind and Replay** - A consolidation of the year's work, prepare for a performance and look at the history of music.

# Unit Overview – KS1

Year	Term	Unit	Styles covered (Historical context)	Topic and cross-curricular links	Links to other units
1	Autumn 1	<b>Hey You!</b>	Old School Hip Hop	Option to make up (compose) your own rap or words to the existing rap, that could link to any topic in school, graffiti art, literacy, breakdancing or 80s Hip Hop culture in general. Historical context of musical styles.	Fresh Prince of Bel Air - KS2 (Year 6) Ee-Oh! by Benjamin Britten - KS2 (Year 3)
	Autumn 2	<b>Little Angel Gets Her Wings</b>	General Christmas	Christmas	Christmas units
	Spring 1	<b>In the Groove</b>	Blues, Latin, Folk, Funk, Baroque, Bhangra	6 different styles of music used here - Blues, Latin, Folk, Funk, Baroque, Bhangra that link to history, geography, countries and cultures. Ourselves. Historical context of musical styles.	Tragic Story - Britten - KS2 (Year 5) Baroque - History of music (see Reflect, Rewind and Replay units) I Mun be Married - Britten KS2 (Year 6) Begone Dull Care! - Britten KS2 (Year 5)
	Spring 2	<b>Rhythm in the Way we Walk and Banana rap</b>	Reggae, Hip Hop	Action songs that link to the foundations of music.	Zootime - KS1 (Year 2) 3 Little Birds - KS1 (Year 3) Hey You! - KS1 (Year 1) The Fresh Prince of Bel Air - Hip Hop - KS2 (Year 6) Ee-Oh! - Benjamin Britten
	Summer 1	<b>Round and Round</b>	Latin Bossa Nova, Film music, Big Band Jazz, Mash-up, Latin fusion	Latin American style of music - Countries from around the world. Film music. Historical context of musical styles.	In the Groove - Year 1 - KS1 (Year 1) Benjamin Britten - Begone Dull Care - KS2 Classroom Jazz 1 and 2 - KS2 (Years 5 and 6)
	Summer 2	<b>Reflect, Rewind and Replay</b>	Western Classical music and your choice from Year 1	Think about the history of music in context, listen to some Western Classical music and place the music from the units you have worked through in their correct time and space. Consolidate the foundations of the language of music.	All Year 1 Units
2	Autumn 1	<b>Hands, Feet, Heart</b>	South African styles	South African music and Freedom Songs. Nelson Mandela as a famous and influential person in our lifetimes. Historical context of musical styles.	Fishing Song - Britten - KS2 (Year 6)
	Autumn 2	<b>Little Angel Gets Her Wings</b>	Christmas	Christmas	Christmas units
	Spring 1	<b>Glockenspiel Stage 1</b>	Learning basic instrumental skills by playing tunes in varying styles	Introduction to the language of music, theory and composition.	Glockenspiel Stage 2 - KS1 (Year 3) Glockenspiel Stage 3 - KS2 (Year 4) Using scores/notation in the units
	Spring 2	<b>I Wanna Play In A Band</b>	Rock	Teamwork, working together. The Beatles. Historical context of musical styles.	Livin' on a Prayer - KS2 (Year 6) Don't Stop Believin' - KS2 (Year 5)
	Summer 1	<b>Zootime</b>	Reggae	Animals, poetry and the historical context of musical styles.	Three Little Birds - KS2 (Year 3)
	Summer 2	<b>Reflect, Rewind and Replay</b>	Western Classical music and your choice from Year 2	Think about the history of music in context, listen to some Western Classical music and place the music from the units you have worked through in their correct time and space. Consolidate the foundations of the language of music.	All Year 2 Units

# Unit Overview – KS2

Year	Term	Unit	Styles covered (Historical context)	Topic and cross-curricular links	Links to other units
3	Autumn 1	<b>Three Little Birds</b>	Reggae	Animals, Jamaica, poetry and the historical context of musical styles.	Zootime - KS1 (Year 2) Britten -There Was a Man of Newington - KS2 (Year 3)
	Autumn 2	<b>Ho Ho Ho</b>	Christmas, Big Band, Motown, Elvis, Freedom Songs	Christmas. Literacy - Christmas vocabulary. Historical context of musical styles.	Christmas units
	Spring 1	<b>Glockenspiel Stage 2</b>	Learning basic instrumental skills by playing tunes in varying styles	Introduction to the language of music, theory and composition.	Using scores/notation in the units Glockenspiel Stage 3 - KS2 (Year 4)
	Spring 2	<b>Benjamin Britten - There Was a Monkey</b>	Britten (Western Classical music), Reggae, R&B	Literacy and history, Britten100.org, www.fridayafternoons.co.uk. The historical context of R&B and Reggae music.	All other Benjamin Britten units Zootime - KS1 (Year 2) Three Little Birds - KS2 (Year 3) Let Your Spirit Fly - KS2 (Year 3)
	Summer 1	<b>Let Your Spirit Fly</b>	R&B, Michael Jackson, Western Classical, Musicals, Motown, Soul	Historical context of musical styles.	There Was a Monkey - Britten - KS2 (Year 3)
	Summer 2	<b>Reflect, Rewind and Replay</b>	Western Classical music and your choice from Year 3	Think about the history of music in context, listen to some Western Classical music and place the music from the units you have worked through, in their correct time and space. Consolidate the foundations of the language of music.	All Year 3 units
4	Autumn 1	<b>Mamma Mia</b>	ABBA	Structure of songs linked to literacy. Music and styles of the 70s and 80s, analysing performance, Sweden as a country.	Other units that relate to the 80s Livin' on a Prayer - KS2 (Year 6) Don't Stop Believin' - KS5 (Year 5)
	Autumn 2	<b>Five Gold Rings</b>	Christmas	Christmas	Christmas units
	Spring 1	<b>Glockenspiel Stage 3</b>	Learning basic instrumental skills by playing tunes in varying styles	Introduction to the language of music, theory and composition.	Using scores / notation in all units
	Spring 2	<b>Benjamin Britten - Cuckoo!</b>	Benjamin Britten (Western Classical music), Folk, Big Band Jazz	Literacy and history, Britten100.org, www.fridayafternoons.co.uk. The historical context of Jazz and Folk music.	All other Britten units Jazz Course 2 - KS2 (Year 6)
	Summer 1	<b>Lean On Me</b>	Gospel	Gospel in its historical contexteg from Beethoven to slavery, Elvis to the Urban Gospel of Beyonce and different choirs like the London Community Gospel Choir. Analysing performance.	New Year Carol - Gospel version - KS (Year 6) Reflect, Rewind and Replay - History of Music
	Summer 2	<b>Reflect, Rewind and Replay</b>	Western Classical Music and your choice from Year 4	Option to look at all the extension activities documents. Think about the history of music in context, listen to some Western Classical music and place the music from the units you have worked through, in their correct time and space. Consolidate the foundations of the language of music.	All Year 4 units



# Unit Overview – KS2

Year	Term	Unit	Styles covered (Historical context)	Topic and cross-curricular links	Links to other units
5	Autumn 1	<b>Don't Stop Believin'</b>	Rock	Cover versions, 80s music, literacy links, analysing performance.	I Wanna Play in a Band - KS1 (Year 2) Livin on a Prayer - KS2 - (Year 6)
	Autumn 2	<b>Five Gold Rings</b>	Christmas	Christmas	Christmas units
	Spring 1	<b>Classroom Jazz 1</b>	Jazz	History of music - Jazz in its historical context	Classroom Jazz 2 - KS2 (Year 6) Supports improvisation generally in previous units
	Spring 2	<b>Benjamin Britten- A Tragic Story</b>	Britten (Western Classical music), Blues, Trad Jazz	Literacy and history, Britten100.org, www.fridayafternoons.co.uk. The historical context of Latin and South African music.	Hands, Feet, Heart - KS1 (Year 2) In the Groove - KS1 (Year 1)
	Summer 1	<b>Stop!</b>	Grime, Classical, Bhangra, Tango, Latin Fusion	Composition, bullying.	The Fresh Prince of Bel Air - KS2 (Year 6)
	Summer 2	<b>Reflect, Rewind and Replay</b>	Western Classical music and your choice from Year 5	Think about the history of music in context, listen to some Western Classical music and place the music from the units you have worked through, in their correct time and space. Consolidate the foundations of the language of music.	All Year 5 units
6	Autumn 1	<b>Livin' on a Prayer</b>	Rock	How Rock music developed from the Beatles onwards. Analysing performance.	I Wanna Play in a Band - KS1 (Year 2) Don't Stop Believin' - KS2 (Year 5)
	Autumn 2	<b>Benjamin Britten - New Year Carol</b>	Benjamin Britten (Western Classical music), Gospel, Bhangra	Literacy and history, Britten100.org, www.fridayafternoons.co.uk. The historical context of Gospel music and Bhangra	Christmas units Lean On Me - Gospel - KS2 (Year 4) In the Groove - Bhangra - KS1 (Year 1)
	Spring 1	<b>Classroom Jazz 2</b>	Jazz, Latin, Blues	History of music - Jazz in its historical context	Classroom Jazz 1 (Year 5) Supports improvisation generally in other units
	Spring 2	<b>Fresh Prince of Bel Air</b>	Hip Hop	Option to make up (compose) own rap or words to the existing rap, that could link to any topic in school, graffiti art, literacy, breakdancing and 80s Hip hop culture in general. Historical context of musical styles	Hey You! - KS1 (Year 1)
	Summer 1	<b>Make you feel my love</b>	Pop Ballads	Historical context for ballads.	Mamma Mia - KS2 (Year 4)
	Summer 2	<b>Reflect, Rewind and Replay</b>	Western Classical music and your choice from Year 6	Think about the history of music in context, listen to some Western Classical music and place the music from the units you have worked through, in their correct time and space. Consolidate the foundations of the language of music.	All Year 6 units

# Differentiation

Children cannot progress unless differentiation is employed throughout their learning.

Differentiated activities give the children opportunity to progress at their own rate and to build on previous knowledge as they progress through the units and the Key Stages. End of Key Stage Expectations will assess their progression along with evidence of recordings.

Differentiation means teaching children differently, according to their needs, capabilities and learning styles to allow them to reach their potential. Every child should be engaged and challenged therefore teaching strategies must accommodate differing needs and abilities. Effective use of differentiation achieves pace and variety in a music lesson.

Ways to differentiate:

- by classroom organisation and grouping. Mixed ability groupings with a combination of personalities allows for an engaging learning environment. Sometimes group according to ability but aim to challenge every child.
- by working together as a way of helping pupils to self-assess, peer learn and peer support.
- by outcome as a way of usefully assessing how confidently and competently children realise the potential of the given musical building blocks.
- by questioning in order to gauge children's musical understanding, ie open-ended questioning and using the outcomes to guide formative assessment.

# Musical School Assessment Framework

## An Introduction

The National Curriculum purpose of study states:

*“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.”*

Dumbledore says in Harry Potter and the Sorcerer’s Stone:

*“Ah, music,” he said, wiping his eyes. “A magic beyond all we do here!”*

The Charanga Musical School Assessment Framework was devised to support and equip specialist and non-specialist music teachers in their delivery of an exciting, contemporary and relevant, music scheme and freestyle approach that integrates the teaching, learning and assessment process seamlessly. The framework provides each teacher with connected formative and summative planning and assessment documentation. The straightforward, intuitive, digital assessment procedure will assist teachers in creating an e-profile of their class and individual pupils.

## How do I use Formative and Summative Assessment procedures to their best effect when I’m teaching music?

### Formative, or Continuous Assessment

Formative assessment is, of course, intended to support high-quality, in-depth teaching and therefore will inform subsequent learning. Within this framework, it can be used to evaluate pupils’ knowledge and understanding and should be constantly and consistently integrated into the day-to-day delivery of music lessons. In order for pupils to gain conceptual understanding of their musical learning and to provide evidence of this, a repetition-based approach and a more secure, deeper teaching and learning assessment system is required.

Formative assessment typically involves qualitative feedback for both pupil and teacher that focuses on the details of content and performance within the music lesson.

### Summative Assessment

Summative assessment within this framework, and used in this musical context, will enable you to evaluate how much a pupil has learned, more than often through performance, at the end of a learning episode.

To use each form of assessment to best effect, it is important to understand their various purposes within a musical learning situation. It is important to be clear why pupils are being assessed, what the assessment is intended to achieve and how the assessment information will be used. The outcomes, whether they are musical, cultural or social, can be amazing. When the pupils begin to take responsibility for their own learning, there will be exciting outcomes in addition to those expected or planned for.

## The Framework Explained

### An Overview (suitable for the Scheme and Freestyle approach to teaching and learning music)

Each Unit of Work comprises the following Strands of Musical Learning:

1. Listen and Appraise
2. Musical Activities:
  - a. Games
  - b. Singing
  - c. Playing Instruments
  - d. Improvisation
  - e. Composition
3. Perform and Share

Documents 1-5 below are included in the framework and are available for you to print:

1. End of Key Stage Expectations (Expected Musical Learning):
  - Expected Musical Learning for Key Stage 1 (Year 2)
  - Expected Musical Learning for Lower Key Stage 2 (Year 4 - interim)
  - Expected Musical Learning for Upper Key Stage 2 (Year 6)
2. Full Lesson Plan — this accompanies each Unit of Work
3. One-page Lesson Plan — A One-page Lesson Plan has been provided for each Unit of Work within the Scheme and a flexible, blank template for the Freestyle approach
4. Assessment Log
5. Cultural and Personal Development Log

## Recording and uploading digital evidence to your Pupil Groups

1. **Create a Pupil Group**, it is quick and easy, all you need is a list of your pupils' names. Go to 'My Pupil Groups' in the 'My Workspace' area of the website and click the 'Create a new pupil group' button. Follow the on-screen instructions and paste in the pupils' names under 'Provide pupil access' – either individually or altogether.
2. **Record video or take photographs** of your class performing etc, the digital evidence can be uploaded to the 'Evidence' tab for your class in 'My Pupil Groups' (found in the My Workspace section of the website).
3. **Upload digital evidence** from each Unit of Work and make sure there is a variety of evidence from each Strand of Musical Learning, musical activity and each musical learning focus that you may have. These recordings can be saved and used for assessment purposes for you, the teacher, and the pupils to see and comment upon. Making regular recordings will assist with tracking pupil progression.

# How to use the Assessment Framework

Plan, do, check, review

## Plan

Create your **Pupil Group** then read the **End of Key Stage Expectations (Expected Musical Learning)** documents listed below. They provide **five progressive statements** for each strand of musical learning. These statements each have a supporting pupil statement that can perhaps be used as a general **musical learning focus** on a step-by-step (lesson-by-lesson) basis or for a more specific focus if required by the pupils and/or teachers (see **One-Page Lesson Plan**).

At the end of each Key Stage, the teacher and pupils will use the given statements to ensure a full understanding of each **Strand of Musical Learning**. The combined outcome of knowledge from each Strand can be added to the **Assessment Log** (see below) by using the shorthand; working towards (WT), working at (WA) or working beyond (WB) or perhaps -, @ and +:

- Expected Musical Learning for Key Stage 1 (Year 2)
- Expected Musical Learning for Lower Key Stage 2 (Year 4 - interim)
- Expected Musical Learning for Upper Key Stage 2 (Year 6)

Now read the **Full Lesson Plan**. This will provide you with the full knowledge and depth of understanding you will need to deliver your music lesson. Prepare the **One-page Lesson Plan** (see below) to use when teaching the unit of choice.

## Do

Teach using the **One-page Lesson Plan** - it is a live teaching and learning log. This document is condensed from the Full Lesson Plan and so provides a framework for your teaching. It is a working document therefore add any reminders to it. This is the connective document that enables you as a teacher, to look for **continuous (formative)** assessment opportunities, to note outcomes that are exciting, musical and non musical. General information and evidence collected and noted here can eventually be added to the **Assessment Log** (use your chosen shorthand - see below) and/or the **Cultural and Personal Development Log**.

**Digital evidence** ie video or photographs can be uploaded to the Evidence tab for your class in the “My Pupil Groups” area of “My Workspace” on the Charanga website.

## Check

You will be using the **One-page Lesson Plan** when delivering your lesson. Check that differentiation is consistently employed throughout. Check continuously that in-depth musical learning is taking place. This is vital in order to encourage confidence and progression. Are all the pupils engaged with the lesson? Are they enjoying themselves? There could be an area from a **Strand of Musical Learning** or activity that needs particular attention. Rather than simply revisiting this musical area as part of the next lesson, perhaps use it as a **general focus** for the next lesson. Pupils need to be part of this decision-making process, involve them and use the pupil statements from the **End of Key Stage Expectations (Expected Musical Learning)** documents to reinforce musical learning. During the lesson, watch, listen and learn from the pupils’ responses - react suitably and responsively. This will inform the teaching and learning for the next step / lesson. Make sure that each pupil is engaged when taking part in the Perform and Share section of the lesson.

General information and evidence collected and noted here in the lesson plan can be added to the **Assessment Log** and/or the Cultural and Personal Development Log and **evidenced digitally**.

## Review

Review and reflect upon your own teaching / delivery to inform the next step / lesson. Reflecting with the pupils is also valuable. Statements such as “What Went Well?” “Would be even better if...” are sometimes useful to encourage discussion about the lesson.

### Self Assessment ideas (Pupil):

Engage the pupils in conversation about their progress throughout the unit / year / Key Stage. Challenge them about their next steps with relevant questioning. High expectations will build confidence, take feedback from the discussions to inform your assessment.

What are their general feelings about their music lesson/s and their progress? Again, here there is opportunity to utilise the **Self Assessment questions** and Pupil Statements as questions from the **End of Key Stage Expectations (Expected Musical Learning) documents**.

Use the **Pupil Statements** from the **End of Key Stage Expectations (Expected Musical Learning) documents**.

The pupil statements match the teacher statements and are written using language that the pupils will understand. A general “I can...” statement will not ensure conceptual understanding or depth of learning, therefore many of the pupil statements ask for more demanding and thought-through responses. They can be extracted, or left within their discrete Strand of Musical learning, and should be used as a focus to reinforce musical learning as appropriate.

The pupils can record their responses on video or however you choose. Outcomes can then be logged on the relevant spreadsheets.

Below are some **more** possible questions / discussion points for your pupils. Use correct language and questioning for the age group you are teaching.

- What have you learnt during this unit that you didn’t know before?
- Discussion about the interrelated dimensions of music, dependent on the depth of their learning encounter
- Have you grown in confidence when it comes to: Singing? Playing instruments? Improvising? Composing? Talking about musical styles? Discussing music in general, likes, dislikes etc
- What would help you feel more confident generally in your music lesson?
- Do you need support when it comes to performing alone?
- How would you feel if you were asked to sing/play on your own?
- Do you feel happier working as part of a group / ensemble or on your own?
- Did you feel happy with the instrumental part you played or was it too easy / difficult?
- Would you feel able to say in the lesson if you felt your part was too easy / difficult?
- Eventually you should feel confident to choose the part you play and decide if it is suitable - thoughts?
- Do you enjoy performing in front of an audience? How does it make you feel?
- Perhaps discuss specific **Strands of Musical Learning - adapt/use the Pupil Statements from the End of Key Stage Expectations (Expected Musical Learning) documents**.

## Summative assessment:

**Performance is central to the consolidation of musical learning and therefore can be used as the basis for much of the summative assessment process.**

Add all relevant outcomes and information from the music lessons and performances to:

1. The **Assessment Log** — this spreadsheet records the combined musical outcomes of each **Strand of Musical Learning** (see **Strands of Musical Learning** above) from each Unit of Work within each year group and Key Stage using the appropriate **End of Key Stage Expectations (Expected Musical Learning)** statements.

Fill in the **Assessment Log** as you wish and when it fits with your school procedures. Weekly / half termly / termly? You decide.

Use your chosen shorthand to record outcomes: WT - Working Towards, WA - Working At, WB - Working Beyond or use the symbols -, @ and +. Again, you decide. Most children will be “working at” the given statements by the end of a Key Stage.

2. The **Cultural and Personal Development Log** - a spreadsheet to record enrichment activities.

You will see the headings below on the spreadsheet, add more if you wish. Have the pupils had experiences of:

- Music outside of school? Instrumental lessons?
- Access to Charanga Music World?
- Enrichment visits with school groups? Outside of school?
- Self assessment opportunities? If so, what are they?
- Taking responsibility for their musical learning in any way?
- Organising a performance?
- Performance opportunities and the joy and confidence this can bring?
- Full musical engagement during their learning process?
- Non-musical outcomes eg social?
- Reflection within their learning experience?

3. The Evidence tab for your class in the ‘My Pupil Groups’ area of ‘My Workspace’ on the Charanga website

Digital evidence of continued musical progression reflects achievement at the end of a learning episode ie the end of the year or the end of a Key Stage. Create recordings of all performances undertaken, include the rehearsals and sharing sessions at the end of a lesson/step. The process is as important as the final outcome and enlightening to revisit as a group.

Progress will be seen visually on both of the logs above and from stored digital evidence created from lessons and performances.



# Assessment Framework

## A One-page Overview — The Teaching And Learning Flow

### Plan

Read the **End of Key Stage Expectations (Expected Musical Learning)** document for your given year group. This provides five progressive teacher statements with supporting pupil statements for each Strand of Musical Learning within each Unit of Work. The combined outcome of knowledge from each Strand can be added to the **Assessment Log** by using the shorthand; working towards (WT), working at (WA) or working beyond (WB) or perhaps -, @ and +. The document comprises:

- Expected Musical Learning for Key Stage 1 (Year 2)
- Expected Musical Learning for Lower Key Stage 2 (Year 4 - interim)
- Expected Musical Learning for Upper Key Stage 2 (Year 6)

Now read the Full Lesson Plan for knowledge and depth of understanding but use the One-page Lesson Plan to teach from. Remember to create your Pupil Group.

### Do

- Teach using the One-page Lesson Plan, it is a live teaching and learning log.
- Use this lesson plan as a working document, it is derived from the Full Lesson Plan.
- Note exciting and informative, musical and non-musical outcomes.
- Add any relevant evidence from the lesson to your One-page Lesson plan. Later it can be added to the Assessment Log or perhaps the Cultural and Personal Development Log.
- Have you collected digital evidence? If so, add it to Evidence tab for your class in 'My Pupil Groups'.

### Check

- Are you using the One-page Lesson Plan when delivering your lesson?
- Is differentiation being consistently employed throughout the lesson?
- Is in-depth musical learning taking place? This is vital in order to encourage confidence and progression.
- Are all the pupils engaged with the lesson? Are they enjoying themselves?
- Is there a general focus for the next lesson? Pupils need to be part of this decision-making process.
- Use the Pupil Statements from the **End of Key Stage Expectations (Expected Musical Learning)** document to reinforce musical learning.
- During the lesson, watch, listen and learn from the pupil's responses - react suitably and responsively. This will inform the teaching and learning for the next step/lesson.
- General information and evidence collected and noted in the lesson plan can be added to the Assessment Log or perhaps the Cultural and Personal Development Log and evidenced digitally.

### Review

- Review and reflect upon your own teaching / delivery to inform the next step/lesson.
- Reflection with the pupils is also valuable.
- Create engaging conversations with the pupils about their feelings and progress etc.
- Refer to the Self Assessment questions.
- Use the Pupil Statements from the **End of Key Stage Expectations (Expected Musical Learning)** document.

### Summative assessment: Performance should be at the centre

Add relevant outcomes and information to:

1. The Assessment Log (use your chosen shorthand) - record of musical outcomes.
2. The Cultural and Personal Development Log - a record of enrichment activities.
3. The Evidence tab for your class in the 'My Pupil Groups' area of 'My Workspace' on the Charanga website - digital evidence.



# End of Key Stage Expectations

## Expected Musical Learning for Key Stage 1 — Year 2

This document provides five progressive teacher statements with supporting pupil statements for each Strand of Musical Learning in Key Stage 1.

At the end of each Key Stage, the teacher and pupils will use the statements below to ensure a full understanding of each **Strand of Musical Learning**. The combined outcome of knowledge from each Strand can be added to the **Assessment Log** by using the shorthand; working towards (WT), working at (WA) or working beyond (WB) or perhaps -, @ and +.

### Pupil Statements

The pupil statements match the teacher statements and are written using language that the pupils will understand. Pupil statements are written in *italics* to distinguish them from the rest of this document.

A general “I can” statement will not ensure conceptual understanding or depth of learning, therefore many of the pupil statements ask for a more demanding and thought-through response indicated by phrases such as:

*I recognise/can identify these styles because...*

The pupil statements can be extracted, or left within their discrete Strand of Musical Learning, and should be used as a focus to reinforce musical learning as appropriate.

This in-depth musical learning sequence will embed over time, developing skills with repetition.

### Evidence

Create digital evidence of musical, social and cultural outcomes and upload to the Evidence tab for your class in the ‘My Pupil Groups’ area of ‘My Workspace’ on the Charanga website.

### The Strands of Musical Learning:

1. Listen and Appraise
2. Musical Activities:
  - a. Games
  - b. Singing
  - c. Playing Instruments
  - d. Improvisation
  - e. Composition
3. Perform and Share

# 1. Listen & Appraise KS1

1. Listen to a variety of music from different styles, traditions and times. Start to recognise / identify very simple style indicators and different instruments used.

*I enjoy listening to lots of different musical styles from different parts of the world. I can sometimes recognise / identify where in the world they are from. I can sometimes recognise / identify what the different styles of music are and some of the different instruments I hear.*

*Some of the styles I have heard are... (pupil to state some examples).*

*I recognise / identify these styles because... (pupil to state some examples).*

*Some of the instruments I can recognise / identify are... (pupil to state some examples).*

2. When listening to this music, start to find and internalise the pulse using movement. Perhaps march, clap, tap your knees – have fun with this. Help each other.

*When I listen to music, I can usually find the pulse on my own. Sometimes I need some help.*

3. Start using correct but basic musical language to describe the music you are listening to and your feelings towards it.

*I am starting to use musical words when I talk about music, here are some of the words I use... (pupil to state their meanings if possible).*

4. Begin to listen, with respect, to other people's ideas and feelings towards the music you have listened to.

*I pay attention and concentrate when my friends talk about the music we have listened to. I respect their opinions and feelings towards the music.*

5. Discuss other simple dimensions of music (pulse, rhythm, pitch, tempo, dynamics) and how they fit into the music you are listening to.

*I understand how pulse, rhythm, pitch and perhaps also tempo and dynamics fit into the music we listen to – I can explain some of these too!*

# 2. Musical Activities KS1

## a. Games

1. Find and internalise the pulse, sometimes with support/help, through body movement and within the context of the games track being used.

*When I listen to a piece of music, I can sometimes find the pulse straight away and on my own. Once I have found the pulse, I can feel it inside of me and show that by marching or by moving my body.*

2. Begin to understand, through activity and feeling more than explanation, that pulse is the foundation of music upon which all the other dimensions are built.

*I know/understand that the pulse is the foundation of all music. I can demonstrate with my friends, how to find the pulse.*

3. Begin to understand, through activity and feeling more than explanation, that through repeated games and activities depth of learning occurs and that:
  - Pulse is the heartbeat of music, a steady beat that never stops.
  - Rhythm is long and short sounds that happen over that steady beat, the pulse. Recognise / identify rhythmic patterns found in speech – names, words linked to topics. Start to create your own. Learn this by copying until confidence is built, then reproduce sounds from an increasing aural memory.
  - Pitch is high and low sounds and when added to pulse and rhythm, working together a song is created.

Begin to demonstrate an understanding of the differences between pulse, rhythm and pitch through games and activities.

*I can find and keep the pulse, on my own or with a group, to a games track or piece of music.*

*The pulse is...* (answer – a musical heartbeat that never stops, just like our heartbeat).

*I can clap a simple rhythm over the pulse – rhythm is different to pulse, it changes, where pulse stays the same.*

*I know that if I sing I use pitch – high and low sounds.*

*I can make up my own simple rhythm...* (pupil to state some examples).

4. Aim to progress from keeping a steady pulse to clapping a simple rhythm then improvising a simple rhythm.

*I can clap the rhythm of my name and of my favourite food etc but I can also make up my own rhythm when my teacher asks me to.*

5. Begin to understand how the other fundamental dimensions of music are sprinkled through songs and pieces of music.

*I can explain how tempo and dynamics can be used in a piece of music.*

## b. Singing

1. Begin to understand 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. Begin to understand this by taking part.

*Singing with my friends in a group / ensemble / choir is great and when we all try hard together, the sound is fantastic!*

2. Begin to understand the importance of and why we warm up our voices, the importance of good posture, breathing in phrases (sentences) and projecting our voices. Keep an open mouth, relaxed jaw and clear pronunciation. All of this keeps our voices safe and therefore the sound will be of higher quality.

*We warm up our voices to keep them safe. We have to stand up straight to produce a quality sound. We need to breathe properly and pronounce words in the correct style of the song we are singing.*

3. Sing songs and melodies and begin to consider how the melody and words should be interpreted. Start to think about their importance. Also, think about matching your performance of the song to how the music sounds ie begin to think musically.

*The words of the songs that we sing mean something – I need to understand their meaning so that I can perform them properly. It is important to show how I feel when I sing a song.*

4. Sing in tune within a limited pitch range, and perform with a good sense of pulse and rhythm.

*I keep the pulse inside of me when I sing, I listen to my friends to make sure that we are singing the same tune and that we are singing together.*

5. Learn how to join in and stop as appropriate – learn how to follow a leader / conductor.

*I can follow a leader when I sing, I start and stop when they tell me to.*

## c. Playing Instruments

1. Explore and create music using classroom percussion, tuned and un-tuned, to play melodies, tunes and accompaniments and to improvise and compose simple melodies. Use glocks, recorders or use band instruments if appropriate.

*I really enjoy playing an instrument, my instrument is... I can play tunes and have started making up my own, this is called improvisation.*

2. Play and move between differentiated parts with a sound-before-symbol approach, according to ability.

*I can play 'by ear' or 'by heart' and when I feel comfortable with the part I have learnt, I move to a different one. All the different parts fit together and they are all important in our ensemble / band.*

3. Play together in a band or ensemble. Join in and stop as appropriate. Start to respond to simple musical cues such as starting and stopping etc. Learn how to follow a leader / conductor.

*I enjoy playing in our band / ensemble. I can start and stop or join in when I'm directed as I watch the leader.*

4. Learn to treat each instrument with respect and start to use the correct techniques to play them.

*I look after my instrument and hold the beater correctly. I place the beater in a rest position when I am not playing. Or, I sometimes pretend that the beater is a microphone!*

5. Begin to recognise and musically demonstrate awareness of a link between shape and pitch graphic notations.

*I know there is a language that represents the music we play. We sometimes write our music down using colours, shapes or pictures.*

## d. Improvisation

1. Explore and create simple musical sounds with voices and instruments within the context of the song being learnt.

*I enjoy creating and exploring musical sounds with my instrument. We make up simple rhythms / melodies / tunes to play with the song that we are singing. This is called improvisation.*

2. Begin to understand through activity, that when you improvise you make up your own tune or rhythm within given boundaries. An improvisation is not written down or notated. If written down in any way or recorded, it becomes a composition.

*When I improvise, I make up my own simple rhythm or tune.*

3. Improvise using simple patterns.

*I can make up simple improvisations on my own.*

4. Create your own simple rhythmic patterns that lead to melodies in a group or solo situation.

*I can make up a rhythm with my group and then add a tune to it.*

5. Learn a differentiated approach to improvisation. Start to perform your own rhythms and melodies with confidence and understanding. Start improvising using one or two notes, increasing to three notes if required. This will create a musical improvisation that makes sense. Integrate a basic knowledge of the interrelated dimensions of music ie how rhythm and tempo are part of the creation.

*I feel confident using one, two or three notes when I improvise.*

## e. Composition

1. Create your own simple melodies within the context of the song that is being learnt.

*We compose our own tunes in groups and then fit the tune into the song we are learning.*

2. Move beyond composing using two notes, increasing to three notes if appropriate.

*We used two notes/we used three notes to compose our tune. We have moved from using two to three notes.*

3. Record the composition in any way appropriate. Notate music in different ways, using graphic / pictorial notation, video, ICT.

*We recorded our compositions and we notated them using... (pupil to state some examples).*

4. Musically demonstrate a simple understanding and use of the interrelated dimensions of music as appropriate within this context of creating and making music eg getting louder (dynamics), quieter (dynamics), higher (pitch), lower (pitch), faster (tempo), slower (tempo).

*In my/our composition we thought about and then used... (pupil to state some examples).*

5. Begin to recognise / identify the awareness of a link between shape and pitch using graphic notations.

*When we played our compositions, we remember them by... (pupil to state some examples, eg writing them down in some way or creating a graphic score).*

### 3. Perform and Share

1. Begin to work together as part of an ensemble / band. Remember the importance of starting and ending together by learning to follow the conductor / band leader.

*It is important that we work together in our band, like a team. We try to start and end together and watch – this will make our performance better.*

2. Sing and rap to each other and to an audience. Play tuned and/or un-tuned instruments with some control and rhythmic accuracy and with realised progression. Improvise and play back compositions using simple patterns confidently as part of a performance.

*I can perform what I have learnt to other people, the audience. I play my instrument, improvise and play my compositions as part of this performance and with confidence.*

3. Perform with an understanding that the performance can include everything that has been undertaken during the learning process of the unit. Everything you have learnt fits together.

*I know that everything we have learnt in our music lessons this year will help me perform with confidence.*

4. Practise, rehearse and present performances with awareness of an audience. Begin to realise that performance can influence how music is presented. Try to communicate ideas, thoughts and feelings through simple musical demonstration.

*When we perform we need to make sure that the audience can hear and see us properly. They need to hear the words we sing and we have to stand correctly and look professional. They will enjoy our performance more if we enjoy it, are confident and have fun!*

5. Watch a recording and/or discuss the performance. Offer respectful comments and feedback about others.

*I enjoy watching a recording of our performance. We can talk about what went well and what we could do better.*

# Interim Expectations

## Expected Musical Learning for Lower Key Stage 2 – Year 4

This document provides five progressive teacher statements with supporting pupil statements for each Strand of Musical Learning in Lower Key Stage 2.

At the end of each Key Stage, the teacher and pupils will use the statements below to ensure a full understanding of each **Strand of Musical Learning**. The combined outcome of knowledge from each Strand can be added to the **Assessment Log** by using the shorthand; working towards (WT), working at (WA) or working beyond (WB) or perhaps -, @ and +.

### Pupil Statements

The pupil statements match the teacher statements and are written using language that the pupils will understand. Pupil statements are written in *italics* to distinguish them from the rest of this document.

A general “I can” statement will not ensure conceptual understanding or depth of learning, therefore many of the pupil statements ask for a more demanding and thought-through response indicated by phrases such as:

*I recognise/can identify these styles because...*

The pupil statements can be extracted, or left within their discrete Strand of Musical Learning, and should be used as a focus to reinforce musical learning as appropriate.

This in-depth musical learning sequence will embed over time, developing skills with repetition.

### Evidence

Create digital evidence of musical, social and cultural outcomes and upload to the Evidence tab for your class in the ‘My Pupil Groups’ area of ‘My Workspace’ on the Charanga website.

### The Strands of Musical Learning:

1. Listen and Appraise
2. Musical Activities:
  - a. Games
  - b. Singing
  - c. Playing Instruments
  - d. Improvisation
  - e. Composition
3. Perform and Share

# 1. Listen & Appraise

1. Listen with increasing concentration to a variety of music from different styles, traditions and times, and begin to place the music in its historical context. Start to recognise / identify different style indicators and different instruments used.

*I enjoy listening to a variety of music from all over the world, different times and traditions. I can sometimes place them in their historical context. I am starting to recognise / identify different style indicators and different instruments and their sounds. Here are some examples...* (pupil to state some examples).

2. When listening to this music, find and internalise the pulse using movement. Perhaps march, clap, tap your knees - you decide but have fun with this. Understand that the pulse is the heartbeat of a piece of music and every piece of music has a pulse, a different pulse.

*I can find the pulse through movement when listening to music. I can explain that the pulse is the musical heartbeat and that it is the foundation of a piece of music. Every piece of music has a pulse but it is different.*

3. Continue to use correct musical language to describe the music you are listening to and your feelings towards it.

*I am using more musical words / language to describe the music we listen to and my feelings towards it. Here are some of the words I have learnt...* (pupil to state some examples).

4. Listen, with respect, to other people's ideas and feelings towards the music you have listened to.

*I pay attention and concentrate when my friends talk about the music we have listened to. I can comment and discuss respectfully.*

5. Discuss other dimensions of music and how they fit into the music you are listening to.

*I understand how pulse, rhythm, pitch and also tempo, dynamics, timbre, texture and structure fit into the music we listen to – I can explain some of these too!*

## 2. Musical Activities

### a. Games

1. Find and internalise the pulse through body movement, within the context of the games track being used.

*I can find the pulse on my own when listening to a piece of music or with a games track.*

2. Build on the understanding that pulse is the foundation of music upon which all the other dimensions are built.

*I understand that the pulse is the foundation of all music, it is the musical heartbeat. I can demonstrate this on my own using movement.*



3. Understand that through repeated games and activities, depth of learning occurs and that:
  - Pulse is the heartbeat of music, a steady beat that never stops.
  - Rhythm is long and short sounds that happen over that steady beat, the pulse. Recognise / identify rhythmic patterns found in speech – names, words linked to topics. Start to create your own. Learn this by copying until confidence is built, then reproduce sounds from an increasing aural memory.
  - Pitch is high and low sounds and when added to pulse and rhythm, working together a song is created.

Continue to demonstrate an understanding of the differences between pulse, rhythm and pitch through games and activities.

*I can explain / demonstrate how pulse, rhythm and pitch work together to create a song.*

4. Progress from keeping a steady pulse to clapping a rhythm; improvising a rhythm; using pitch; improvising using the voice.

*I can make up/improvise my own rhythm and simple melody using my voice.*

5. Begin to understand how the other dimensions of music are sprinkled through songs and pieces of music.

*I can explain how some of the other dimensions of music are sprinkled through our songs and pieces. Here are some examples using tempo, dynamics, timbre, texture, structure.*

## **b. Singing**

1. Understand 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.

*Singing with my friends in a group / ensemble / choir is great. I understand that we all need to work together.*

2. Understand the importance of, and the reason why we warm up our voices, the importance of good posture, breathing in phrases (sentences) and projecting our voices. Keep an open mouth, relaxed jaw and clear pronunciation. All of this keeps our voices safe and therefore the sound will be of a higher quality.

*I understand why we warm up our voices. We have to stand up straight to produce a quality sound. We need to breathe properly and pronounce words in the correct style of the song we are singing.*

3. Sing songs and melodies and start to consider how the melody and words should be interpreted. Have an understanding of melody and words and their importance. Try to match your performance of the song to how the music sounds ie start to think musically.

*The words of the songs that we sing mean something - I need to understand their meaning so that I can perform them properly. It is important to show how I feel when I sing a song.*

4. Sing in tune within a limited pitch range, and perform with a stronger / more secure sense of pulse and rhythm.

*I keep the pulse inside of me when I sing and realise that we all need to sing together as an ensemble.*

5. Join in and stop as appropriate - follow the leader / conductor confidently.

*I find it helpful to follow a leader when I sing. It keeps the group together.*

### c. Playing Instruments

1. Continue to explore and create music using classroom percussion, tuned and un-tuned, to play melodies, tunes and accompaniments, and to improvise and compose. Use glocks, recorders, or use band instruments if appropriate.

*I really enjoy playing an instrument, my instrument is...*

*I can play tunes and improvise. I have even composed some/a simple melodies / melody.*

2. Continue to play and move between differentiated parts with a sound-before-symbol approach, according to ability. Use the notated parts provided if appropriate.

*I can play 'by ear' and when I feel comfortable with the part I have learnt, I can move to a different one. All the parts fit together and they are all important in our ensemble. I feel confident because... (pupil to explain).*

3. Continue to experience playing together in a band or ensemble. Join in and stop as appropriate. Start to respond to musical cues such as starting and stopping. Learn how to follow a leader / conductor.

*I enjoy playing in our band / ensemble. I can start and stop or join in when I'm directed as I watch the leader.*

4. Learn to treat each instrument with respect and use the correct techniques to play them.

*I look after my instrument and play it thoughtfully. I remember what my teacher has told me about looking after my instrument. My teacher said...*

5. Begin to recognise / identify and musically demonstrate awareness of a link between shape and pitch graphic notations. Start to understand the basics and foundations of notations.

*I know that sometimes music is written down in the form of notation. I have seen what this looks like - when we play our instrumental parts the teacher will sometimes show us afterwards. Sometimes we write music down using colours, pictures or numbers.*

### d. Improvisation

1. Continue to explore and create musical sound with voices and instruments within the context of the song being learnt.

*I have created simple improvisations with my voice and instrument within a song - I did this in... (pupil to name the unit/song).*

2. Deepen your understanding through activity and knowledge about improvisation - you make up your own tune or rhythm within boundaries and that is not written down or notated. If written down in any way or recorded it becomes a composition.

*I understand that when I improvise, I make up my own tune with notes that the teacher gives me. I make up my own rhythms to go with the notes. If we record or write down our tunes in any way, they become compositions and we can play them again with each other.*

3. Improvise simple melodies on your own.

*I can improvise confidently.*

4. Create your own rhythmic patterns that lead to melodies.

*I can make up simple rhythmic patterns and then add a melody to it.*

5. Continue a differentiated approach to improvisation. Start to perform your own rhythms and melodies with confidence and understanding. Start improvising using two notes, increasing to three notes and beyond if required. This will create a musical improvisation that makes sense. Integrate a basic knowledge of the interrelated dimensions of music ie how rhythm and tempo are part of the creation. Start to use voice, sounds, technology and instruments in creative ways.

*I can improvise using (eg two)... note/s and feel confident doing so. I started with (eg one)... note/s and have now increased to (eg two)... notes.*

## e. Composition

1. Begin to create your own more complex tunes and melodies within the context of the song that is being learnt. Start to choose, combine and organise patterns and musical ideas within musical structures, and do this with understanding as part of a group or with your whole class.

*I can make up/compose my own simple tunes as part of the song we are learning. Sometimes I work on my own and sometimes with a group.*

2. Continue with a differentiated approach, composing using two notes, increasing to three notes and beyond if required.

*I/We started with two notes and now I am using... (eg three notes) to compose with.*

3. Record the composition in any way that is appropriate - using graphic / pictorial notation, using ICT, video or with formal notation.

*We record our compositions using... (pupil to state some examples).*

4. Musically demonstrate increased understanding and use of the interrelated dimensions of music as appropriate within this context eg getting louder (dynamics), softer (dynamics), higher (pitch), lower (pitch), faster (tempo), slower (tempo). Describe the quality of sounds and how they are made (timbre).

*I can use dynamics to make my composition more interesting to listen to... (pupil to state some examples).*

5. Begin to recognise and musically demonstrate awareness of a link between shape and pitch using graphic notations.

*I know there is another language that can be used. I have seen what it looks like and have started to understand how it works.*

### 3. Perform and Share

1. Have a deeper understanding of working together as part of an ensemble / band. Appreciate the importance of starting and ending together by learning to follow the conductor / band leader and listening.

*Working together in an ensemble means we all have different things to do. We have our own responsibilities. We must listen to each other carefully and follow our conductor / leader.*

2. Continue to develop performance skills. Play tuned instruments with more control and rhythmic accuracy and with more realised progression. Improvise and play back compositions using patterns confidently as part of a performance.

*I feel confident and can confidently perform to an audience. I can sing, play my instrument, improvise and play my compositions during the performance.*

3. Perform with an understanding of an integrated approach, where performance can include everything that has been undertaken during the learning process of the unit.

*I can confidently perform what I have learnt in my music lessons. We have performed to an audience and our performance included... (pupil to explain).*

4. Practise, rehearse and present performances with awareness of an audience. Appreciate that performance can influence how music is presented. Communicate ideas, thoughts and feelings through simple musical demonstration.

*We are aware of our audience when we perform... (pupil to explain how).*

5. Watch a recording and/or discuss the performance. Offer respectful comments and feedback about and from others.

*Watching a recording of our performance, helps us to improve the next one. We enjoy the great moments too! We can improve our performances by... (pupil to explain).*

# End of Key Stage Expectations

## Expected Musical Learning for Upper Key Stage 2 - Year 6

This document provides five progressive teacher statements with supporting pupil statements for each Strand of Musical Learning in Key Stage 2.

At the end of each Key Stage, the teacher and pupils will use the statements below to ensure a full understanding of each **Strand of Musical Learning**. The combined outcome of knowledge from each Strand can be added to the **Assessment Log** by using the shorthand; working towards (WT), working at (WA) or working beyond (WB) or perhaps -, @ and +.

### Pupil Statements

The pupil statements match the teacher statements and are written using language that the pupils will understand. Pupil statements are written in *italics* to distinguish them from the rest of this document.

A general “I can” statement will not ensure conceptual understanding or depth of learning, therefore many of the pupil statements ask for a more demanding and thought-through response indicated by phrases such as:

*I recognise/can identify these styles because...*

The pupil statements can be extracted, or left within their discrete Strand of Musical Learning, and should be used as a focus to reinforce musical learning as appropriate.

This in-depth musical learning sequence will embed over time, developing skills with repetition.

### Evidence

Create digital evidence of musical, social and cultural outcomes and upload to the Evidence tab for your class in the ‘My Pupil Groups’ area of ‘My Workspace’ on the Charanga website.

### The Strands of Musical Learning:

1. Listen and Appraise
2. Musical Activities:
  - a. Games
  - b. Singing
  - c. Playing Instruments
  - d. Improvisation
  - e. Composition
3. Perform and Share

# 1. Listen & Appraise

1. Listen with concentration to a variety of music from different styles, traditions and times and place the music in its historical context. Securely / confidently recognise / identify different style indicators and different instruments and their sounds.

*I enjoy listening to a variety of music from all over the world, different times and traditions. I can place them in their historical context. I can confidently recognise / identify different style indicators and different instruments and their sounds. Here are some examples...* (pupil to state some examples).

2. When listening to the music, find and internalise the pulse using movement. Understand the pulse and its role as the foundation of music. Every piece of music has a pulse, a different pulse.

*I can find the pulse easily on my own when listening. I can explain that the pulse is the musical heartbeat and that it is the foundation of a piece of music. Every piece of music has a pulse but it is different.*

3. Use correct musical language to describe the music you are listening to and your feelings towards it.

*I can use musical words / language to describe the music we listen to and my feelings towards it. Here are some of the words I use...* (pupil to state some examples).

4. Listen, comment on and discuss with confidence, ideas together as a group.

*I enjoy listening to others discussing their ideas about the music we listen to. I can comment and discuss respectfully and share ideas.*

5. Appropriately and confidently discuss other dimensions of music and how they fit into the music you are listening to.

*I can confidently discuss other dimensions of music and how they fit into the music we are listening to. These dimensions are...* (pupil to state some examples).

## 2. Musical Activities

### a. Games

1. Find and internalise the pulse securely with confidence and ease, through body movement and within the context of the games track being used.

*I can find the pulse of any piece of music with ease and confidence, internally or externally, with body movement.*

2. Understand and demonstrate, verbally and physically, that pulse is the foundation upon which all other dimensions are built. Maintain a strong sense of pulse and recognise when you are going out of time.

*I understand and can explain that pulse is the foundation upon which all other dimensions are built. I can also keep a strong sense of pulse and recognise when I or others are going out of time.*

3. Know, understand and demonstrate how pulse and rhythm work together and that:

- Pulse is the heartbeat of music, a steady beat that never stops.
- Rhythm is long and short sounds that happen over that steady beat, the pulse. Confidently recognise / identify rhythmic patterns found in speech and general topics. Confidently clap and improvise rhythmic patterns.
- Demonstrate how pitch works. Demonstrate how pulse, rhythm and pitch work together to create a song.

*I understand and can demonstrate how pulse, rhythm and pitch work together over a music track and explain how they work together to create a song.*

- *Pulse is the heartbeat of music, a steady beat that never stops.*
- *Rhythm is long and short sounds that happen over that steady beat, the pulse (therefore rhythm changes and pulse stays the same). I can confidently recognise / identify rhythmic patterns found in speech and general topics and clap them to demonstrate. I am confident clapping and improvising quite difficult rhythmic patterns.*
- *I can demonstrate and explain how pulse, rhythm and pitch work together to create a song.*

4. Build on and progress from, keeping a steady pulse to clapping a more complex rhythm; improvising a rhythm and, using pitch, improvise using the voice.

*I feel confident creating my own rhythms and short improvised melodies with my voice over the games track... (pupil to state some examples).*

5. Understand how the other dimensions of music are sprinkled through songs and pieces of music.

*I understand how the other interrelated dimensions of music are sprinkled through songs and pieces of music and why that makes music more interesting when we listen to it... (pupil to state some examples).*

## b. Singing

1. Sing in an ensemble with the aim of producing a round sound, clear diction, control of pitch and a musical understanding of how parts fit together.

*I enjoy singing in an ensemble / group. I think about pronouncing words correctly, singing in tune and how the whole song fits together.*

2. Understand the importance of warming up our voices, good posture, breathing and projecting voices. Sing together with confidence, with increasingly difficult melody and words, sometimes in two parts.

*I understand the importance of warming up my voice to keep it safe. Here are some other things I need to remember... (pupil to state some examples).*

3. Have a greater understanding of melody, words and their importance and how to interpret a song musically.

*I understand that when I sing, I need to know what the song is about and how the melody and words work together. Then we can perform musically.*

4. Sing within an appropriate vocal range with clear diction, mostly accurate tuning, control of breathing and appropriate tone.

*I feel the pulse when I sing, I understand how important it is to work together as an ensemble... (pupil to explain).*

5. Understand the workings of an ensemble / choir, how everything fits together. Follow the leader / conductor and have a chance to be the leader / conductor - stopping and starting the group. Sing confidently and fluently, maintaining an appropriate pulse. Suggest, follow and lead simple performance directions. Demonstrate musical quality - eg clear starts, ends of pieces / phrases, technical accuracy etc. Maintain an independent part in a small group.

*I have had the chance to be a leader of my group. I can stop and start the group on my own and help them to keep the pulse. It is sometimes important to have a leader to follow because... (pupil to explain).*

*Sometimes we need to make our own musical decisions because... (pupil to explain).*

## c. Playing Instruments

1. Continue to use glocks, recorders, band instruments if appropriate, to play melodies, tunes and accompaniments and to improvise and compose.

*I still enjoying playing my instrument, my instrument is...*

*I can play tunes and improvise and compose using my instrument.*

2. Play differentiated parts with a sound-before-symbol approach or using the notated scores. Choose parts according to ability and play them musically. Progress as appropriate between the parts. Play easy and medium parts by ear (without reading notation) or play the easy and medium parts with notation as an extension activity or if appropriate.

*I am happy playing different parts by ear and sometimes with notation if I can.*

3. Play and perform in solo and ensemble contexts, playing musical instruments with increasing accuracy, fluency, control and expression and maintaining an appropriate pulse. Demonstrate musical quality eg clear starts, ends of pieces / phrases, technical accuracy etc. Maintain an independent part in a small group.

*I enjoy playing in a group / ensemble and on my own (solo). I can play a different part to others and keep it going within the ensemble.*

4. Continue to treat each instrument with respect and use the correct techniques to play them.

*I continue to look after my instrument and treat it with respect... (pupil to explain how).*

5. Build on understanding the basics and foundations of formal notation - an introduction.

*I understand that music has a language and it is called notation. I can read and understand some notes... (pupil to state some examples if they have any. It is not compulsory for everyone to read music / formal notation.)*



## d. Improvisation

1. Create musical improvisations with voices and instruments within the context of the song being learnt.

*I feel confident creating improvised melodies with my voice and instrument...* (pupil to state some examples).

2. Understand that when you improvise, you make up your own tune or rhythm within boundaries and that is not written down or notated. If written down in any way or recorded it then becomes a composition.

*I can explain what improvisation is...* (pupil to explain).

3. Understand what musical improvisation means. Improvise and perform in solo and ensemble contexts, use quality not quantity of notes.

*I feel confident / happy improvising on my own and in my group / ensemble.*

4. Continue to create more complex rhythms and melodies and create their own rhythmic patterns that lead to melodies.

*I feel confident using harder rhythms that lead to harder melodies. (How do you feel you are progressing? Pupil to explain.)*

5. Build an improvisation starting with three then eventually five notes or a pentatonic scale. Integrate a deeper knowledge of the interrelated dimensions of music ie how rhythm and tempo and dynamics are part of the creation. Use voice, sounds, technology and instruments in creative ways.

*I use (eg five)... notes and I used to use (eg three)... notes to improvise with. I feel more secure using (eg five)... notes.*

## e. Composition

1. Confidently create your own melodies within the context of the song that is being learnt. Start to choose, combine and organise patterns and musical ideas within musical structures and do this with understanding.

*I am/We are confident creating my/our own tunes within the song we are learning, on my own and in a group.*

2. Move beyond composing using two notes, increasing to three notes then five if appropriate.

*I/We are confident using... notes when composing.*

3. Use voice, sounds, technology and instruments in creative ways. Record the composition in any way appropriate. Notate music in different ways, using graphic / pictorial notation, video, ICT or with formal notation if appropriate.

*I/We record our compositions using...* (pupil to state some examples).

4. Continue to musically demonstrate an understanding and use of the interrelated dimensions of music as appropriate within this context of creating and making music eg getting louder (dynamics), quieter (dynamics), higher (pitch), lower (pitch), faster (tempo), slower (tempo), describe the quality of sounds and how they are made (timbre).

*I/We have various ways to make our compositions sound more interesting...* (what are they? Pupil to state some examples.)

5. Recognise and musically and/or verbally demonstrate awareness of a link between shape and pitch using graphic notations.

*I/We have used different ways to write down our compositions, some of them are...* (pupil to state some examples).

### 3. Perform and Share

1. Work together as part of an ensemble / band, adding some direction and ideas. Demonstrate musical quality eg clear starts, ends of pieces / phrases, technical accuracy etc.

*I can explain why we work together in an ensemble and what it means to do so.*

2. Play tuned and/or un-tuned instruments with further control and rhythmic accuracy and with realised progression. Improvise and play back compositions using more complex patterns confidently as part of a performance.

*I am confident in my role within a performance. I feel secure with my class ensemble.*

3. Perform with a further understanding of an integrated approach, where performance can include everything that has been undertaken during the learning process of the units.

*Our performance will include everything that we have learnt in our music lessons. This is what we have learnt...* (pupil to state some examples).

4. Practise, rehearse and present performances with more understanding and awareness of an audience and their needs. Understand that performance can influence how music is presented. Communicate ideas, thoughts and feelings through musical demonstration, language and movement, and other art forms, giving simple justifications of reasons for responses.

*I think it is important to have an understanding of our audience because...* (pupil to explain).

5. Watch a recording and/or discuss the performance. Offer constructive comments about own and others' work and ways to improve; accept feedback and suggestions from others.

*We benefit from watching our performance back because...* (pupil to explain).

## Assessment Log

Use shorthand of your choice to record outcomes for each Unit eg working towards (WT), working at (WA) or working beyond (WB) or perhaps -, @ and +

[illegible]

## Cultural and Personal Development Log

[illegible]