

The Discovery School
KS2 Music Progression of Knowledge and Skills Year 3 – Year 6

Key to understanding this document:

Black = National Curriculum objectives Blue = Knowledge Red = Skills Green = Resources

At The Discovery School we understand the importance of our children knowing more, remembering more and doing more. With this in mind, we teach the children the knowledge they require, ensuring they have opportunities for the retrieval of knowledge and the chance to apply new skills during their learning.

Area of learning	Year 3 Children should be taught to:	Year 4 Children should be taught to:	Year 5 Children should be taught to:	Year 6 Children should be taught to:
<p>Model Music Curriculum (MMC) Key Area: Singing</p> <p>NC Objective: <i>Perform in solo and ensemble contexts, using their voices with increasing accuracy, fluency, control and expression.</i></p>	<p>Demonstrate good singing posture.</p> <p>Copy back simple melodic phrases using the voice.</p> <p>Sing songs from memory and/or from notation.</p> <p>Sing with awareness of following the beat.</p> <p>Begin to understand the importance of pronouncing the words in a song well and sing expressively, with attention to the meaning of the words.</p> <p>Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so (e.g. Extreme Weather), tunelessly and with expression.</p> <p>Perform forte and piano (loud and soft).</p>	<p>Demonstrate good singing posture.</p> <p>Rehearse and learn songs from memory and/or with notation.</p> <p>Sing expressively, with attention to phrasing, staccato and legato (short and long sounds), vowels, blended sounds, and consonants.</p> <p>Sing 'on pitch' and 'in time'</p> <p>Sing in 2/4, 3/4, 4/4.</p> <p>Sing rounds and partner songs in different time signatures (2, 3 and 4 time) (e.g. Our Dustbin) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony (e.g. Hear the Wind).</p> <p>Sing as part of a choir with awareness of size: the larger, the</p>	<p>Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance.</p> <p>When singing, observe phrasing, accurate pitching, dynamics, articulation and appropriate style.</p> <p>Sing in 2/4, 3/4, 4/4 and 6/8 time.</p> <p>Sing three-part rounds, partner songs, and songs with a verse and a chorus.</p> <p>Sing a second or harmony part in a song.</p> <p>Self-correct if lost or out of time.</p> <p>Respond to a leader or conductor.</p> <p>Talk about the different styles of singing used for different styles of song.</p>	<p>Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance.</p> <p>When singing, observe rhythm, breathing and phrasing, accurate pitching, dynamics, articulation and appropriate style.</p> <p>Sing in 2/4, 4/4, 3/4, 5/4 and 6/8 time.</p> <p>Continue to sing three- and four-part rounds (e.g. Calypso by Jan Holdstock) or partner songs, and experiment with positioning singers randomly within the group – i.e. no longer in discrete parts – in order to develop greater listening skills, balance between parts and vocal independence.</p>

	<p>Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.</p> <p>Understand and follow the leader or conductor.</p> <p>Perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders).</p> <p>Perform as a choir/ ensemble in school assemblies or events.</p>	<p>thicker and richer the musical texture.</p> <p>Continue to sing a broad range of unison songs with the range of an octave (do-do) (e.g. One More Day—a traditional sea shanty) pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo).</p>	<p>Perform a range of songs in school assemblies and in school performance opportunities.</p>	<p>Sing with and without an accompaniment (acapella).</p> <p>Sing syncopated (off beat) melodic patterns.</p> <p>Lead a singing rehearsal.</p> <p>Talk about the different styles of singing used for the different styles of songs learnt throughout the year.</p> <p>Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.</p>
<p>MMC Key Area: Listening</p> <p>NC Objective: Listen with attention to detail and recall sounds with increasing aural memory.</p> <p>NC Objective: Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.</p> <p>NC Objective: Develop an understanding of the history of music.</p>	<p>Share thoughts and feelings about music together.</p> <p>Find the beat or pulse of the music.</p> <p>Invent different actions to move in time with the music.</p> <p>Talk about what the song means. Identify some instruments they can hear playing.</p> <p>Talk about the style of the songs.</p> <p>Develop shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p> <p>Listen to recorded performances and experience live music making in and out of school. (e.g. Music at Mallig concert).</p>	<p>Talk about the words of a song and think about why the song was written.</p> <p>Find and demonstrate the steady beat.</p> <p>Identify 2/4, 3/4, and 4/4 metre.</p> <p>Identify the tempo as fast, slow, or steady.</p> <p>Recognise the style of music and discuss the structures of songs.</p> <p>Identify: Call and response; a solo vocal or instrumental line and the rest of the ensemble; a change in texture; articulation on certain words; what the main theme is and when it is repeated, musical introductions.</p> <p>Recall by ear memorable phrases heard in the music.</p>	<p>Talk about feelings created by the song and justify a personal opinion with reference to musical concepts.</p> <p>Find and demonstrate the steady beat.</p> <p>Identify 2/4, 3/4, 6/8 and 5/4 metre.</p> <p>Identify the musical style of a song.</p> <p>Identify instruments by ear.</p> <p>Discuss the structure of the music with reference to verse, chorus, bridge, call and response, repeat signs, chorus and final chorus, improvisation and AB.</p> <p>Explain a bridge passage and its position in a song. the music.</p>	<p>Talk about feelings created by the song and justify a personal opinion using musical concepts and vocabulary.</p> <p>Identify and join in with 2/4, 4/4, 3/4, 6/8 and 5/4 metre.</p> <p>Identify the musical style of a song using some musical vocabulary to discuss its musical concepts.</p> <p>Identify the following instruments by ear and through a range of media: bass, electric guitar, percussion, sections of the orchestra such as brass, woodwind and strings, steel pans, congas, pianos, synthesizers and vocal techniques such as cackles.</p> <p>Discuss the structure of the music with reference to verse, chorus, bridge and an instrumental break.</p>

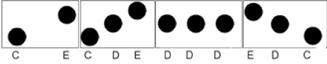
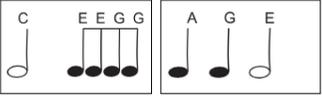
	<p>Begin to describe the different purposes of music throughout history and in other cultures.</p>	<p>Identify major and minor tonality.</p> <p>Recognise the sound and notes of the pentatonic scale by ear.</p> <p>Describe legato and staccato.</p> <p>Recognise the following styles and any important musical features that distinguish the style: Disco, Funk, Hip Hop, Calypso, Folk, Mariachi, Gospel, Pop, Rock, Sea Shanty, Salsa, Reggae.</p>	<p>Recognise the sound and notes of the pentatonic and blues scales by ear and from notation.</p> <p>Explain the role of a main theme in musical structure.</p> <p>Know and understand what a musical introduction is and its purpose.</p> <p>Recognise the following styles and any key musical features that distinguish the style: Folk, Pop, Gospel, Klezmer, Sea Shanty, Funk, Rap and Musicals</p>	<p>Identify major and minor tonality, triads I, IV and V, and intervals within a major scale.</p> <p>Know and understand what a musical 'intro' and 'outro' is and describe its purpose.</p> <p>Identify the sound of a Gospel choir and soloist, Rock band, symphony orchestra and a cappella groups.</p>
<p>MMC Key Area: Composing</p> <p>NC Objective: <i>Improvise and compose music for a range of purposes using the inter-related dimensions of music.</i></p> <p>NC Objective: <i>Use and understand staff and other musical notations.</i></p>	<p>Improvise Become more skilled in improvising (using voices, tuned and untuned percussion and instruments), inventing short 'on-the-spot' responses using a limited note-range within a major scale: C D E, C D E G A, G A B, G A B D E, F G A</p> <p>Structure musical ideas (e.g. using echo or question and answer phrases) to create music that has a beginning, middle and end.</p> <p>Compose in response to different stimuli, (e.g. stories, verse, images, paintings and photographs) and musical sources.</p> <p>Compose Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi).</p> <p>Compose song accompaniments on untuned percussion using known rhythms and note values.</p>	<p>Improvise Improvise on a limited range of pitches within a major scale using the notes: C D E C D E G A C D E F G D E F# A B D E F G A</p> <p>Make use of musical features including smooth (legato) and detached (staccato).</p> <p>Begin to make compositional decisions about the overall structure of improvisations.</p> <p>Compose Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches (e.g. do, re, mi fa soh) or suitable for the instruments being learnt.</p>	<p>Improvise Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments.</p> <p>Explore improvisation within a major scale using the notes: C D E b F G C D E F G C D E G A F G A B b C D E F G A</p> <p>Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano).</p> <p>Compose Compose melodies made from pairs of phrases in either C major</p>	<p>Improvise Extend improvisation skills through working in small groups to: Create music with multiple sections that include repetition and contrast.</p> <p>Use chord changes as part of an improvised sequence.</p> <p>Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.</p> <p>Explore improvisation within a major scale using the notes: C D E F G G A B b C D G A B C D F G A C D</p> <p>Compose Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g. C, D, E, G, A)</p>

	<p>Explore ways of representing high and low sounds, long and short sounds, symbols, and any appropriate means of notation.</p> <p>Read and begin to understand the differences between minims, crotchets, and quavers.</p>	<p>Sing and play these phrases as self-standing compositions.</p> <p>Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars.</p> <p>Explore developing knowledge of musical components by composing music to create a specific mood, (for example creating music to accompany a short film clip).</p> <p>Begin to understand major and minor chords.</p> <p>Capture and record creative ideas using either graphic symbols, rhythm notation and begin to use time signatures, staff notation or technology.</p> <p>Read and begin to use minims, crotchets, and quavers.</p>	<p>or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment.</p> <p>Working in pairs, compose a short ternary piece (ABA structure).</p> <p>Use chords to compose music to evoke a specific atmosphere, mood or environment, accompany a silent film or to set a scene in a play or book. For example, <i>La Mer</i> by Debussy and <i>The River Flows In You</i> by Yiruma both evoke images of water.</p> <p>Capture and record creative ideas using graphic symbols and rhythm notation and develop use of time signatures, staff notation and technology.</p> <p>Read and develop use of minims, crotchets, quavers and dotted quavers.</p>	<p>and incorporate rhythmic variety and interest.</p> <p>Play and notate the composed melody.</p> <p>Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen and enhance with rhythmic or chordal accompaniment.</p> <p>Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.</p> <p>Read and use standard notation to include using dotted crotchets, crotchets, semiquavers, quavers, dotted minims, minims and semibreves.</p>
<p>MMC Key Area: Performing</p> <p>NC Objective: <i>Play and perform in solo and ensemble contexts, playing musical instruments with increasing accuracy, fluency, control and expression.</i></p> <p>NC Objective: <i>Use and understand staff and other musical notations.</i></p>	<p>Instrumental Performance</p> <p>Rehearse and learn to play a simple melodic instrumental part by ear.</p> <p>Develop facility in playing tuned percussion or a melodic instrument such as the recorder.</p> <p>Play and perform melodies following staff notation using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups (e.g. trios and quartets).</p>	<p>Instrumental Performance</p> <p>Develop facility in the basic skills of a selected musical instrument (ukulele) over a sustained learning period.</p> <p>Play and perform melodies following staff notation using a small range (e.g. Middle C–G/do–so) as a whole-class or in small groups.</p> <p>Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using</p>	<p>Instrumental Performance</p> <p>Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one staff and using notes within the Middle C–C'/do–do range. This should initially be done as a whole class with greater independence gained each lesson through smaller group performance.</p> <p>Understand how triads are formed (e.g. CEG), and play them on tuned</p>	<p>Instrumental Performance</p> <p>Play a melody following staff notation written on one staff and using notes within an octave range (do–do); make decisions about dynamic range, including very loud (<i>ff</i>), very quiet (<i>pp</i>), moderately loud (<i>mf</i>) and moderately quiet (<i>mp</i>).</p> <p>Accompany a melody using block chords or a bass line. (This could be done using keyboards, tuned percussion or tablets, or</p>

	<p>Practise, rehearse and share a song that has been learned in the lesson, from memory, or with notation and with confidence.</p> <p>Include any actions, instrumental parts/improvisatory ideas/composed passages within the rehearsal and in the performance.</p> <p>Talk about what the song means and why it was chosen to share.</p> <p>Reflect on feelings about sharing and performing eg. excitement, nerves, enjoyment.</p> <p>Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes (e.g. C-D-E/do-re-mi)</p> <p>Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio (fast and slow).</p> <p>Reading Notation Learn to read music during recorder lessons.</p> <p>Begin to understand the stave, lines and spaces, and clef and time signature.</p> <p>Understand the differences between crotchets and paired quavers.</p> <p>Use dot notation to show higher or lower pitch.</p>	<p>instruments played in whole class teaching (e.g. ukulele or recorder).</p> <p>Identify static and moving parts.</p> <p>Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A).</p> <p>Talk about what the difference between rehearsals and Performances.</p> <p>Understand how individual parts fit within the larger group ensemble.</p> <p>Reflect on the performance and how well it suited the occasion.</p> <p>Reading Notation Learn to read music during ukulele lessons.</p> <p>Identify the stave, treble clef and time signature.</p> <p>Understand the differences between minims, crotchets, paired quavers and rests.</p> <p>Read and perform pitch notation within a defined range (e.g. C–G/do–so).</p> <p>Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.</p>	<p>percussion, melodic instruments or keyboards.</p> <p>Perform simple, chordal accompaniments to familiar songs (e.g. Yellow Submarine by The Beatles).</p> <p>Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles.</p> <p>Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies.</p> <p>Discuss and talk musically about the strengths and weaknesses of Performance.</p> <p>Reading Notation Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers.</p> <p>Identify the stave and symbols such as the treble clef, the name of the notes on lines and in spaces, bar lines.</p> <p>Understand the differences between 2/4, 3/4 and 4/4 time signatures.</p> <p>Read and perform pitch notation within an octave (e.g. C–C'/do–do).</p> <p>Read and play short rhythmic phrases at sight from prepared</p>	<p>demonstrated at the board using an online keyboard).</p> <p>Engage with others through ensemble playing taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line.</p> <p>Collect feedback from the audience and reflect how future performances might be different.</p> <p>Discuss how the performance might change if it was repeated in a larger/smaller performance space.</p> <p>Reading Notation Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests.</p> <p>Identify the stave and symbols such as the treble clef, the name of the notes on lines and in spaces, bar lines, a flat sign and a sharp sign.</p> <p>Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do).</p> <p>Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations.</p>
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	Apply word chants to rhythms, understanding how to link each syllable to one musical note.		cards, using conventional symbols for known rhythms and note durations.	Read and play from notation a four-bar phrase, confidently identifying note names and durations.
Key vocabulary for revision:	<p>EYFS: Sing, song, chant, rhyme, sound, fast, slow, loud, quiet.</p> <p>Year One: Voice, call, response, beat, rhythm, pitch, high, low, loud, soft, long, short, pattern, mood, instrument, perform.</p> <p>Year Two: Pulse, tempo, getting faster/ slower, getting louder/ softer, symbols, notation, crotchets, quavers, rests, part, round, verse, chorus.</p>			
Key vocabulary for progression to be taught:	Melody, phrase, echo, forte (loud), piano (soft), allegro (fast), adagio (slow), solo, unison, conductor, perform, compose, symbols, stave, clef, time signature, minim.	Phrasing, staccato (short/detached), legato (smooth), part, harmony, 2-part round, octave, crescendo (getting louder), decrescendo (getting quieter), major, minor, pentatonic, texture, improvise, structure, treble clef, graphic symbols, tuned/ un-tuned instruments.	Repertoire, 3-part round, bridge, metre, theme, blues scale, triad, chord, ternary (ABA), accompaniment, very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano), semiquaver, crotchet rest, semibreve, percussion/ melodic instruments.	Articulation, breathing, 4-part round, acapella, syncopated, intro, outro, instrumental break, tonality, interval, rhythmic/ chordal accompaniment, flat, sharp, key, block chords, bass line, dotted crotchets, dotted minims.
General resources:	Charanga, Sing Up, recorders , a range of tuned and untuned instruments.	Charanga, Sing Up, ukuleles , a range of tuned and untuned instruments.	Charanga, Sing Up, djembes, keyboards a range of tuned and untuned instruments.	Charanga, Sing Up, glockenspiels, xylophones, keyboards , a range of tuned and untuned instruments.
Suggested resources for singing:	<p>Good repertoire for singing in Y3 includes:</p> <ul style="list-style-type: none"> • Sing Up: Heads and Shoulders • Singing Sherlock 2: Si, Si, Si • Flying a Round: To stop the train • Trad. Japan: Kaeru no uta • Trad. Morocco: A ram sam sam/Pease Pudding Hot • Trad. Bangladesh: Now charia de (A Boatman's Song) • Junior Songscape: Listen to the Rain • Voicelinks: Extreme Weather • Sing Up: Skye Boat Song • Trad. Ireland: Be Thou My Vision 	<p>Good repertoire for singing in Y4 includes:</p> <ul style="list-style-type: none"> • Junior Voiceworks 1: Calypso • Junior Voiceworks 2: Our Dustbin • Voiceworks 1: Hear the Wind • Kendrick: Servant King • Happy Birthday • Great Weather Songs: Long Journey • Great Celebration Songs: World in Union • Sing Up: Just like a Roman • Trad. Ghana: Namuma • Sing for Pleasure: Ghosts • Sing for Pleasure: Lost in Space 	<p>Good repertoire for singing in Y5 includes:</p> <ul style="list-style-type: none"> • Trad. Ireland: Danny Boy • Kodály: Rocky Mountain • Kodály: My Paddle • High Low Chickalo • Ally Ally O • Trad. Caribbean: Four White Horses • Trad. Uganda: Dipidu • Are You Ready? • Row, Row, Row your Boat 	<p>Good repertoire for singing in Y6 includes:</p> <ul style="list-style-type: none"> • Trad. South Africa: Siyahamba • Junior Voiceworks 1: Calypso • Sing Up: Touch the Sky • Sing Up: Dona Nobis Pacem • Sing Up: We are the Champions • British National Anthem – God Save the Queen • Sing Up: We Go Together • Trad. Ghana: Senwa de Dende • Sing Up: Be the Change • Sing Up: One Moment, One People

	<ul style="list-style-type: none"> • Junior Voiceworks 1: Now The Sun Is Shining • Voiceworks 1: Candle Light • Singing Sherlock 2: Shadow • Singing Express 3: Mirror • Trad. England: Ah! Poor bird/Hey, Ho! Nobody home/Rose 			<ul style="list-style-type: none"> • Sing Up: There's a Power in the Music
Suggested resources for listening:	<p>Suggested pieces for listening in Y3 include: Western Classical Tradition and Film Hallelujah from Messiah - Handel, <i>Baroque</i> Night on a Bare Mountain - Mussorgsky, <i>Romantic</i> Jai Ho from Slumdog Millionaire - A. R. Rahman, <i>21st Century</i></p> <p>Popular Music Funk - I Got You (I Feel Good), James Brown Disco - Le Freak, Chic</p> <p>Musical Traditions Indian Classical - Sahela Re, Kishori Amonkar</p>	<p>Suggested pieces for listening in Y4 include: Western Classical Tradition and Film Symphony No. 5 - Beethoven, <i>Classical</i> O Euchari - Hildegard, <i>Early</i> For the Beauty of the Earth - Rutter, <i>20th Century</i></p> <p>Popular Music Jazz - Take the 'A' Train, Billy Strayhorn/Duke Ellington Orchestra 90s indie - Wonderwall, Oasis</p> <p>Musical Traditions Punjab/UK Bhangra - Bhabiye Akh Larr Gayee, Bhujhangy Group Trinidad Calypso - Tropical Bird, Trinidad Steel Band</p>	<p>Suggested pieces for listening in Y5 include: Western Classical Tradition and Film English Folk Song Suite - Vaughan Williams, <i>20th Century</i> Symphonic Variations on an African Air - Coleridge-Taylor, <i>20th Century</i> This Little Babe from Ceremony of Carols - Britten, <i>20th Century</i></p> <p>Popular Music 90s Singer/Songwriter - Play Dead, Björk 80s Synth/Pop - Smalltown Boy, Bronski Beat</p> <p>Musical Traditions Nigeria, Drumming - Jin-Go-La-Ba (Drums of Passion), Babatunde Olatunji South Africa, Choral - Inkanyezi Nezazi, Ladysmith Black Mambazo</p>	<p>Suggested pieces for listening in Y6 include: Western Classical Tradition and Film 1812 Overture - Tchaikovsky, <i>Romantic</i> Connect It - Anna Meredith, <i>21st Century</i></p> <p>Popular Music 90s RnB - Say My Name, Destiny's Child</p> <p>Musical Traditions Middle East, Folk - Sprinting Gazelle, Reem Kelani England, Folk - Sea Shanties, Various Artists Poland, Folk - Mazurkas Op. 24 Chopin Argentina, Tango - Libertango, Piazzolla</p>
Suggested resources for composing and performing:	<p>Tuned instruments: Recorders (taught as whole class unit), chime bars, glockenspiels (C D E, C D E G A, G A B, G A B D E, F G A)</p> <p>Untuned instruments/ classroom percussion: Shakers, claves, wood blocks, maracas, tambours, tambourines, finger bells.</p>	<p>Tuned instruments: Ukuleles (taught as whole class unit), chime bars, glockenspiels (C D E, C D E G A, C D E F G, D E F# A B, D E F G A)</p> <p>Untuned instruments/ classroom percussion: Shakers, claves, wood blocks, maracas, tambours, tambourines, finger bells.</p>	<p>Tuned instruments: Keyboards, chime bars, glockenspiels (C D E\flat F G, C D E F G, C D E G A, F G A B\flat C, D E F G A)</p> <p>Untuned instruments/ classroom percussion: Djembes, shakers, claves, wood blocks, maracas, tambours, tambourines, finger bells.</p>	<p>Tuned instruments: Keyboards, xylophones, chime bars, glockenspiels (C D E F G, G A B\flat C D, G A B C D, F G A C D)</p> <p>Untuned instruments/ classroom percussion: Djembes, shakers, claves, wood blocks, maracas, tambours, tambourines, finger bells.</p>

	<p>Dot notation to show higher and lower pitch:</p> 	<p>Notation cards to represent simple 3 or 4-beat phrases:</p> 	<p>Whole Soh-fah scale:</p> 	<p>More complex rhythm notation cards:</p> 
<p>Glossary: (for teachers)</p> <p>*For a more comprehensive glossary see the Model Music Curriculum (MMC) Appendix 1</p>	<p>Inter-related dimensions of music:</p> <p>Pitch - how high or low notes are Duration - how long notes are Dynamics - volume/ loud and soft Tempo - pulse/ speed of music Timbre - tone/ mood/ character of music Texture - layers of instruments within music Structure - how the music is put together Musical notation - how music is written</p>	<p>General musical terms:</p> <p>acappella - music for voices only, without accompaniment adagio - a slow tempo allegro - a quick tempo bar - a rhythmic grouping consisting of the number and type of beats indicated by the time signature. Notated with vertical lines on the staff body percussion - using claps, stamps, slaps and tongue clicks etc. to create rhythmic patterns and sounds call and response - a question and answer pattern in which a solo voice sings a phrase, and then a group of voices responds by singing something different canon - two or more parts overlapping in exact imitation (as seen in London's burning) chant - rhythmic speech chord - two or more notes played at the same time</p>	<p>crescendo - getting louder crotchet - a note worth one beat, represented by a solid dot with a stem. decrescendo - getting softer interval - the pitch distance between two notes intonation - the accurate pitching of musical notes (good intonation = being 'in tune') legato - smoothly played major and minor - often music in major keys or using major scales is referred to as happy with minor meaning sad. melodic phrase - a musical 'sentence' that makes sense played or sung on its own. metre - the different groupings of beats, most commonly occurring in 2, 3 and 4 time. minim - a note worth two beats, represented by a hollow dot with a stem. octave - the full 8-note range of a scale</p>	<p>pentatonic scale - a five note scale quaver - a note worth half a beat (half a crotchet), represented by a solid dot, a stem and a tail. round - another name for a canon rhythm - variable sound patterns that fit over a steady pulse or beat: in songs, rhythms are dictated by the arrangement of syllables. scale - a series of notes in ascending or descending order staccato - detached or short notes time signature - numbers on the staff, located at the start of a piece, that show the number and type of beats in each bar unison - where a group of voices are all singing together at the same pitch</p>