



Subject – Music

School Vision and motto:

'Making Learning an Adventure'

At Holywell Village First School we have high aspirations for our children to become well-rounded and responsible future citizens. They are happy, independent and have positive self-esteem. Our children have a thirst for learning. They are curious about the world around them and are confident to 'have a go'. They are reflective learners who persevere and demonstrate good communication and social skills. They are thoughtful, caring and kind.

'We want our children to be the best they can be.'

Music Curriculum Intent

Why do we teach music?

"Music is all around us. It is the soundtrack to our lives. Music connects us through people and places in our ever-changing world. It is creative, collaborative, celebratory and challenging. In our schools, music can bring communities together through the shared endeavour of whole-school singing, ensemble playing, experimenting with the creative process and, through the love of listening to friends and fellow pupils, performing. The sheer joy of music making can feed the soul of a school community, enriching each student while strengthening the shared bonds of support and trust which make a great school". (DfE (2021) Model Music Curriculum Key Stages 1 to 3 non-statutory guidance for the national curriculum of England.)

Our curriculum is unique to HVFS

We believe that Music lessons should be fully inclusive of every child and they should reduce inequalities. Our intent is to: fulfil the requirements of the National Curriculum for Music but also:

- Ensure that we "introduce the next generation to a broad repertoire of music from the Western Classical tradition, to the best popular music and music from around the world."
". (DfE (2021) Model Music Curriculum Key Stages 1 to 3 non-statutory guidance for the national curriculum of England.)

- *Ensure that our children : make more music
think more musically
become more musical*
- Ensure that teaching and learning in Music will follow three pillars of progression
Technical : exploration of sound, familiarity with music learning the techniques musicians develop (CONFIDENCE)
Constructive : knowledge of how components of music come together , how to deconstruct music when analysing it and how to construct music when creating music in a composition. (CHALLENGE)
Expressive : knowing and understanding the provenance of music : historically, socially, geographically and culturally (CITIZENSHIP)
- Ensure that from their very first day in school children have the appropriate tacit knowledge of Music (gained through experience – enculturation), procedural knowledge (the ‘know how’ of music) and declarative knowledge (‘the what’ eg notation, chords, keys, songs) (CHALLENGE, CONFIDENCE)

Implementation

How do we teach music?

Our Music lessons are effective and age appropriate. We implement Music in the following ways:

We follow the Model Music curriculum 2021

The aim of the curriculum is to ensure a universal provision of music education for all pupils.

In Early Years : pupils are exposed to different types of music, sing a range of well-known songs and rhymes. They have the opportunity to perform songs, rhymes and chants, create their own music and move in time to music.

Key Stage 1 and 2: pupils should receive a minimum of 1 hour of teaching per week- this may be in the form of short sessions spread across the week. Pupils have access to both rhythmic and melodic instruments as part of whole class teaching.

In Year 3 pupils access a whole class instrumental programme supported by teachers from Music Education Hub.

SEND

Music has a rare and unique ability to bring people together; music making can make a whole class, school and community feel connected to others and part of something bigger. The Model Music Curriculum celebrates the inclusion of pupils with special educational needs and disabilities as it does the leaps in technology that have made available new tools and adapted instruments, leading to improved access and greater choice for all pupils to release their creative potential.

Our Music teaching sets high expectations for all pupils whatever their prior attainment. Teachers will use appropriate formative assessment to set targets which are deliberately ambitious . Any potential areas of difficulty will be identified and addressed at the outset.

Lessons are planned to address potential areas of difficulty and aim to remove barriers to pupils achievement.

Using the Model Music Curriculum

The Model Music Curriculum sets out sequences of learning in the following key areas which, when taken together, all contribute towards the steadily increasing development of musicianship:

- Singing
- Listening
- Composing
- Performing/instrumental performance

Within each of these areas are some suggested repertoire choice to support teachers in delivering the curriculum and in the appendices, suggested approaches to demonstrate the way in which musical listening, meaning, performing and composition are linked.

The Model Music Curriculum aims to support all pupils in their musical progression through the Key Stages. By offering a rich and varied musical framework that nurtures fundamental musical techniques alongside building musical knowledge, it offers a clear pathway towards mature musical understanding. Staff notation not only complements developing aural skills, improvisation, memorisation and composition, but also provides the opportunity for pupils to be taught music independently both in class and after they have left school. The foundations of this will be laid at primary school.

Vocabulary

Music lessons will be vocabulary-rich. Medium Term plans will detail the explicit vocabulary to be developed. There will be ongoing opportunities for repetition of the language used so children build their declarative knowledge.

Key Stage 1: YEAR 1

Singing

Many aspects of good singing and good singing teaching are processes that will develop slowly over time. The following principles should be kept in mind as pupils develop their vocal potential through the Key Stages:

- **Warm ups** will help pupils use their voices safely. There are many places to find good examples of vocal warm ups, and they will typically include vocalising, sirening and simple scales, as well as games to energise pupils.
- **Breathing.** Increasing control of airflow will help pupils to sing longer phrases, adjust dynamics, improve tuning and phrase melodies expressively.

- **Posture.** A relaxed but stable stance (soft knees) sets the body up to produce an unforced but well-focused sound. Pupils, especially younger pupils, will often want to move to the music and this helps to facilitate that.
- **Dynamics.** When appropriate, class singing should include a dynamic range as a key expressive tool. Confident singing will often be loud but need not tip over into shouting.
- **Phrasing** gives shape to melodic lines. Through small dynamic changes, it helps emphasise important syllables and create musical interest in the melody.
- **Context.** Music can often be brought to life by considering the context in which it was written, or by discussing the meaning of any words.
- **Vocal health.** Warming up before singing, staying hydrated, resting voices, particularly when there is lots of singing to do, keeping vocal muscles relaxed.

The Model Music Curriculum includes a suggested singing repertoire which is age-appropriate; the pieces use language appropriate for use in schools and use a range of notes that are comfortable for the age of the pupil. There are many wonderful songs available for use in schools and teachers should use the knowledge provided by partner organisations to choose appropriate repertoire for their school.

Listening

Listening to music is fundamental to musical understanding. By learning to listen critically, pupils will not only expand their musical horizons but also gain a deeper understanding of how music is constructed and the impact it can have on the listener. Listening to a broad range of music also helps develop other areas of musical activity, including composing and performing.

Music is one of the central building blocks of any culture and the shared knowledge of music is crucial cultural capital in understanding where we came from and our place in the world. An inclusive approach to this cultural capital is represented in this document to encourage pupils to be open minded in their listening as well as knowledgeable about the breadth of musical genres in the world today.

Teachers are encouraged to use pieces from a wide range of cultures and traditions that truly reflect the community in which they are teaching. The pieces in the following tables have been suggested across Years 1–6 to ensure that pupils gain a broad aural knowledge of Western Classical Music, Popular Music (defined broadly) and Traditional Music from around the world. Through active listening to these or equivalent works, many of which can be found in Appendix 2 and 3, all pupils will be given a solid aural foundation that doesn't rely on previous musical exposure. Additionally, it provides a secure starting point from which to explore further repertoire as desired. The suggested repertoire is presented cumulatively through the years to encourage teachers to revisit pieces. Pieces printed in bold are new for the year group.

The Western Classical Tradition up to the 1940s

Title	Composer	Period
O Eucharisti	Hildegard	Early
Hallelujah from <i>Messiah</i>	Handel	Baroque
Rondo alla Turca	Mozart	Classical
Symphony No. 5	Beethoven	Classical
1812 Overture	Tchaikovsky	Romantic
Night on a Bare Mountain	Mussorgsky	Romantic
Bolero	Ravel	20th Century
Symphonic Variations on an African Air	Coleridge-Taylor	20th Century
English Folk Song Suite	Vaughan Williams	20th Century
Mars from <i>The Planets</i>	Holst	20th Century

The Western Classical Tradition and Film beyond the 1940s

Title	Composer	Period
This Little Babe from Ceremony of Carols	Britten	20th Century
For the Beauty of the Earth	Rutter	20th Century
Jai Ho from <i>Slumdog Millionaire</i>	A.R. Rahman	21st Century
Connect It	Anna Meredith	21st Century
Night Ferry	Anna Clyne	21st Century

Popular Music

Style	Title	Artist(s)
Blues	Runaway Blues	Ma Rainey

Jazz	Take the 'A' Train	Duke Ellington Orchestra
Rock n Roll	Hound Dog	Elvis Presley
Pop	With A Little Help from My Friends	The Beatles
Funk	I Got You (I Feel Good)	James Brown
Disco	Le Freak	Chic
80s Synth/Pop	Smalltown Boy	Bronski Beat
90s Singer/Songwriter	Play Dead	Björk
90s RnB	Say My Name	Destiny's Child
Art Pop	Wild Man	Kate Bush
90s Indie	Wonderwall	Oasis
21st Century	Pupils should also be listening to more recent examples of popular music; this affords an opportunity for pupil engagement in the choice of repertoire.	

Musical Traditions

For pieces listed below it makes sense for there to be some exploration of how the music sits within the culture of the country, countries or region of origin. There will be opportunities to take part in the dance aspects of the music (UK Folk, Bhangra), to sing the music (Calypso, Choral, Middle Eastern Folk) and to compose music using rhythmic ***ostinato*** (repeated rhythm) influenced by Samba and Nigerian Drumming. It is important to recognise that modern British identity is rich and diverse, resulting in communities which celebrate and explore their own specific, localised 'cultural capital'.

Appendix 3 sets out some ways to encourage active listening on first encounter. The key aim is that by the end of Year 6 pupils should have an aural bank of music along with knowledge of its cultural context. This will require the provision of frequent opportunities to listen to pieces over time including, where possible, outside the classroom.

Country [*]	Tradition	Title	Artist/Composer
Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos

			Brown
Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan
India	Indian Classical	Sahela Re	Kishori Amonkar
Punjab/UK	Bhangra	Bhabiye Akh Larr Gayee	Bhujhangy Group
Trinidad	Calypso	Tropical Bird	Trinidad Steel Band
Nigeria	Drumming	Jin-Go-La-Ba (Drums of Passion)	Babatunde Olatunji
Argentina	Tango	Libertango	Piazzolla
South Africa	Choral	Inkanyezi Nezazi	Ladysmith Black Mambazo
Middle East	Folk	Sprinting Gazelle	Reem Kelani
England	Folk	Sea Shanties	Various
Poland	Folk	Mazurkas Op. 24	Chopin

Composing

The creative process, with its wide horizons of possibility, gives pupils an opportunity to contribute to musical culture in unique and valuable ways. As pupils travel through the Key Stages, they will develop the craft of creating melodies and fashioning these into short pieces. Familiarity with music in a range of styles and genres is crucial for developing the aural understanding needed to compose music. It is also worth planning the year so that music listened to and performed is linked and that both of these activities inform pupils' composition. The development of a reliable musical memory is a valuable skill for performers and composers. As an integral part of composition work, pupils should practise recalling, e.g., melodic shapes, harmonic sequences, rhythmic patterns and sections of their compositions.

Performing

Creating opportunities to celebrate, share and experience music of all kinds will consolidate the learning within the MMC. The following principles of performance apply across all Key Stages:

- **Develop stagecraft.** Develop a sense of confidence and ownership regardless of the size or nature of the stage or performing/recording space; engage with an audience; respect fellow performers and acknowledge applause.

- **Consider the programme.** The sequence of items should maximise impact and maintain audience engagement. Aim for a clear beginning, middle and end for any performance activity.

* Includes names of countries or regions, where the origin of a piece cannot be attributed to one single country.

- **Encourage peer feedback.** Create an environment where pupils can constructively express their thoughts on performances. This is a valuable way to develop listening skills and musical vocabulary.
- **Seek out opportunities for collaboration.** If more than one class or group is performing, is there an additional item they can present together?

Model Music Curriculum – Key Stage 1

Singing is at the heart of Key Stage 1, with songs and chants underpinning all areas of study. Repetition of techniques is vital to consolidate and gain confidence. Songs, chants and listening to repertoire are suggested as a starting point. They are not set works, but provide guidance for teachers as they select repertoire appropriate to their school.

Pupils will internalise key skills and techniques through a range of activities, including call-and-response songs and chants, improvisation, movement and active listening. Pupils will create music through improvisation and they will also start to learn some simple compositional techniques and structures to prepare for Key Stage 2 and Key Stage 3.

Pupils will build musical confidence through active engagement with music as performers, music-creators and audience. There is a strong intention that pupils should be 'doing music' as much as possible, including performing their compositions and improvisations. Peer feedback will be an important element in developing their skills. The curriculum is technique-based, equipping pupils for progression beyond Key Stage 1. It will enable pupils to develop a love of music, refining their individual taste, as well as a strong internalised sense of pulse, rhythm and pitch, through a rich range of musical interactions including singing, moving, performing using untuned (e.g. wood block) and tuned (e.g. recorders) instruments, creating music and active listening. Pupils will gain knowledge of important moments in the evolution of music and of key musicians and composers, in a range of genres and styles. There should be frequent informal opportunities to perform and pupils should have the opportunity to hear high-quality live performance, either within school or in the wider community through other partners within the local Music Education Hub.

Years 1 and 2 – Overview and Guidance

In Key Stage 1, Years 1 & 2 guidance is grouped in four sections as follows:

- Singing

- Listening
- Composing
- Musicianship:
 - Pulse/beat
 - Rhythm
 - Pitch

Key Stage 1 Year 1 – Guidance

Year One – Singing

Singing	Sing simple songs, chants and rhymes (e.g. <i>Boom Chicka Boom</i>) from memory, singing collectively and at the same pitch , responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in.	Begin with simple songs with a very small range, mi-so (e.g. <i>Hello, How are You</i>), and then slightly wider (e.g. <i>Bounce High, Bounce Low</i>). Include pentatonic songs (e.g. <i>Dr Knickerbocker</i>).	Sing a wide range of call and response songs (e.g. <i>Pretty Trees Around the World</i> from <i>Rhythms of Childhood</i>), to control vocal pitch and to match the pitch they hear with accuracy.	Good repertoire for this age group includes: <ul style="list-style-type: none"> • Sing for Pleasure: <i>Boom Chicka Boom</i> • Voices Foundation: <i>Have you Brought your Whispering Voice?</i> • Voices Foundation: <i>Hello, How are You</i> • Bance: <i>Copy Kitten</i> • Voicelinks: <i>I'm a Train</i> • <i>Bounce High, Bounce Low</i> • Singing Sherlock: <i>Dr Knickerbocker</i> • <i>Dragon Dance</i> • Trad. Bangladesh: <i>Mo matchi (Song of the Bees)</i> • Trad. Ghana: <i>Kye Kye Kule</i> • Trad. England: <i>An Acre of Land</i>
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This list of repertoire is intended to give teachers a good start in terms of choosing music for Year 1 and to highlight music which is age-appropriate. It should not limit the imagination and creativity of the teacher in terms of seeking and using other musical examples.

Year One – Listening

			Western classical tradition and film			
			Title	Composer	Period	
Listening	The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.	Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles.	Rondo alla Turca ¹	Mozart	classical	
			Mars from the Planets	Holst	20 th century	
			Popular Music			
			Style	Title	artist(s)	
			Art Pop	Wild Man	Kate Bush	
			Blues	Runaway Blues	Ma Rainey	
			Musical Traditions			
			Countr y	Tradition	Title	Artist/composer



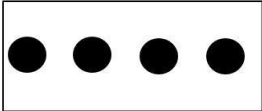
	Brazil	Samba	Fanfarra (Cabua-le -le)	Sérgio Mendes/Carlinhos Brown
The pieces listed here are intended to give teachers a good start in terms of choosing music which is age-appropriate. They should not limit the imagination or creativity of the teacher in terms of seeking and using other musical examples, and further repertoire options are listed within the Appendix 2. Brief contextual information on each piece can be found in Appendix 3.				

Year One – Composing

Composing	Improvise simple vocal chants, using question and answer phrases.	Create musical sound effects and short sequences of sounds in response to stimuli, e.g. a rainstorm or a train journey. Combine to make a story, choosing and playing classroom instruments (e.g. rainmaker) or sound-makers (e.g. rustling leaves).	Understand the difference between creating a rhythm pattern and a pitch pattern. Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns.	Use music technology, if available, to capture, change and combine sounds.	Recognise how graphic notation can represent created sounds. Explore and invent own symbols, for example: 
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Year One – Musicianship

Musicianship			
Pulse/Beat	Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of	Use body percussion , (e.g. clapping, tapping, walking) and classroom percussion (shakers, sticks and blocks, etc.), playing repeated	Respond to the pulse in recorded/live music through movement and dance, e.g. <ul style="list-style-type: none"> Stepping – Mattachins from Capriol Suite by Warlock Jumping- Trepak from the Nutcraker by Tchaikovsky Walking on Tiptoes- Scherzo from the Firebird Suite by Stravinsky

<p>Rhythm</p>	<p>the music changes.</p> <p>Perform short copycat rhythm patterns accurately, led by the teacher.</p>	<p>rhythm patterns (<i>ostinati</i>) and short, pitched patterns on tuned instruments (e.g. glockenspiels or chime bars) to maintain a steady beat. Perform short repeating rhythm patterns (<i>ostinati</i>) while keeping in time with a steady beat.</p>	<p>Perform word-pattern chants (e.g. ca-ter-pil-lar crawl, fish and chips); create, retain and perform their own rhythm patterns.</p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div data-bbox="879 974 1091 1079" style="border: 1px solid black; padding: 5px; text-align: center;">  <p>Ca-ter- pil-lar crawl</p> </div> <div data-bbox="1163 974 1375 1079" style="border: 1px solid black; padding: 5px; text-align: center;">  <p>Fish and chips</p> </div> </div>
<p>Pitch</p>	<p>Listen to sounds in the local school environment, comparing high and low sounds.</p>	<p>Sing familiar songs in both low and high voices and talk about the difference in sound.</p>	<p>Explore percussion sounds to enhance storytelling, e.g.</p> <ul style="list-style-type: none"> • ascending xylophone notes to suggest Jack climbing the beanstalk, • quiet sounds created on a rainstick/shakers to depict a shower, • regular strong beats played on a drum to replicate menacing footsteps. <ul style="list-style-type: none"> • Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum. <div style="text-align: center; margin-top: 20px;">  </div>

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Key Stage 1 Year 2 – Guidance

Year Two – Singing

<p>Singing</p>	<p>Sing songs regularly with a pitch range of do-so with increasing vocal control.</p>	<p>Sing songs with a small pitch range (e.g. <i>Rain, Rain Go Away</i>), pitching accurately.</p>	<p>Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. crescendo, decrescendo, pause)</p>	<p>Good repertoire for this age group includes:</p> <ul style="list-style-type: none"> • <i>Little Sally Saucer</i> • Trad. <i>Star Light, Star Bright, First Star I See Tonight</i> • Trad. <i>Hey, Hey, Look at Me</i> • Trad. <i>Rain, Rain Go Away</i> • Trad. <i>Acka Backa</i> • Voicelinks: <i>The King is in the Castle</i> • Young Voiceworks: <i>Ebenezer Sneezer</i> • Trad. <i>Oats and Beans and Barley Grow</i> • Singing Sherlock 1: <i>Teddy Bear Rock n Roll</i> • Trad. <i>Oliver Cromwell</i> • Trad. <i>Lovely Joan</i> • Trad. <i>Searching for Lambs</i> • Voicelinks: <i>Fireworks</i> • Trad. Bangladesh: <i>Hatti – ma tim tim (An Imaginary Bird)</i> • Trad. Bangladesh: <i>Charti Kula beng (Four Fat Frogs)</i> • Trad. Australia: <i>I Got Kicked by a Kangaroo</i> • Trad. America: <i>Built My Lady a Fine Brick House</i> • Sing Up: <i>Paintbox</i>
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Year Two – listening

Western classical tradition and film			
Title	Composer	Period	


Listening	The teaching and learning of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.	Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or performances provided by other Music Education Hubs partners, which may include local or national ensembles.	Night Ferry		Anna Clyne	21st Century
			Bolero²		Ravel	20th Century
			Rondo alla Turca	Mozart		Classical
			<i>Mars from The Planets</i>	Holst		20 th Century
			Popular Music			
			Style	Title	Artist(s)	
			Rock n Roll	Hound Dog	Elvis Presley	
			Pop	With a Little Help from my Friends	The Beatles	
			Art Pop	Wild Man	Kate Bush	
			Blues	Runaway Blues	Ma Rainey	
			Musical Traditions			
			Country	Tradition	Title	Artist/composer
			Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan
			Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown

Year Two – Composing

Composing	Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch).	Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion , creating a musical conversation.	Use graphic symbols , dot notation and stick notation , as appropriate, to keep a record of composed pieces.	Use music technology, if available, to capture, change and combine sounds.
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Year Two – Musicianship

Musicianship					
Pulse/Beat	Understand that the speed of the beat can change, creating a faster or slower pace (tempo).	Mark the beat of a listening piece (e.g. <i>Bolero</i> by Ravel) by tapping or clapping and recognising tempo as well as changes in tempo.	Walk in time to the beat of a piece of music or song (e.g. <i>La Marseillaise</i> by Susato). Know the difference between left and right to support coordination and shared movement with others.	Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats.	Identify the beat groupings in familiar music that they sing regularly and listen to, e.g. <ul style="list-style-type: none"> • in 2 Maple Leaf Rag by Joplin • in 3 The Elephant from Carnival of the Animals by Saint-Saëns
Rhythm	Play copycat rhythms, copying a leader, and	Create rhythms using word phrases as	Read and respond to chanted rhythm patterns,	Create and perform their own chanted rhythm patterns	

Pitch	invent rhythms for others to copy on untuned percussion	a starting point (e.g. Hel-lo Si-mon or Can you come and play?).	and represent them with stick notation including crotchets , quavers and crotchets rests .	with the same stick notation.	
	Play a range of singing games based on the cuckoo interval (<i>so-mi</i> , e.g. <i>Little Sally Saucer</i>) matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track.	Sing short phrases independently within a singing game or short song.	Respond independently to pitch changes heard in short melodic phrases , indicating with actions (e.g. stand up/sit down, hands high/hands low).	Recognise dot notation and match it to 3-note tunes played on tuned percussion for example: 	

Model Music Curriculum – Key Stage 2

The MMC at Key Stage 2 reflects the importance of these school years in terms of music progression.

The key skills and techniques learnt build on those introduced at Key Stage 1 and prepare pupils for progression to Key Stage 3, and while singing remains a key thread throughout Key Stage 2 the model curriculum will support other aspects of music making

– in particular, the opportunity to access and make progress on a musical instrument.

Instrumental teaching provision will be dependent on the availability of instruments and specialist teachers and the opportunities provided by the Music Education Hub partner delivering whole-class tuition. A case study of how this may work in practice is included as Appendix 5. At the intersection of Year 6 and Year 7, the MMC proposes a Transition Project as a way of providing a sense of culmination to the primary phase of the MMC and a musical way of demonstrating what pupils have learnt at primary school to their secondary teachers when they arrive in Year 7 (see Appendix 6).

Through a wide range of activities, pupils will further develop their love of music, refining their individual taste and gaining confidence to be creative musicians with strong aural skills. They will encounter music by living composers and see composition as a current art form. Repetition of techniques is vital to consolidate and gain confidence, and songs, chants and listening repertoire are suggested as a starting point.

Pupils will continue to internalise key musical skills and techniques through a range of activities including call-and-response songs and chants, improvisation, movement and active listening.

Pupils will create music through improvisation, exploring how to write music for a specific purpose, and they will start to learn more sophisticated compositional techniques and structures to prepare for Key Stage 3.

Notation is introduced, initially using graphic score, but moving on to staff notation.

Pupils will build musical confidence through active engagement with music as performers, music-creators and audience. There is a strong intention that pupils should be 'doing music' as much as possible, including performing their compositions and improvisations both in their class and wider school audiences, at least once a term.

There should be frequent informal opportunities to perform, and pupils should have the opportunity to hear high-quality live performances, either within school or in local concert settings.

Pupils will further develop their shared knowledge of important moments in the evolution of music and of key musicians, including composers and performers, in a range of genres and styles. The history of music will be explored in a variety of ways,

placing music in artistic, historical, social and political contexts, and building meaningful and memorable connections.

Key Stage 2: Years 3 to 6 – Overview and guidance

In Key Stage 2 Years 3–6 guidance is grouped in four sections as follows:

- Singing
- Listening
- Composing:
 - Improvise
 - Compose
- Perform

The guidance for this Key Stage is supported by the glossary (Appendix 1) and the Chronology (Appendix 2) . Words appearing in the glossary are indicated in bold italic text the first time they appear within the guidance for each Key Stage. The chronology supports the Listening section for each year and places a diverse range of music rich in learning opportunities in its chronological and stylistic context.

Indicative musical features

The first table below sets out indicative musical features (elements) that give language to concepts that pupils have understanding of in sound. Pupils will have experienced them unconsciously in many contexts before, building on their work at Key Stage 1, and their holistic musical experiences across Key Stage 2 will naturally be far wider than this. The second table sets out their progression in knowledge of the constituent parts of musical notation.

	Year 3	Year 4	Years 5 & 6
Rhythm, Metre and Tempo	Downbeats, fast (<i>allegro</i>), slow (<i>adagio</i>), pulse, beat	Getting faster (<i>accelerando</i>), Getting slower (<i>rallentando</i>), Bar, metre	Simple time, compound time, syncopation
Pitch and Melody	High, low, rising, falling; pitch range do–so	Pentatonic scale, major and minor tonality, pitch range do–do	Full diatonic scale in different keys
Structure	Call and response; question	Rounds and partner songs,	Ternary form, verse and

and Form	phrase, answer phrase, echo, ostinato	repetition, contrast	chorus form, music with multiple sections
Harmony	Drone	Static, moving	Triads, chord progressions
Texture	Unison, layered, solo	Duet, melody and accompaniment	Music in 3 parts, music in 4 parts
Dynamics and Articulation	Loud (<i>forte</i>), quiet (<i>piano</i>)	Getting louder (<i>crescendo</i>), getting softer (<i>decrescendo</i>); <i>legato</i> (smooth), <i>staccato</i> (detached)	Wider range of dynamics including <i>fortissimo</i> (very loud), <i>pianissimo</i> (very quiet), <i>mezzo forte</i> (moderately loud) and <i>mezzo piano</i> (moderately quiet)
Instruments and Playing Techniques	Instruments used in Foundation Listening	Instruments used in Foundation Listening including playing techniques	Instruments used in Foundation Listening including playing techniques and effects, for example pizzicato (e.g. mysterious) and tremolo (e.g. dark and expectant)

	Year 3	Year 4	Years 5 & 6
Crotchets	✓	✓	✓
Paired quavers	✓	✓	✓
Minims	✓	✓	✓
Semibreves			✓
Semiquavers			✓
Rests		✓	✓
Time signatures 2/4, 3/4 and 4/4			✓

Fast (<i>allegro</i>), slow (<i>adagio</i>)	✓	✓	✓
Getting faster (<i>accelerando</i>), getting slower (<i>rallentando</i>)		✓	✓
Stave, lines and spaces, clef*, reading dot notation	✓ do–me Range of a 3rd	✓ do–so Range of a 5th	✓ do–do' Range of an octave
Loud (<i>forte</i>)	✓	✓	✓
Quiet (<i>piano</i>)	✓	✓	✓
Getting louder (<i>crescendo</i>), Getting softer (<i>decrescendo</i>)		✓	✓

Key Stage 2 Year 3 – Guidance

Year Three – Singing

Singing	Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so (e.g. Extreme Weather), tunefully and with expression. Perform forte and piano , loud and soft.	Perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders).	Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.	Perform as a choir in school assemblies.	Good repertoire for this age group includes: <ul style="list-style-type: none"> • Sing Up: <i>Heads and Shoulders</i> • Singing Sherlock 2: <i>Si, Si, Si</i> • Flying a Round: <i>To stop the train</i> • Trad. Japan: <i>Kaeru no uta</i> • Trad. Morocco: <i>A ram sam sam/Pease Pudding Hot</i> • Trad. Bangladesh: <i>Now charia de (A Boatman’s Song)</i>
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					<ul style="list-style-type: none"> • Junior Songscape: <i>Listen to the Rain</i> • Voicelinks: <i>Extreme Weather</i> • Sing Up: <i>Skye Boat Song</i> • Trad. Ireland: <i>Be Thou My Vision</i> • Junior Voiceworks 1: <i>Now The Sun Is Shining</i> • Voiceworks 1: <i>Candle Light</i> • Singing Sherlock 2: <i>Shadow</i> • Singing Express 3: <i>Mirror</i> • Trad. England: <i>Ah! Poor bird/Hey, Ho! Nobody home/Rose</i>
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Year Three -Listening

			Western classical tradition and film		
			Title	Composer	Period
Listening	The teaching and learning of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to,	Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups,	Hallelujah from <i>Messiah</i>	Handel	Baroque
			Night on a Bare Mountain³	Mussorgsky	Romantic
			Jai Ho from <i>Slumdog Millionaire</i>	A. R. Rahman	21st Century
			Rondo alla Turca	Mozart	Classical
			Mars from <i>The Planets</i>	Holst	20 th Century

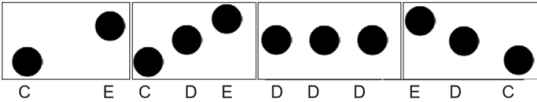
	singing and playing.	or provided by other Music Education Hubs partners, which may include local or national ensembles.	Bolero	Ravel	20 th Century	
			Night Ferry	Anna Clyne	21st Century	
			Popular Music			
			Style	Title	Artist(s)	
			Funk	I Got You (I Feel Good)	James Brown	
			Disco	Le Freak	Chic	
			Rock n Roll	Hound Dog	Elvis Presley	
			Art Pop	Wild Man	Kate Bush	
			Blues	Runaway Blues	Ma Rainey	
			Pop	With A Little Help from My Friends	The Beatles	
			Musical Traditions			
			Country	Tradition	Title	Artist/Composer
			India	Indian Classical	Sahela Re	Kishori Amonkar
			Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown
			Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan

Year Three –Composing

Composing	Improvise	Compose
	Become more skilled in <i>improvising</i> (using voices, <i>tuned</i> and <i>untuned percussion</i> and instruments played in whole-class/group/individual/instrumental teaching), inventing short 'on-the-spot' responses using a limited note-range.	Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (<i>do, re and mi</i>). Compose song accompaniments on untuned percussion using known rhythms and <i>note values</i> .

	Structure musical ideas (e.g. using echo or question and answer phrases) to create music that has a beginning, middle and end. Pupils should compose in response to different stimuli, e.g. stories, verse, images (paintings and photographs) and musical sources.	
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Year Three –Performing

Performing	Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. 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).	Use listening skills to correctly order phrases using dot notation , showing different arrangements of notes C-D-E/do-re-mi (see illustration):	Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio , fast and slow. Extend to question-and-answer phrases.
			

Year Three – Reading Notation

Reading Notation	Introduce the stave , lines and spaces, and clef . Use dot notation to show higher or lower pitch.	Introduce and understand the differences between crotchets and paired quavers .	Apply word chants to rhythms, understanding how to link each syllable to one musical note.
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Year Four – Singing

Singing	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).	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).	Perform a range of songs in school assemblies.	Good repertoire for this age group includes: <ul style="list-style-type: none"> • Junior Voiceworks 1: <i>Calypso</i> • Junior Voiceworks 2: <i>Our Dustbin</i> • Voiceworks 1: <i>Hear the Wind</i> • Kendrick: <i>Servant King</i> • <i>Happy Birthday</i> • Great Weather Songs: <i>Long Journey</i> • Great Celebration Songs: <i>World in Union</i> • Sing Up: <i>Just like a Roman</i> • Trad. Ghana: <i>Namuma</i> • Sing for Pleasure: <i>Ghosts</i> • Sing for Pleasure: <i>Lost in Space</i>
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Year Four – Listening

			Western Classical Tradition and Film		
			Title	Composer	Period
Listening	The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions,	Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school.	Symphony No. 5	Beethoven	Classical
			O Euchari	Hildegard	Early
			For the Beauty of the Earth	Rutter	20th Century
				A R Rahman	21 st Century

	history and social context of the music they are listening to, singing and playing.	These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles.	Jai Ho from Slumdog Millionaire	Handel	Baroque	
			Hallelujah from Messiah			
			Rondo alla Turca	Mozart	Classical	
			Night on a Bare Mountain	Mussorgsky	Romantic	
			Mars from The Planets	Holst	20 th Century	
			Bolero	Ravel	20 th Century	
			Night Ferry	Anne Clyne	21 st Century	
			Popular Music			
			Style	Title	Artist(s)	
			Jazz	Take the 'A' Train a case study of this piece in practice is found in Appendix 3	Billy Strayhorn/Duke Ellington Orchestra	
				Wonderwall		
			90s Indie	Hound Dog	Oasis	
			Rock n Roll	With A Little Help from My Friends	Elvis Presley	
			Pop	I Got You (I Feel Good)	The Beatles	
			Funk	Le Freak	James Brown	
			Disco	Wild Man	Chic	
			Art Pop	Runaway Blues	Kate Bush	
			Blues		Ma Rainey	
			Musical Traditions			
			Country	Tradition	Title	Artist/Composer
			Punjab/UK	Bhangra	Bhabye Akh	Bhujhangy Group

			Larr Gayee	
	Trinidad	Calypso	Tropical Bird	Trinidad Steel Band
	Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown
	Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan
	India	Indian Classical	Sahela Re	Kishori Amonkar

Year Four – Composing

Composing	Improvise	Compose
	<p><i>Improvise</i> on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (<i>legato</i>) and detached (<i>staccato</i>).</p> <p>Begin to make compositional decisions about the overall structure of improvisations. Continue this process in the composition tasks (right)</p>	<p>Combine known rhythmic notation with letter names to create short <i>pentatonic</i> phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions.</p> <p>Arrange individual notation cards of known note values (i.e. <i>minim, crotchet, crotchet rest</i> and <i>paired quavers</i>) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars.</p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="border: 1px solid black; padding: 5px; text-align: center;"> <p>C</p>  </div> <div style="border: 1px solid black; padding: 5px; text-align: center;"> <p>E E G G</p>  </div> <div style="border: 1px solid black; padding: 5px; text-align: center;"> <p>A G E</p>  </div> </div> <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>Introduce <i>major</i> and <i>minor</i> chords.</p> <p>Include instruments played in whole-class/group/individual teaching to expand the scope</p>

		<p>and range of the sound palette available for composition work.</p> <p>Capture and record creative ideas using any of:</p> <ul style="list-style-type: none"> ● graphic symbols ● rhythm notation and time signatures ● staff notation ● technology
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Year Four – Performing

Performing	<p>Develop facility in the basic skills of a selected musical instrument over a sustained learning period. This can be achieved through working closely with your local Music Education Hub who can provide whole-class instrumental teaching programmes.</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 instruments played in whole class teaching. 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>
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Year Four – Reading Notation

Reading Notation	<p>Introduce and 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>
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Our Music lessons have the following structure:

Review Prior Knowledge

Medium term plans identify prior learning and teachers take this into account when introducing and reintroducing each skill. Teachers review prior skills and these skills are repeated and built upon throughout school with continued practise. This incremental teaching allows pupils to gradually master the various skills in Music and develop automaticity.

Teaching New Knowledge

Lessons are carefully planned and are organised and are memorable through the enjoyment of a variety of Music across different genres. Music lessons are inclusive and follow a variety of teaching and learning styles to ensure all pupils become increasingly confident to make more music, think more musically and become more musical.

Summarising Taught Knowledge

Key skills and vocabulary are recapped to ensure learning is embedded. Children also have the opportunity to reflect on their new knowledge.

Music opportunities beyond the National Curriculum:

At Holywell Village First School – Cultural capital

- School Singing Club
- Participating in out of school performances
- Visitors to school
- Trips to see musical performances
- Singing/ performing for members of our community

Impact

Progress is assessed on an ongoing basis – formative assessments during lessons. A Class Music Book will be completed as a tool for ongoing assessment and to show skills/ areas of music taught/ music that has been listened to and analysed / pupil's comments/ teacher notes to inform next steps in learning.

Medium Term plans are annotated with evaluations of lessons. All this information is used to determine whether children demonstrate emerging, expected or exceeding skills and data is collected by the Music coordinator for analysis in the form of a 'Best Fit Grid'.

Lesson observations are conducted by the Music subject leader using a peer mentoring approach. The Best Fit learning grids are collected termly so children's achievement and coverage may be monitored.

We celebrate all Music participation and achievement in our celebration assemblies and on our social media.

Kay Gray

Music Subject leader

July 2022

Appendices

Appendix 1 – Key Stages 1 and 2 Glossary

This glossary includes the musical terms that appear in the Model Music Curriculum.

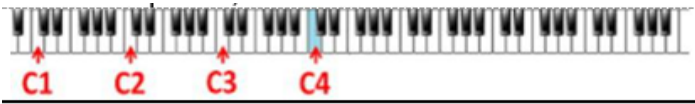
As music is a subject rich in terminology and language (often not English) with which non-specialists may not initially be familiar, the glossary provides a single reference-point for all subject-specific words, whether instruments, musical periods, genres, terminology to denote musical components or non-English common musical terms.

Words appearing in the glossary are indicated in bold italics in the text for each Key Stage and Year the first time they appear.

Word	Definition
6/8 time	A time signature that shows to count 6 quavers in a bar. It will often look

	like this: 6 8
<i>Accelerando</i>	Gradually growing faster
Adagio	At a slow speed
Allegro	At a brisk speed
Arrangement	A reworking of a piece of music so that it can be played by a different instrument or combination of instruments from the original.
Baroque period	Music written between c.1600 and c.1750. Periods and eras of music overlap and are not always distinct.
Bars	A segment of time corresponding to a specific number of beats.
Beat/Pulse	A basic unit of time marking out the speed at which the music is played.
Beat groupings	Collecting beats into recognised groups within the bar.
Body percussion	Sounds produced using fingers, hands and feet plus mouthed effects, e.g. cheek pops, tongue clicks, clapping, and a wide range of vocal sounds.
Brass band	A group of musicians playing brass instruments and sometimes including percussion.
Brass family	The instrument family that consists of Trumpet, Cornet, Flugelhorn, French Horn, Eb Horn, Baritone, Euphonium, Trombone, Bass Trombone and Tuba.
Call and response	Two distinct phrases, where the second phrase is heard as a direct response to the first.
Chants	Text spoken rhythmically, not sung.
Chord	Two or more notes played together to achieve harmony.
Chord progressions	A succession of chords, one after another.
Classical period	Music written between c.1750 and c.1830. Periods and eras of music overlap and are not always distinct.
Classroom percussion	Untuned and tuned percussion instruments specifically designed for use in the classroom (e.g. boomwhackers).
Clef	A symbol found at the beginning of a line of music to show how high or low the notes are.
Compound time	Music that is written in a metre of 2 but where each beat is subdivided into 3 quavers, providing a bouncy, skipping, jig-like rhythm, for example in Row, Row, Row your Boat. (e.g. 6/8)
Contemporary	A group of musicians who play music written in the late 20th or 21st century.

music ensemble	Instrumentation is decided by the music the group wish to perform.
<i>Crescendo</i>	Gradually getting louder.
Crotchet	A note worth one beat, represented by a solid dot with a stem.
Crotchet rest	(See Rests)
Cuckoo interval	A pitch pattern of two notes found in many Early Years and KS1 songs, sounding exactly like a 'cuc-koo' call. (Also described as So-Mi interval in Solfege).
<i>Decrescendo</i>	Gradually getting quieter.
Do, Re, Mi, Fa, So, La, Ti, Do (Solfege)	Many people would use Solfege before introducing written notation. Syllables are assigned to the notes of the scale, often used in sight-singing. Solfege can be used with hand signals to distinguish pitch visually. It can be used to learn to mentally hear the pitches of music before playing or singing them.
Dot Notation	Visual symbols used to represent musical notes and chords.
Dotted crotchet	A note value lasting one and a half beats.
Downbeat	The accented first beat of a group of notes in any metre, e.g. in 1 2 3 1 2 3.
Drone	A sustained sound, which could be a single note or a chord.
Duet	A piece played or sung by two performers.
Dynamics	Volume: very soft (<i>pianissimo</i>) (pp) soft (<i>piano</i>) (p) moderately soft (<i>mezzo-piano</i>) (mp) moderately loud (<i>mezzo-forte</i>) (mf) loud (<i>forte</i>) (f) very loud (<i>fortissimo</i>) (ff)
Echo-playing	Repeating a given phrase.
Ensemble	i) A group of players of any size and instrumental mix. ii) 'A sense of ensemble' describes a musical performance in which players keep together rhythmically and maintain a balance between parts.
Flutter tongue	A tonguing technique for woodwind and brass players, in which a performer flutters their tongue to make a 'frrrr' sound.
Folk band	A group of players who play music in a folk style/genre.
Full diatonic scale	A scale which is traditional in European classical music (e.g. C-D-E-F-G-A-

	B).
Genre	Music that shares a certain style or particular tradition is said to belong to a genre, e.g. 'Avant-garde' or 'Gospel Blues'.
Graphic notation, symbols or scores	Images or a mark that can signify a particular musical action.
Groove	Persistent repeated units, giving a feel of swing or togetherness.
Harmony	A musical effect created by combining two or more notes played or sung simultaneously.
Improvisation/Improvise	Creating and inventing music in real time, i.e. 'on the spot'.
Interval	The pitch difference between two notes.
Layered texture	A piece of music with more than one contrasting part, 'layering' the music.
Legato	Smooth.
Major and Minor	A simple major scale can be played using all the white notes on the piano starting and ending on C, and minor scale from A to A. An example major chord is C-E-G, and minor A-C-E. Often music in major keys or using major scales is referred to as happy with minor meaning sad.
Melodic phrase	A musical 'sentence' that makes sense played or sung on its own.
Melody and accompaniment	A melodic tune which is accompanied by another line of music.
Metre	The different groupings of beats, most commonly occurring in 2, 3 and 4 time.
Middle C	The note C in the middle of the keyboard. If a keyboard has 88 keys, like a standard piano, this is where Middle C is found, i.e. C4. 
Minim	A note worth two beats, represented by a hollow dot with a stem.
Moving and static parts	A static part of music might be a drone or a repeated pattern. A moving part might be a long phrase that changes more frequently than the accompaniment. It's another way of describing Melody and Accompaniment.

Note values

A semibreve is worth 4 beats

A minim is worth 2 beats

A crotchet is worth 1 beat

A quaver is worth half a beat


A semiquaver is worth a quarter of a beat







1 semibreve = 2 minims = 4 crotchets = 8 quavers = 16 semiquavers



1 semibreve = 2 minims = 4 crotchets = 8 quavers = 16 semiquavers

Octave	The musical alphabet is A-B-C-D-E-F-G, which then repeats. For example, A to the next A is a distance of 8 notes (Oct = 8) therefore an octave is the range between an A and the next A.
Orchestra	An ensemble of instruments, usually combining string, woodwind, brass and percussion.
Ostinato/Ostinati	A musical phrase or rhythm which is repeated.
Paired quaver	A quaver is a note value that is worth half a beat. Paired quavers are 2 quavers next door to each other, with a horizontal line joining the two note stems together.
Partner songs	Songs with two (or more) complete melodies that can be sung separately but go together because they are the same length and follow the same harmony (e.g. She'll Be Comin' Round the Mountain, and When the Saints).
Pause	The note or rest that the pause is assigned to should be prolonged.
Pentatonic scale	A scale with five notes, e.g. C D E (F) G A (B), very common in folk music.
Percussion family	The instrument family that consists of untuned (e.g. snare drum) and tuned (e.g. xylophone) percussion instruments, i.e. instruments that make a sound or note when struck with a mallet, beater or stick.
Phrasing	Connecting or grouping several notes or rhythms to create a sequence of sounds that make sense musically and satisfy both performer and listener. Phrasing in a song indicates where the singer should breathe.
Pitch	How high or low a note is.
Pizzicato	Plucking the string on a violin, viola, cello or double bass.
Playing by ear	The skill of 'picking out' a phrase or melody on a pitched instrument without the support of written music: this skill may require dedicated practice.
Playing/singing at sight (sight-read)	The skill of reading and playing or singing notation without preparation time.
Quaver	A note worth half a beat (half a crotchet), represented by a solid dot, a stem and a tail.
Question and answer	Two distinct phrases usually written in different parts of the music, but which operate like a conversation, with the second phrase answering the first.
Rallentando	Gradually growing slower.
Renaissance period	Music written between c.1400 and c.1600. Periods and eras of music overlap and are not always distinct.
Rests	A moment of silence in music. Rests can last for different lengths of time; 4 beat (semibreve) rest 

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

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

	groups of singers when performing.
Wind band	A group of musicians playing woodwind instruments, sometimes with percussion.
Woodwind family	The instrument family that includes flute, clarinet, recorder, oboe, bassoon and saxophone.
World music ensemble	A group of musicians playing instruments traditional to a country, continent or culture.

Appendix 2 – Chronology: Repertoire in Context

This chronology has been developed through recommendations from colleagues across the music education sector and the expert panel. Many pieces can be found on Classical 100, BBC Ten Pieces and at the English Folk Dance and Song Society. Many other sources of this repertoire are available.

This chronology includes all of the Core Repertoire appearing in each Key Stage and Year as well as additional repertoire appropriate to learning based on this Model Music Curriculum.

It is presented in chronological order of the year in which the piece or song was written and grouped by era in order to help pupils develop their knowledge of different musical periods and styles. Traditional Folk and World music can be used to enhance and deliver aspects of the Model Music Curriculum. They are especially useful in developing aural awareness, and to help pupils appreciate and understand music from different traditions.

Items in **bold** indicate Foundation Listening repertoire that appears within the Model Music Curriculum. The suggested curriculum year is given as a guideline for its use.

Year 1 Year 2 Year 3 Year 4

Early Period

Year	Title of piece	Curriculum year
1000	Orientis Partibus Medieval mystery play (Anon)	8
1130	Hortus Deliciarum (Hildegard)	7
1140	O Euchari (Hildegard)	4
1200	Ductias 1 & 2 (Anon)	7
1225	Miri it is while sumer ilast (Anon)	7

1250	Sumer is Icumen In (Anon)	7
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Renaissance Period

Year	Title of piece	Curriculum year
1551	Ronde and Basse Dance Bergeret from <i>La Mourisque</i> (Susato)	2
1560	If Ye Love Me (Tallis)	4
1570	Spem in Alium (Tallis)	7
1575	O Nata Lux (Tallis)	2
1581	Gaudete (Anon)	7
1587	Jubilate Deo (Gabrieli)	5

Baroque Period

Year	Title of piece	Curriculum year
1605	Earl of Essex's Galliard (Dowland)	3
1605	Ave Verum Corpus (Byrd)	7
1610	Ave Maris Stella from <i>Vespers of the Blessed Virgin</i> (Monteverdi)	6
1623	Drop, Drop, Slow Tears (Gibbons)	9
1630	Miserere (Allegri)	3
1630	Beatus Vir (Monteverdi)	5
1664	Che Si Può Fare (Barbara Strozzi)	3
1676	Rondeau from <i>Abdelazar</i> (Purcell)	4
1677	Dido's Lament from <i>Dido and Aeneas</i> (Purcell)	5
1680	Canon in D (Pachelbel)	3
Year	Title of piece	Curriculum year
1687	Gigue from <i>Suite in A minor</i> (Elisabeth Jacquet de La Guerre)	9
1690	Largo from Concerto Grosso in G minor (Christmas Concerto) (Corelli)	5
1703	Tocatta and Fugue D minor (J. S. Bach)	7
1716	Gloria in Excelsis Deo from <i>Gloria</i> (Vivaldi)	4
1717	Hornpipe from <i>Water Music</i> (Handel)	3
1717	Prelude from Cello Suite No. 1 in G (J. S. Bach)	4
1717	Adagio from <i>Oboe Concerto in C minor</i> (Marcello)	4
1717	Double Violin Concerto (J. S. Bach)	9

1720	1 st movement from Brandenburg Concerto No. 5 (J. S. Bach)	1
1721	Brandenburg Concerto No. 2 (J. S. Bach)	9
1721	Brandenburg Concerto No. 3 (J. S. Bach)	9
1724	Part 1: Chorale from St John Passion (J. S. Bach)	5
1725	Winter from <i>The Four Seasons</i> (Vivaldi)	3
1727	Zadok the Priest from <i>Coronation Anthems</i> (Handel)	4
1730	3 rd movement from Violin Concerto in E major (J. S. Bach)	6
1731	Air on a G String from <i>Orchestral Suite No. 3 in D</i> (J. S. Bach)	2
1736	Chaconne (Rameau)	4
1736	Concerto Grosso Op. 6, No. 6 (Handel)	9
1738	Badinerie from <i>Orchestral Suite No. 2 in B minor</i> (J. S. Bach)	1
1741	Hallelujah from <i>Messiah</i> (Handel)	3
1741	Sinfony (Overture) from <i>Messiah</i> (Handel)	7
1741	Siciliana from <i>The Goldberg Variations</i> (J.S. Bach)	4
1741	For Unto Us A Boy Is Born from <i>Messiah</i> (Handel)	9
1741	1st movement from <i>Symphony in A major</i> (Stamitz)	8
1742	Double Trumpet Concerto (Vivaldi)	9
1745	The National Anthem – God Save the Queen	4
1745	1st movement from <i>Symphony in F major</i> (Sammartini)	8
1747	Yoshitsune and the Thousand Cherry Trees Kabuki (Anon)	8
1748	La Rejouissance from <i>Music for the Royal Fireworks</i> (Handel)	1
1749	Arrival of the Queen of Sheba (Handel)	2

Classical Period

Year	Title of piece	Curriculum year
1762	Dance of the Blessed Spirits from <i>Orfeo and Euridice</i> (Gluck)	5
1778	Symphonie Concertante (Chevalier de Saint-Georges)	7
1779	1st movement from <i>Symphony No.1</i> (Chevalier de Saint-Georges)	5
1780	Minuet 4 (Ignatius Sancho)	7
1781	Finale: Presto from <i>Quartet in E flat major Op. 33, 'Russian'</i> (Haydn)	4
1783	Rondo alla Turca (Mozart)	1
1785	Ah! Vous dirais-je, Maman (Mozart)	1
1786	3rd movement from Horn Concerto No. 4 (Mozart)	6

1787	1st movement from <i>Eine Kleine Nachtmusik</i> (Mozart)	8
1788	1st movement from <i>Symphony No. 40 in G minor</i> (Mozart)	5
1791	2nd movement from <i>Surprise Symphony No. 94 in G major</i> (Haydn)	1
1791	Papageno's Song from <i>The Magic Flute</i> (Mozart)	5
1791	2nd movement from <i>Clarinet Concerto in A major</i> (Mozart)	6
1794	3rd movement from <i>Sonata in F major Op. 33, No. 2</i> (Clementi)	3
1795	Minuet and Trio from <i>Symphony No. 104</i> (Haydn)	8
1796	Trumpet Concerto in E flat (Haydn)	3
1801	4th movement from <i>Symphony No. 1</i> (Beethoven)	8
1802	1 st movement from Piano Sonata No. 14 'Moonlight' (Beethoven)	3
1803	Overture from <i>Zemira</i> (José Maurício Nunes Garcia)	6
1808	4th movement from <i>Symphony No. 5</i> (Beethoven)	4
1808	4th movement from <i>Symphony No. 6 'Pastorale'</i> (Beethoven)	2
1810	Für Elise (Beethoven)	4
1811	3rd movement from <i>Clarinet Concerto No. 1 in F minor</i> (Weber)	1
1818	Marche Militaire (Schubert)	2

Year	Title of piece	Curriculum year
1819	Piano Quintet in A major, 'The Trout' (Schubert)	4
1822	4th movement from <i>Symphony No. 9</i> (Beethoven)	7
1823	Overture from <i>Semiramide</i> (Rossini)	3
1824	Overture from <i>William Tell</i> (Rossini)	1
1824	1st movement String Quartet No. 14 in D minor 'Death and the Maiden' (Schubert)	6
1826	Mazurkas Op. 24 (Chopin)	6
1827	Clog Dance from <i>La Fille Mal Gardée</i> (Hérold)	2

Romantic Period

Year	Title of piece	Curriculum year
1827	Der Leiermann (Schubert)	8
1830	Hebrides Overture (Mendelssohn)	2
1834	Fantasy Impromptu Op. 66 (Chopin)	5
1835	Variations for Flute (Blahetka)	8
1836	Eisenbahn-Lust Waltz (Railway Delight Waltz) (Johann Strauss I)	4
1837	Overture from <i>Ruslan and Lyudmila</i> (Glinka)	3

1838	Raindrop Prelude Op. 28, No. 15 (Chopin)	6
1838	Kinderszenen (Schumann)	6
1839	1st movement from <i>Piano Quintet No. 1 in A minor Op. 30</i> (Farrenc)	5
1840	Travelling Song (The Train Song) (Glinka)	4
1842	Scherzo from <i>A Midsummer Night's Dream</i> (Mendelssohn)	1
1842	Piano Quintet No. 2 in E major (Farrenc)	8
1844	Le Chemin de Fer (Alkan)	4
1846	1st movement from Piano Trio Op. 11 (Fanny Mendelssohn)	5
1846	Piano Trio in G (Clara Schumann)	9
1846	Le Chant des Chemins de Fer (Berlioz)	4
1848	Soldier's March (Schumann)	4
1853	Andante Molto from <i>Romance for Violin and Piano</i> (Clara Schumann)	5
1856	Ride of the Valkyries (Wagner)	8
1858	Cancan from <i>Orphée aux enfers</i> (Offenbach)	6
1858	Hungarian Dance No. 5 (Brahms)	6
1863	Symphony in C minor (Alice Mary Smith)	1
1866	By the Beautiful Danube (Johann Strauss II)	2
1867	Night on a Bare Mountain (Mussorgsky)	3
1868	1st movement from <i>Piano Concerto in A minor</i> (Grieg)	4
1870	Ballet Music from <i>Coppélia</i> (Delibes)	4
1872	Farandole from <i>L'Arlesienne Suite No. 2</i> (Bizet)	2
1872	Carillon from <i>L'Arlesienne Suite No. 1</i> (Bizet)	5
1874	Danse Macabre (Saint-Saëns)	3
1874	Má Vlast (Smetana)	4
1874	Dies Irae from <i>Requiem</i> (Verdi)	5
1874	Baba Yaga from <i>Pictures at an Exhibition</i> (Mussorgsky)	6
1875	In the Hall of the Mountain King from <i>Peer Gynt Suite No. 1</i> (Grieg)	2
1875	Toreador Song from <i>Carmen</i> (Bizet)	6
1875	Swan Lake (Tchaikovsky)	9
1877	Symphony No. 4 (Tchaikovsky)	9
1878	Slavonic Dance No. 8 (Dvořák)	3
1878	Sultana (Chiquinha Gonzaga)	4
1879	Os Justi (Bruckner)	2
1879	Toccata from <i>Organ Symphony No. 5</i> (Widor)	4
1879	Major General's Song from <i>The Pirates of Penzance</i> (Gilbert and Sullivan)	8
1880	Academic Festival Overture (Brahms)	4

1880	1812 Overture (Tchaikovsky)	6
1881	Barcarolle from <i>The Tales of Hoffmann</i> (Offenbach)	6
1883	Flower Duet from <i>Lakmé</i> (Delibes)	2
1884	1st movement from The Holberg Suite (Grieg)	5

Year	Title of piece	Curriculum year
1885	How Great Thou Art (Boberg)	8
1886	Carnival of the Animals (Saint-Saëns)	2
1886	En Bateau from <i>Petite Suite</i> (Debussy)	1
1887	Pavane (Fauré)	1
1887	2 nd movement from Symphony No. 1 (Mahler)	7
1888	Gymnopédie No. 3 (Satie)	2
1888	2nd movement from <i>Scheherazade</i> (Rimsky-Korsakov)	3
1890	Clair de Lune (Debussy)	9
1891	Evening Prayer from <i>Hansel and Gretel</i> (Humperdinck)	2
1891	Chicago, Grand valse à l'Américaine (Edmond Dédé)	2
1891	Prélude à l'après-midi d'un faune (Debussy)	4
1892	Trepak from <i>The Nutcracker</i> (Tchaikovsky)	1
1892	Pizzicato Polka (Johann Strauss II)	4
1892	String Quartet in G minor Op. 10 (Debussy)	6
1893	Largo from <i>Symphony No. 9</i> (Dvořák)	3
1893	Berceuse from <i>Dolly Suite</i> (Fauré)	3
1893	Liberty Bell (Sousa)	3
1893	Romance for Violin and Piano Op. 23 (Amy Beach)	4
1893	Rippling Spring Waltz (Ricketts)	7
1893	2 nd movement from String Quartet in F major (Ravel)	6
1894	Humoresque No. 7 (Dvořák)	4
1896	Also Sprach Zarathustra (Richard Strauss)	2
1896	The Sorcerer's Apprentice (Dukas)	3
1896	To a Wild Rose (MacDowall)	4
1897	South African National Anthem Nkosi Sikelel' iAfrika (various artists)	3
1899	Flight of the Bumblebee (Rimsky-Korsakov)	1
1899	Hiawatha Overture (Coleridge-Taylor)	7
1899	Maple Leaf Rag (Joplin)	2
1899	Finlandia (Sibelius)	8

20th Century

Year	Title of piece	Curriculum year
1900	1st movement from <i>Piano Concerto No. 2 in C minor</i> (Rachmaninoff)	5
1901	Pomp and Circumstance March No. 1 in D (Elgar)	4
1902	Concertino for Flute (Chaminade)	4
1903	La Mer (Debussy)	5
1904	Deep River (Coleridge-Taylor)	8
1906	Symphonic Variations on an African Air (Coleridge-Taylor)	5
1908	Arrival Platform Humlet (Grainger)	4
1909	The Wasps (Vaughan Williams)	1
1910	Finale from <i>The Firebird Suite</i> (Stravinsky)	1
1910	La Cathédrale Engloutie (Debussy)	5
1910	Mother Goose Suite (Ravel)	5
1911	Nocturne for Violin and Piano (Lili Boulanger)	3
1911	Six Pieces for Orchestra (Webern)	9
1911	Othello Suite (Coleridge-Taylor)	7
1912	Hymne au Soleil (Lili Boulanger)	9
1912	Daphnis et Chloé (Ravel)	9
1912	On Hearing the First Cuckoo in Spring (Delius)	7
1913	St Paul's Suite (Holst)	2
1913	The Sacrificial Dance from <i>The Rite of Spring</i> (Stravinsky)	5
1913	The Banks of the Green Willow (Butterworth)	7
1913	Syrinx (Debussy)	4
1913	Overture from <i>The Boatswain's Mate</i> (Smyth)	4
1914	Mars from <i>The Planets</i> (Holst)	1
1914	The Lark Ascending (Vaughan Williams)	9
1914	1. D'un Vieux Jardin from <i>Trois Morceaux pour Piano</i> (Lili Boulanger)	8

Year	Title of piece	Curriculum year
1915	Ritual Fire Dance from <i>El Amor Brujo</i> (de Falla)	6
1915	From Hanover Square North (Ives)	4
1916	Jerusalem (Parry)	9
1917	Joc cu Bătă from <i>Romanian Folk Dances</i> (Bartók)	4
1917	Livery Stable Blues (The Original Dixieland Jazz Band)	5

1918	Hava Nagila (various artists)	6
1919	1st movement from <i>Cello Concerto in E minor</i> (Elgar)	9
1919	1 st movement from Viola Sonata (Rebecca Clarke)	4
1919	Pastorale for Piano in D Major (Germaine Tailleferre)	9
1920	Dinah (Louis Armstrong)	4
1920	Le boeuf sur le toit (Milhaud)	8
1921	Chant from <i>The Bandana Sketches</i> (Clarence Cameron White)	5
1921	I Vow to Thee, My Country (Holst)	8
1922	Interlude from <i>Wozzeck</i> (Berg)	9
1923	English Folk Song Suite (Vaughan Williams)	5
1923	Pacific 231 (Honegger)	4
1924	Rhapsody in Blue (Gershwin)	1
1924	Nessun Dorma from <i>Turandot</i> (Puccini)	7
1925	St Louis Blues (Bessie Smith)	9
1925	My Song is Love Unknown (Ireland)	9
1926	Mattachins from <i>Capriol Suite</i> (Warlock)	1
1926	Viennese Musical Clock from <i>Háry János Suite</i> (Kodály)	1
1927	Black and Tan Fantasy (Duke Ellington)	2
1927	Symphony Op. 21 (Webern)	9
1927	Matchbox Blues (Blind Lemon Jefferson)	8
1927	Concertino pour Harpe et Piano (Germaine Tailleferre)	8
1927	Piano Prelude No. 8 (Ruth Crawford Seeger)	8
1928	Runaway Blues (Ma Rainey)	6
1928	Bolero (Ravel)	2
1929	Ain't Misbehavin' (Waller/Razaf)	7
1929	Ionisation (Varèse)	8
1929	I'll Fly Away (various artists)	7
1930	The Little Train of the Caipira (Villa-Lobos)	4
1930	1st movement from <i>Afro-American Symphony</i> (Still)	2
1930	I Got Rhythm (Gershwin)	8
1933	4 th movement from Symphony No. 1 (Florence Price)	1
1933	Troika from <i>Lieutenant Kijé</i> (Prokofiev)	4
1933	Ionisation (Varèse)	7
1934	Fantasia on Greensleeves (Vaughan Williams)	6
1935	Dance of the Knights from <i>Romeo and Juliet</i> (Prokofiev)	3
1935	Summertime (Gershwin)	8

1935	The Unanswered Question (Ives)	9
1935	O Fortuna from <i>Carmina Burana</i> (Orff)	6
1935	The Three Places in New England (Ives)	8
1936	Peter's Theme from <i>Peter and the Wolf</i> (Prokofiev)	2
1936	Aria for Alto Saxophone and Piano (Eugène Bozza)	4
1936	Night Mail (Britten)	4
1936	Tabuh-Tabuhan (McPhee)	7
1936	Concerto for Orchestra (Bartók)	8
1936	Ramblin' on My Mind (Robert Johnson)	9
1937	Introduction from <i>The Ordering of Moses</i> (Dett)	6
1938	Adagio for Strings (Barber)	4
1938	Londonderry Air (Grainger)	5
1938	Me and the Devil Blues (Robert Johnson)	8
1938	Jazz Suites (Shostakovich)	7
1938	When the Saints (Louis Armstrong)	7
1938	Knees Up Mother Brown (Anon)	7
1939	Take the 'A' Train (Duke Ellington)	4
1939	2nd movement from <i>Concierto de Aranjuez</i> (Rodrigo)	6

Year	Title of piece	Curriculum year
1939	Quiet City (Copland)	9
1939	1: Winter from <i>The Land</i> (Elizabeth Maconchy)	9
1939	Fine and Mellow (Billie Holiday)	8
1940	Country Gardens (Hazel Scott)	9
1941	Fantasia (Disney, various composers)	2
1941	Sabre Dance from <i>Gayane Suite No. 3</i> (Khachaturian)	3
1941	Chattanooga choo choo (Glen Miller)	7
1942	Hoe Down from <i>Rodeo</i> (Copland)	1
1942	Fanfare for the Common Man (Copland)	4
1942	Ceremony of Carols (Britten)	4
1942	God Bless the Child (Billie Holiday)	7
1942	Salt Peanuts (Charlie Parker/Dizzy Gillespie)	5
1942	C Jam Blues (Duke Ellington)	9
1943	Overture (Grażyna Bacewicz)	4
1943	Sally Gardens (arranged by Britten)	7
1944	Strange Things Happening Every Day (Sister Rosetta Tharpe)	7

1945	Four Sea Interludes from <i>Peter Grimes</i> (Britten)	3
1945	The Young Person's Guide to the Orchestra (Britten)	4
1945	Now's the Time (Charlie Parker)	9
1946	Lyric for Strings (Walker)	4
1946	Sonata V (Cage)	8
1947	Fanfare for a Great Occasion (Walton)	4
1947	Manteca (Dizzy Gillespie)	9
1948	Circus Music Suite from <i>The Red Pony</i> (Copland)	3
1948	O Waly Waly (arranged by Britten)	4
1949	Bourbon St Parade (Preservation Hall Brass Band)	9
1950	The Waltzing Cat (Leroy Anderson)	2
1950	The Peanut Vendor (Stan Kenton)	9
1951	Six Metamorphoses after Ovid (Britten)	4
1951	Five Folksongs in Counterpoint (Florence Price)	7
1952	4:33 (Cage)	9
1953	Courtly Dances from <i>Gloriana</i> (Britten)	2
1953	2 nd movement from Symphony No.10 (Shostakovich)	2
1953	Hound Dog (Big Mama Thornton)	8
1953	All the Things You Are (Charlie Parker and Dizzy Gillespie)	7
1955	African Suite for String Orchestra (Fela Sowande)	7
1955	Morning and Evening Ragas (Album) (Ali Akbar Khan)	7
1955	Oiseaux Exotiques (Messiaen)	8
1955	Autumn Leaves (Nat King Cole)	7
1956	Shake Rattle and Roll (Elvis Presley)	8
1956	Smokestack Lightnin' (Howlin' Wolf)	7
1956	Piano Tuner's Boogie (Winifred Atwell)	9
1956	Tea for Two (Youmans/Caesar)	7
1956	Don't Sit Under the Apple Tree (Glenn Miller)	7
1956	Hound Dog (Elvis Presley)	2
1956	Blue Moon (Rodgers/Hart)	8
1957	Symphonic Dances from <i>West Side Story</i> (Bernstein)	1
1957	Round Midnight (Miles Davis)	6
1957	Cool from <i>West Side Story</i> (Bernstein)	8
1957	Tutti Frutti (Little Richard)	7
1957	Boogie Woogie (Jimmy Rushing)	8
1957	Locomotion (John Coltrane)	9

1958	My Baby Just Cares For Me (Nina Simone)	4
1958	Sequenza (Berio)	9
1958	That'll Be The Day (Buddy Holly)	7
1958	Mood Indigo (Nina Simone)	9
1959	Take Five (Dave Brubeck)	4
1959	Moanin' Mountain (Howlin' Wolf)	8
1959	Kind of Blue (Album) (Miles Davis)	9
Year	Title of piece	Curriculum year
1959	Boogie Stop Shuffle (Charles Mingus)	9
1960	Threnody to the Victims of Hiroshima (Penderecki)	8
1960	Consider Yourself from <i>Oliver</i> (Bart)	7
1961	Cry Me a River (Ella Fitzgerald)	7
1961	Twist and Shout (The Beatles)	7
1961	My Favourite Things (John Coltrane)	7
1962	Watermelon Man (Herbie Hancock)	5
1962	Seven Studies on Themes of Paul Klee (Schuller)	8
1962	The Girl from Ipanema (Getz/Gilberto)	8
1963	Rhythms of Childhood (Ella Jenkins)	1
1963	The Pink Panther (Henry Mancini)	4
1963	Theme from <i>Doctor Who</i> (Delia Derbyshire)	9
1963	A Hard Rain's A-Gonna Fall (Bob Dylan)	5
1964	Sunrise, Sunset from <i>Fiddler on the Roof</i> (Jerry Bock)	8
1964	A Change is Gonna Come (Sam Cooke)	7
1964	Music from <i>Hamlet</i> (Shostakovich)	7
1964	I Got You (I Feel Good) (James Brown)	3
1964	In C (Terry Riley)	9
1964	My Funny Valentine (Miles Davis)	8
1965	Do-Re-Mi from <i>The Sound of Music</i> (Hammerstein)	6
1965	Every Day I Have the Blues (Elmore James)	8
1965	I'm Henery the Eighth I Am (Murray/Weston)	7
1965	Yesterday (The Beatles)	7
1965	Music from <i>Thunderball</i> (John Barry)	8
1966	Yellow Submarine (The Beatles)	5
1966	Handsome Johnny (Richie Havens)	7
1966	Shepherd's Pipe Carol (Rutter)	5
1966	Scarborough Fair/Canticle (Simon & Garfunkel)	6

1966	Four Cornish Dances (Arnold)	7
1966	Pet Sounds (Album) (The Beach Boys)	7
1966	Revolver (Album) (The Beatles)	7
1966	Stripsody (Cathy Berberian)	7
1966	Lux Aeterna (Ligeti)	9
1967	Blacklash Blues (Nina Simone)	8
1967	Sgt Pepper's Lonely Hearts Club Band (Album) (The Beatles)	8
1967	Colonel Hathi Elephant March from <i>The Jungle Book</i> (Sherman)	1
1967	All Along the Watch Tower (Bob Dylan/Jimi Hendrix)	8
1967	With A Little Help from My Friends (The Beatles)	4
1967	What a Wonderful World (Louis Armstrong)	1
1967	Red House (Jimi Hendrix)	9
1967	I Wish I Knew How it Would Feel to be Free (Nina Simone)	1
1967	Waterloo Sunset (The Kinks)	7
1967	Happy Together (Turtles)	9
1967	Straight, No Chaser (Thelonious Monk)	9
1968	Hushabye Mountain from <i>Chitty Chitty Bang Bang</i> (Sherman)	5
1968	Voodoo Child (Slight Return) (Jimi Hendrix)	9
1968	Hey Jude (The Beatles)	7
1968	Afghan Woman (Marc Bolan)	8
1968	Think (Aretha Franklin)	7
1968	I Say a Little Prayer (Aretha Franklin)	8
1968	Planet of the Apes (Goldsmith)	9
1969	The Italian Job (Quincy Jones)	8
1969	Raindrops Keep Falling on My Head (David & Bacharach)	2
1969	Liege and Lief (Fairport Convention)	7
1969	My Way (Frank Sinatra)	7
1969	Led Zeppelin II (Album) (Led Zeppelin)	9
1969	Hot Rats (Frank Zappa)	9
1970	Everything's All Right from <i>Jesus Christ Superstar</i> (Andrew Lloyd Webber)	8
1970	Early One Morning (Britten)	5

Year	Title of piece	Curriculum year
1970	Music for 18 Musicians (Steve Reich)	7
1971	Drumming (Steve Reich)	7
1971	So Far Away (Carole King)	8

1971	Stairway to Heaven (Led Zeppelin)	8
1972	Superstition (Stevie Wonder)	8
1972	Lady (Fela Kuti)	8
1972	Ziggy Stardust (David Bowie)	8
1973	Aladdin Sane (David Bowie)	9
1973	Dark Side of the Moon (Album) (Pink Floyd)	9
1973	Tubular Bells (Mike Oldfield)	6
1973	Hommage to Tchaikovsky (Kurtág)	9
1974	Six Planos (Steve Reich)	6
1974	Waterloo (ABBA)	6
1974	Libertango (Piazzolla)	6
1974	Potato Head Blues (Louis Armstrong)	9
1974	Close Every Door from <i>Joseph and the Amazing Technicolor Dreamcoat</i> (Andrew Lloyd Webber)	8
1975	Theme from <i>Jaws</i> (John Williams)	6
1975	Bohemian Rhapsody (Queen)	7
1976	Somebody to Love (Queen)	6
1976	Black Man (Stevie Wonder)	7
1976	You to Me are Everything (The Real Thing)	6
1976	Rita (Marcel Khalife)	9
1976	Love Really Hurts Without You (Billy Ocean)	5
1976	War (Bob Marley & The Wailers)	7
1976	You Took Advantage of Me (Ella Fitzgerald and Joe Pass)	9
1977	We Will Rock You (Queen)	3
1977	One Love (Bob Marley & The Wailers)	9
1977	Three Little Birds (Bob Marley & The Wailers)	7
1977	Tabula Rasa 1 (Pärt)	8
1977	Stayin' Alive (Bee Gees)	7
1978	Le Freak (Chic)	3
1978	Theme from <i>Superman</i> (John Williams)	4
1978	Venturing Forth from <i>Watership Down</i> (Angela Morley)	7
1978	Stuff Like That (Quincy Jones)	9
1978	\$29.00 (Tom Waits)	8
1978	Wuthering Heights (Kate Bush)	9
1978	Variations on a Theme by Paganini (Andrew Lloyd Webber)	5
1979	Lost in Music (Sister Sledge)	8

1979	One Step Beyond (Madness)	8
1980	Music from <i>Star Wars</i> (John Williams)	9
1980	Farewell to Stromness (Maxwell Davies)	7
1980	For the Beauty of the Earth (Rutter)	2
1980	I Dreamed a Dream from <i>Les Misérables</i> (Schönberg)	8
1981	Glassworks (Philip Glass)	6
1981	Ellis Island (Meredith Monk)	5
1982	The Lamb (Tavener)	5
1982	Ja Funmi (Sunny Ade)	6
1982	Should I Stay or Should I Go (The Clash)	8
1982	Theme from <i>E.T.</i> (John Williams)	9
1982	The Draughtsman's Contract (Michael Nyman)	8
1983	Sweet Dreams (Eurythmics)	7
1983	Ain't Nobody (Rufus & Chaka Khan)	8
1983	Every Breath You Take (The Police)	6
1983	Standards Volume 1 (The Keith Jarrett Trio)	8
1983	Girls Just Want to Have Fun (Cyndi Lauper)	7
1983	Prelude to Akhnaten (Philip Glass)	9
1984	Smalltown Boy (Bronski Beat)	5
1984	I Want to Break Free (Queen)	8

Year	Title of piece	Curriculum year
1984	Free Nelson Mandela (Special AKA)	9
1985	The Chairman Dances (John Adams)	8
1985	Time Lapse (Michael Nyman)	5
1985	Dirty Old Town (The Pogues)	5
1986	Blackbird (The Beatles, arr. Daryl Runswick)	7
1986	True Colours (Kelly & Steinberg)	8
1986	Allegro from <i>The Bach Suite</i> (Oscar Peterson)	9
1986	Tromba Lontana (John Adams)	9
1986	Short Ride in a Fast Machine (John Adams)	5
1987	Bali Moods and others (Anne Boyd)	8
1987	I Still Haven't Found What I'm Looking For (U2)	8
1988	Different Trains (Steve Reich)	3
1988	Don't Turn Around (Aswad)	8
1988	Daahoud (Emily Remler)	9

1988	Flourish with Fireworks (Knussen)	8
1988	Baby Can I Hold You (Tracy Chapman)	7
1989	The Magic Number (De La Soul)	9
1989	Back to Life (Soul II Soul)	6
1989	Belfast Child (Simple Minds)	5
1990	The Confession of Isobel Gowdie (MacMillan)	7
1990	Vogue (Madonna)	7
1991	Hook (Fitkin)	6
1991	Unfinished Sympathy (Massive Attack)	8
1991	Machines and Dreams (Colin Matthews)	7
1991	End of the Road (Boyz II Men)	9
1991	Whiskey in the Jar (Thin Lizzy)	5
1992	I Have Nothing (Whitney Houston)	9
1993	Greensleeves (Chilcott)	8
1993	Play Dead (Björk)	5
1993	She Moves Me (Paul Rodgers, feat. Gary Moore)	8
1993	Stay (Eternal)	1
1994	Javelin (Michael Torke)	4
1994	Journey through a Japanese Landscape (Musgrave)	9
1995	No More I Love Yous (Annie Lennox)	8
1995	Panic (Birtwistle)	9
1995	Wonderwall (Oasis)	4
1996	Theme from <i>Mission Impossible</i> (Lalo Schifrin)	4
1996	Lux Aeterna (Elgar, arr. Cameron)	3
1996	Theme from <i>Emma</i> (Rachel Portman)	8
1996	Stormy Monday (Eva Cassidy)	8
1996	New York Counterpoint (Steve Reich)	9
1997	Chan Chan (Buena Vista Social Club)	9
1997	Brown Paper Bag (Roni Size, Reprazent)	9
1997	The Girl I Love (Led Zeppelin)	8
1997	Paranoid Android (Radiohead)	9
1997	Wilde from <i>Wilde</i> (Debbie Wiseman)	9
1998	Fanfare and Flourishes (James Curnow)	1
1998	Everything is Everything (Lauryn Hill)	8
1998	Right Here, Right Now (Fatboy Slim)	8
1999	Elegy – In Memoriam Stephen Lawrence (Herbert)	7

1999	Say My Name (Destiny's Child)	6
1999	Saltwater (Chicane)	9
1999	Nadia (Nitin Sawhney)	8
1999	Carte Blanche (Veracocha)	9
1999	Boars Head Carol (Steeleye Span)	7
1999	Sweet Like Chocolate (Shanks & Bigfoot)	7

21st Century

Year	Title of piece	Curriculum year
2000	Sleep (Eric Whitacre)	2
2000	Walking Away (Craig David)	6
2000	2 nd movement from Piano Sonata No. 2 (Dorman)	4
2000	Shine As The Light (Peter Graham)	5
2000	Crouching Tiger, Hidden Dragon (Tan Dun)	5
2000	Crazy Rhythm (Coleman Hawkins)	9
2000	Theme from <i>Lord of the Rings</i> (Howard Shore)	5
2000	Smells Like Teen Spirit (The Bad Plus)	5
2001	Hedwig's Theme from <i>Harry Potter and the Philosopher's Stone</i> (John Williams)	7
2001	Theme from <i>Amélie</i> (Yann Tiersen)	4
2001	Do you really like it (DJ Pied Piper)	9
2001	Smells Like Teen Spirit (The Bad Plus)	5
2002	For the World from <i>Hero</i> (Tan Dun)	9
2003	Eliza's Aria from <i>Wild Swans</i> (Elena Kats-Chernin)	3
2003	Brooklyn (Youngblood Brass Band)	9
2003	Theme from <i>Pirates of the Caribbean</i> (Zimmer & Badelt)	7
2003	Helicopter String Quartet (Stockhausen)	9
2004	Music of the Spheres (Philip Sparke)	4
2004	If There's any Justice (Lemar)	7
2004	Neon (Tansy Davies)	7
2005	I Can't Quit You Baby (Otis Rush)	8
2008	Children of the Revolution (T-Rex)	8
2005	The Boxer (Chemical Brothers)	8

2006	Electric Counterpoint (Steve Reich)	9
2006	Chasing Cars (Snow Patrol)	8
2007	Fnugg (Baadsvik)	4
2007	Annandale (Phamie Gow)	7
2008	Three Paths to Peace (Roxanna Panufnik)	7
2008	End Credits from <i>The Duchess</i> (Rachel Portman)	6
2018	Cantelowes (Toumani Diabaté)	7
2008	Lot's Wife from <i>Caroline, or Change</i> (Jeanine Tesori)	8
2008	Jai Ho from <i>Slumdog Millionaire</i> (A. R. Rahman)	5
2009	Concerto for Turntables and Orchestra (Gabriel Prokofiev)	4
2009	Baraat to Nowhere (Red Baraat)	8
2009	Infra 5 (Max Richter)	7
2010	Count On Me (Bruno Mars)	7
2010	Flowers we Are, Mere Flowers (Kurtág)	8
2010	As with Voices and with Tears (Tansy Davies)	9
2011	The Wedding/Because he was a Bonny Lad (arr. Kathryn Tickell)	7
2011	Wild Man (Kate Bush)	1
2012	Northern Lights (Ēriks Ešņvalds)	1
2012	Next To Me (Emeli Sandé)	8
2012	Abide With Me (Emeli Sandé)	7
2012	The Snow Prelude No. 3 (Ludovico Einaudi)	5
2012	Night Ferry (Anna Clyne)	2
2012	Don't You Worry Child (Swedish House Mafia)	8
2012	Love Endureth (Roxanna Panufnik)	9
2012	Shadows (Lindsey Stirling)	5
2013	Indian Summer (Anoushka Shankar)	7
2013	Wake Me Up (Avicii)	8
2013	Get Lucky (Daft Punk)	8
2013	Blaze (Diana Burrell)	2
2013	Imaginary Garden V. Renewed at Every Glance (Hope Lee)	5
2013	Me and the Sky from <i>Come From Away</i> (Irene Sankoff and David Hein)	8
2014	Lingus (Snarky Puppy)	5
2014	Say Something (A Great Big World and Christina Aguilera)	8

Year	Title of piece	Curriculum year
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2014	Thinking out loud (Ed Sheeran)	9
2014	Ya Taiba (Ahmad Hussain)	8
2014	Shake it Off (Taylor Swift)	5
2015	Anthology of Fantastic Zoology (Mason Bates)	3
2015	Mikhi Nathan Mu Toma (The Invisible Man) (Seckou Keita)	7
2015	Connect It (Anna Meredith)	6
2015	A Berwick Seascape (Ailie Robertson)	7
2015	Hatters (Ninfea Cruttwell-Reade)	7
2015	Everything Changes from <i>Waitress</i> (Sara Bareilles)	8
2015	4th movement from <i>Remembering 'In Memoriam Evan Scofield'</i> (Turnage)	9
2016	Human (Rag'n'Bone Man)	5
2016	A Little Summer Suite (Betsy Jolas)	6
2016	Al Monte (PALO!)	9
2016	Wait For It and The Schuyler Sisters from <i>Hamilton</i> (Lin-Manuel Miranda)	8
2016	I Know That My Redeemer Liveth (Cecilia McDowall)	7
2017	The Green Fuse (James B. Wilson)	2
2017	Florence (Loyle Carner)	5
2017	No Place Like (Kerry Andrew)	2
2017	Forty Miles per Wolf Hour (Mansion of Snakes)	8
2017	Lost Without You (Freya Ridings)	8
2017	Mighty River (Errollyn Wallen)	9
2017	Ave Generosa (Ola Gjeilo)	2
2017	Flounce (Lotta Wennäkoski)	8
2017	Amar Pelos Dois (Salvador Sobral)	6
2018	Carry That Sound (Julian Joseph)	9
2018	Legend of the Sky (Fraser Trainer)	3
2018	Snowmelt (Zoe Keating)	8
2018	Waterfalls (Alexis Ffrench)	9
2018	My Queen is Angela Davis (Sons of Kemet)	9
2018	Sonoran Storm for Viola and Orchestra (Nokuthula Ngwenyama)	7
2018	Waiting to Breathe (Alexis Ffrench)	8
2018	The True Light (Judith Weir)	4
2018	Anthem (Lucy Pankhurst)	4
2018	Fireworks (Agata Zubel)	8
2018	Five Telegrams - Sender & Receiver (Anna Meredith)	6

2018	Shotgun (George Ezra)	7
2019	Earth (Hans Zimmer)	8
2019	Aankh Marey (from Simmba album) (Tanishk Bagchi)	7
2019	I Don't Belong Here (from Glances album) (Hannah Kendall)	7
2019	The Sun Rose (Gavin Greenaway)	6
2019	3rd movement from <i>Concerto for Piano and Orchestra</i> (Adès)	9
2020	Jerusalem – Our Clouded Hills (arr. Errollyn Wallen)	9
2020	Dawn (Adès)	7

Musical Traditions

Country *	Title of piece	Curriculum year
USA	Walkers (Stomp)	1
Brazil	Fanfarra (Cabua-Le-Le) (Sérgio Mendes/Carlinhos Brown)	1
Virgin Islands	Old Time Calypso (Love City Pan Dragons)	1

* Includes names of countries or regions, where the origin of a piece cannot be attributed to one single country.

Country *	Title of piece	Curriculum year
Ghana	Kye Kye Kule	1
Bangladesh	Mo matchi (Song of the Bees)	1
England	My Shoes Are Made of Spanish Leather	1
England	Acre of Land	1
Peru	Sikuriadas (Inti-Ilmiani)	2
Ireland	Mylecharaine's March (Barrule)	2
Indonesia	Baris (Gong Kebyar of Peliatan)	2
England	Oliver Cromwell	2
England et al	The Old Woman Wrapped Up in a Blanket	2
USA	Built my lady a fine brick house	2
England	A Long Time Ago	2
Australia	I got kicked by a kangaroo	2

Bangladesh	Hatti- ma tim tim (An Imaginary Bird)	2
Bangladesh	Charti Kula beng (Four Fat Frogs)	2
England	The Herring Song	2
England	Hop Hop Hop	2
England et al	Sally Jumped Over the Stars	2
India	Sahela Re (Kishori Amonkar)	3
Ireland	Be Thou my Vision (various artists)	3
Congo	Si, Si, Si (various)	3
Japan	Kaeru no uta	3
Morocco	A ram sam sam	3
Bangladesh	Now charia de (A Boatman's Song)	3
Pakistan	Drummer's Reel (Dhol Foundation)	3
England	Adieu, Sweet Lovely Nancy	3
Israel	Bim Bam Bom (various)	4
Russia	Kalinka (various)	4
Trinidad	Tropical Bird (Trinidad Steel Band)	4
Punjab/UK	Bhabiye Akh Larr Gayee (Bhujhangy Group)	4
England	Admiral Benbow	4
Ghana	Namuma	4
England	Wassail Song	4
Ireland	She Moved Through the Fair	4

Appendix 3 – Key Stages 1 & 2 Foundation Listening

The Western Classical Tradition up to the 1940s

(Title – Composer – Historical Context)

The following are suggestions for how you might approach listening to each piece of repertoire. These are creative starting points from which to explore an individual journey.

O Euchari – Hildegard von Bingen – Early Period

One of the most extraordinary figures in music history, Saint Hildegard was a German Benedictine abbess, writer, composer, philosopher, mystic and visionary. O Euchari tells the story of Saint Eucharius, a third-century missionary, travelling preacher and worker of miracles. The work closes with a prayer that the people may never revert to the paganism in which Eucharius found them, but may always re-enact the redemptive sacrifice of Christ in the form of the Mass.

Hallelujah from Messiah – Handel – Baroque Period

European immigrant G. F. Handel provides us with one of the great works of the English language with 1741's *Messiah*. The Hallelujah chorus, with its massive chordal declarations of joy and exultant major tonality, is the best known of the parts of *Messiah*. Pupils may also enjoy listening to the version of this piece found on the 1992 album *A Soulful Celebration*, which takes the music and reworks it into the gospel tradition.

Rondo alla Turca – Mozart – Classical Period

See Year 1 Case Study.

Symphony No. 5 – Beethoven – Classical Period

The 'Beethoven Story' – a composer who suffered total hearing loss before writing some of his greatest music – is often a way into discovering Beethoven's music. As well as providing an opportunity to talk about the instrumental families of the orchestra (strings, wind, brass, percussion), it might be interesting to listen to the many arrangements (including A Fifth of Beethoven) of this work.

Night on a Bare Mountain – Mussorgsky – Romantic Period

See Year 3 Case Study.

Symphonic Variations on an African Air – Coleridge-Taylor – Romantic Period

Coleridge-Taylor's variations start with a memorable pentatonic melody that could be played or sung by a class of pupils. The way in which he transforms the melody through the variations shows the importance of thematic development in Western classical music. Understanding this will support pupils in their own attempts to sustain musical interest over an extended period.

1812 Overture – Tchaikovsky – Romantic Period

This important piece from the Romantic era provides a route to discuss how music can portray key events from history, in this case the 1812 French campaign against Russia. The musical narrative tracks the route of the war, and Tchaikovsky includes cannons to accentuate the melody with striking warlike sounds.

Mars from The Planets – Holst – 20th Century

The naming of the planets after Roman gods brings the opportunity to learn about these characters and some of their stories as well as why the planets were given their names. As Mars is based upon an ostinato, this would also be a sensible place to experiment with using ostinato in composition: rhythmically in layers, with pitch in layers and as an accompaniment with melodic ideas over the top. It is also worth noting that the piece is in 5/4 and will help introduce pupils to irregular time signatures.

English Folk Song Suite – Vaughan Williams – 20th Century

See Year 5 Case Study.

Bolero – Ravel – 20th Century

See Year 2 Case Study.

The Western Classical Tradition and Film beyond the 1940s

(Title – Composer – Historical Context)

Connect It – Anna Meredith – 21st Century

See Year 6 Case Study.

This Little Babe from *A Ceremony of Carols* – Britten – 20th Century

The tradition of Christmas music is a cultural gem, and Benjamin Britten is a central figure in English music of the 20th century. 'This Little Babe' is the thrilling centrepiece of *A Ceremony of Carols* and shows Britten's genius for writing music that is technically accessible without losing its expressive potential. Although most often performed by unbroken voices, there is also an SATB arrangement.

Jai Ho from *Slumdog Millionaire* – A. R. Rahman – 21st Century

Rahman's track for *Slumdog Millionaire* demonstrates the way in which film music, perhaps more than any other genre, is liberated to draw from a range of cultural traditions. Pupils will be fascinated to explore what these influences are, as well as taking the opportunity to find other examples in the films that they watch.

Night Ferry – Anna Clyne – 21st Century

This single-movement piece for orchestra takes the form of a musical voyage – telling the story of a ship, struggling through the night. The piece also takes us on a journey through the whirlwind of our own minds!

Taking its inspiration from multiple sources including mixed-media images, the life of composer Franz Schubert and Samuel Taylor Coleridge's poem *The Rime of the Ancient Mariner*, the music paints a dark, turbulent wave. Listen out for rolling strings, jabbing brass and delicate Tibetan singing bowls coming together to make an expressive impact.

Popular Music

(Style – Title – Artist/Composer)

Blues – Runaway Blues – Ma Rainey

Sometimes referred to by the moniker 'Mother of the Blues' Ma Rainey recorded nearly 100 blue songs in the early 20th century. The soundworld of the blues is hugely influential on much of the popular music that followed it and this piece will be a great place to start understanding this soundworld as well as the cultural context of the lives lived by Ma Rainey and her contemporaries.

Jazz – Take the 'A' Train – Duke Ellington

See Year 4 Case Study.

Rock n Roll – Hound Dog – Elvis Presley

A key step in the development of modern popular music is the arrival of Rock n Roll with its clear link to the Blues that came before it. Hound Dog is based on the 12 bar blues with a walking bass line. It provides an opportunity for pupils to create their own walking bass line, using crotchets and broken chords, and to create a melody that sits above it.

Funk – I Got You (I Feel Good) – James Brown

The upbeat tempo, strong off-beat rhythms, lively horn section and punchy vocals all contribute to the iconic funk sound. There is lots of opportunity to incorporate movement or for pupils to devise their own short musical riffs.

Disco – Le Freak – Chic

Upbeat, with a dance feel, and often featuring strings and group vocals, Disco has an iconic 'four on the floor' drumbeat, with strong bass lines and fast guitar rhythms. This song provides an opportunity to explore movement, and the layering of simple, short riffs and ideas.

80s Synth/Pop – Smalltown Boy – Bronski Beat

Smalltown Boy features one of the most recognisable synth riffs of the 1980s alongside lyrics which mark sweeping social changes. The legalisation of homosexuality in the late

1960s was followed only slowly by growing acceptance of LGBT+ people within society. *Smalltown Boy* charts the harsh experience of growing up gay in England in the 1980s but its commercial success points to the more hopeful times that were to follow.

90s Singer/Songwriter – Play Dead – Björk

This song by Icelandic singer Björk was created in collaboration with Jah Wobble and David Arnold as part of the soundtrack of the 1993 crime drama *The Young Americans*. The song is inspired by the film's central character and is underscored by moody strings. It's a little-known fact that the drum patterns the song is structured around are taken from the beginning of the 1977 song *Footsteps in the Dark* by The Isley Brothers.

90s RnB – Say My Name – Destiny's Child

Say My Name is taken from Destiny's Child's second album, *Writings on the Wall*, and is part of a series of songs separated by commandments: 'thou shalt not hate'; 'thou shalt not give into temptation'; 'thou shalt cherish life'. As well as listening to *Say My Name*, this brings in the opportunity to discuss the album's response to the commandments as well as explore the idea of the concept album more generally. Further listening to the work of Beyoncé will take pupils well into the 21st Century.

Art Pop – Wild Man – Kate Bush

From Bush's acclaimed *50 Words for Snow*, *Wild Man* tells of the sightings of the mythical Yeti in the Himalayas and of efforts to hide and protect him. The use of sound effects, riffs and spoken words will all be points to bring out as well as getting to grips with the words and imagery before/while listening to the music.

90s Indie – Wonderwall – Oasis

Oasis were emblematic of a revival of melodic, guitar-based music in the 1990s that became known as Britpop. Many of these bands were influenced by The Beatles and Oasis were explicit about this influence. An interesting angle for discussion with the pupils would be what the influences were and how/if they are manifested in the music of British artists today.

Musical Traditions

(Country* – Tradition – Title – Artist/Composer)

Brazil – Samba – Fanfarra Cabua-Le-Le – Sérgio Mendes/Carlinhos Brown

Starting with a big 'Batucada' opening, in this case a drum ensemble made up of some of the best musicians from a few samba schools in Rio de Janeiro, the track turns halfway

through into a 'Samba de Roda' section. This song, Cabua-Le-Le by Carlinhos Brown, is accompanied on a tiny guitar (a cavaquinho).

Featuring the layering of rhythms to create lively, carnival music, samba music could provide an opportunity to learn about ostinato and for pupils to compose/improvise their own rhythms and motifs.

Indonesia – Gamelan – Baris – Gong Kebyar of Peliatan

Gamelan music has been hugely influential since the remarkable ensembles were heard in Paris at the 1889 World Fair. Pupils may find it interesting to explore how this influence manifested itself and discuss whether there are similarities with the soundworld of Western. Musicians who sought inspiration in gamelan music include Debussy (Pagodes), Satie (Gnossienne) and Takemitsu (For Away).

India – North Indian Classical – Sahela Re – Kishori Amonkar

Kishori Amonkar was one of the leading vocalists of Indian classical music in the 20th century. Amonkar's approach to music emphasised the spiritual as articulated in her statement that 'To me it [music] is a dialogue with the divine, this intense focused communication with the ultimate other.' Further listening might include performances where the melody is instrumental, such as the music of Ravi and Anoushka Shankar.

Punjab/UK – Bhangra – Bhabiye Akh Larr Gayee – Bhujhangy Group

This track marks a momentous step in the development of Bhangra – a style which originated as a folk dance celebrated during the time of the harvest. The current style and form of Bhangra formed together in the 1940s, although historical records of the it can be seen from the late 1800s.

Bhangra Bhabiye Akh Larr Gayee combines traditional Asian sounds with modern Western musical instruments and influences. It was created by the world's longest-running Bhangra band, the Bhujhangy Group, who had always been interested in Western music as well as traditional Punjabi music, learning to play the guitar, banjo and accordion as well as the dhol, tumbi and dholak.

Caribbean – Calypso – Tropical Bird – Trinidad Steel Band

With its primary-chord harmony, syncopated rhythmic lilt and the timbre of the steel pans, calypso bridges the popular/world music categorisation. Harry Belafonte's breakthrough *Calypso* album of the 1950s includes tracks such as Jamaica Farewell for further listening and the tradition has ample songs to sing for schools who want to explore the genre in more depth.

Nigeria – Drumming – Jin-Go-Lo-Ba – Babatunde Olatunji

Babatunde Olatunji was a major figure in early recorded African drumming. As well as introducing the sound of African drumming to many Americans, he directly influenced the musical landscape, as can be heard in tracks like Carlos Santana's Jingo, a cover version of this track.

There are plenty of resources available for pupils to start exploring African drumming using classroom percussion and listening to this track will support their understanding of the origins of this music.

Argentina – Tango – Libertango – Piazzolla

Fusing together the words 'liberty' and 'tango', Piazzolla breaks away from the classical tango style and moves into tango Nuevo in this piece. There are hundreds of recordings of Libertango in different instrumentations, and the original recording is still widely available. Music like this, which is written to be danced to, often has a strong rhythmic quality, offering an opportunity to start experimenting with music and movement.

South Africa – Choral – Inkanyezi Nezazi – Ladysmith Black Mambazo

Notable features of South African vocal music include call and response, chordal harmonies and repetitive phrases, making these songs a staple of classroom singing activities. Ladysmith Black Mambazo are a well-known long-running choral ensemble, and as well as this track and Nkosi Sikelel' iAfrika, pupils may enjoy listening to them in Homeless and Diamonds on the Soles of Her Shoes from Paul Simon's *Graceland* album.

Middle East – Folk – Sprinting Gazelle – Reem Kelani

Sprinting Gazelle is the debut album of performer, composer and researcher Reem Kelani. Kelani collected and arranged songs from Palestine and the Palestinian diaspora including from her maternal family in Nazareth and women in the refugee camps in Lebanon. As well as traditional music, the album includes her own settings of contemporary poetry. The title track is highlighted on the list for core listening but the whole album will provide pupils with opportunities for further listening.

England – Folk – Sea Shanties – Various Artists

Sea Shanties were work songs usually sung in the merchant navy, and they were rhythmic so they could accompany specific activities on a ship. There is a wealth of resources available for primary schools to explore this genre further, particularly in relation to the Tall Ships Festival that took place in Greenwich in 2017 and songbanks made available by the English Folk Dance and Song Society.

Poland – Folk – Mazurkas Op. 24 – Chopin

These pieces touch on the interesting question of genre boundaries: should they be seen as traditional Polish folk or, in Chopin's interpretation, as pieces of Western classical music? Mazurkas are usually in 3/4 with accents on the second or third beat and are one of the national dances of Poland.

Case Studies

Year 1

The following case study demonstrates how to combine knowledge, skills and understanding in a practical way using Mozart's *Rondo alla Turca* as a starting point.

Key words

- March
- Piano
- Octave
- Pulse/Beat

Context

Rondo alla Turca, written for piano by Mozart in 1783, is partly inspired by the sounds of the Turkish Janissary bands. Janissaries were the elite infantry units that formed the Ottoman Sultan's household troops and were the first modern standing army in Europe. The Corps was most likely established during the reign of Murad I (1362–89).

Born in 1756 in Salzburg, Austria, Mozart was the definition of a child prodigy: he began picking up the basics of the piano when he was just three years old. The piano that Mozart played would have been much lighter and smaller than modern pianos. It also had far fewer notes, as it was two octaves shorter than a modern piano. As a composer, Mozart was known for his musical curiosity, and he sought opportunities to create music on commission and for many different people. As a result, he has a large output, writing over 600 pieces.

Getting to know the music

- Start by listening to a recording of the work. Explain that this is a type of military march; can the class imagine troops marching along together, in time to the music? Perhaps some pupils have witnessed military parades – have they noticed how all the soldiers march in time with each other?
- Invite pupils to march along to the music. Encourage them to feel the beat, taking care not to speed up or slow down.
- Much of music making is about listening and taking notice of others around you; is everyone marching in unison?

Building skills and understanding

- Explore the concept of an octave with your class. An octave is made up of eight notes and you could create a musical exercise to help bring this to life: marching forward for eight steps, turning around and marching back to the start.
- Create your own marching band, with each pupil playing a percussion instrument in time to a steady beat. Practise marching forward for eight steps, before pausing and marching forward again. Perform your march to another class.

Further ideas to consolidate learning

Numerous musicians have arranged Rondo alla Turca: you will find versions performed by folk groups, rock bands, DJs, orchestras, jazz combos and ensembles made up of ancient instruments. Listen to a selection of these with your pupils, identifying the different instrumental arrangements. Walk, tap and clap in time to some of these other arrangements to help emphasise the different speeds.

Year 2

The following case study demonstrates how to combine skills, knowledge and understanding in a practical way using *Bolero* by Ravel as a starting point.

Key words

- Beat
- Dynamics (*crescendo*)
- Texture
- Baroque, Classical, Jazz
- Instruments (flute, clarinet, bassoon, cor anglais, trumpet, saxophone)
- Body percussion

Context

Ravel was a French composer who liked to experiment with ideas and was inspired by all kinds of music including Baroque, Classical and Jazz. This iconic piece by Ravel was written in 1928 as a ballet. Built on an unchanging drum pattern, Ravel described it as being 'mechanical'.

Getting to know the music

- Start by listening to the opening of *Bolero*; can the class hear how the drummer keeps a steady beat? The drummer plays this beat for 15 minutes! Discuss the challenges of keeping a beat steady, without getting faster or slower, then invite the class to walk in time to the beat of the drum (*Long, Long, Short, Short / Left, Right, Left, Right*). Can the class imagine dancing to the music? What kind of dancing would they do?
- Now listen to the first five minutes of the piece, this time focusing on the sounds of the different instruments that play the tune (flute, clarinet, bassoon, E flat clarinet, cor anglais, and trumpet). After five minutes, you will hear the melody played on tenor saxophone, and then on the smaller soprano saxophone, two instruments often associated with Jazz music.

Building skills and understanding

- Ravel described his piece as being mechanical. Discuss what characteristics of the music make this a very good description, and think about how to make your own

Musical Machine.

- Choose someone to help keep a steady beat, like the drum player in the Ravel – this needs to stay steady and not get faster or slower.
- Working initially in groups of up to six, create a pattern to fit over this steady pulse, using body percussion that the group can repeat, e.g. *Stamp, Stamp, Clap, Clap* or *Click, Stamp, Stamp, Click*.
- Once each group has found a pattern and can repeat it with confidence, find ways of combining the different patterns. For instance, groups could play their pattern one after another, or they could try layering them on top of one another, with each group starting after the previous group has played their pattern once. By adding layers, your class will explore how to create musical ‘texture’ in a similar way to Ravel’s *Bolero*.
- Perform your newly created piece to an audience.

Further ideas to consolidate learning

Listen again to Ravel’s *Bolero* and notice how the music gets very gradually louder and louder (*crescendo*) with more and more instruments joining (*texture*). After 15 minutes, the entire orchestra is playing with real energy – notice how the drum player finally gets to play a different pattern in the closing seconds.

Year 3

The following case study demonstrates how to combine skills, knowledge and understanding in a practical way, using *Night on a Bare Mountain* by Mussorgsky as a starting point.

Key words

- Symphony orchestra
- Orchestral families and instruments
- Musical character

Context

Born in Russia, where his mother was a piano teacher, Mussorgsky started to compose at the age of 12, often basing his music on traditional folk songs and stories. He also liked to try out new and original sounds. *Night on a Bare Mountain* was written in 1867 for symphony orchestra. It describes witches dancing throughout the night, casting spells as part of a wild and wicked party.

Getting to know the music

- Start by listening to this piece for symphony orchestra. Listen out for the sounds of the four orchestral families: Strings (up to 60 players), Woodwind (up to 20 players), Brass (up to 15 players) and Percussion (5 or more players).
- Ask your pupils to identify some of the instruments they can hear and to describe the character of this powerful music. How does the music bring to life a mountain packed full of trolls and creepy creatures?
- Mussorgsky's piece ends as the sun rises, signalled by six strikes of the church bell. Ask your pupils to identify a time of day and to describe the music that would bring this to life – for instance, 12 strikes of the bell could signal midnight, or nine strikes could mark the start of an energetic school day.

Building skills and understanding

- Divide your class into four groups, allocating each of them a bell and a collection of other instruments available to them.
- Set the task to start with bell strikes, followed by their own musical picture. It is a good idea to aim for one strong musical gesture, such as everyone playing just one note during the course of a minute to reflect sparkling stars in a midnight sky.
- Arrange and rehearse the pieces in sequence and perform to another class.

Further ideas to consolidate learning

- Ask your pupils to identify instruments from each of the orchestral families, such as violin (strings), flute (woodwind), trumpet (brass) and cymbal (percussion).
- Watch a film of an orchestra on stage, noticing how the different instruments are arranged.

Year 4

The following case study demonstrates how to combine skills, knowledge and understanding in a practical way using *Take the 'A' Train* by Billy Strayhorn as a starting point.

Key words

- Musical form and structure: AABA form Jazz, Swing
- Orchestra, Big Band
- Tempo (*accelerando*, *rallentando*)

Context

Inspired by the A-line of New York's subway, and written in 1939, *Take the 'A' Train* was adopted as the signature tune of the Duke Ellington Orchestra. This orchestra was one of the greatest of all Jazz big bands, made up of instruments including trumpets, trombones, saxophones, drums and bass. Duke Ellington played the piano.

In the 1940s, World War II gripped America. Many Americans were away from home, at war, and loved listening to music that reminded them of home. Duke Ellington, along with Ella Fitzgerald and Louis Armstrong, dominated the jazz scene during this period, creating swing music with a groove that made you want to dance.

Getting to know the music

- Start by listening to a recording of this piece. Even though *Take the 'A' Train* lasts for three minutes, it is made up of just two musical ideas: the first idea ('A') is a snappy melody that fits to 'You ... You take the A train' and the second idea ('B') is a strong musical response played by the trombones. These are arranged in a familiar form for this kind of music: AABA.
- Listen to the piece again; can pupils identify where the different sections (A) and (B) begin? They will need to listen to the words carefully, and keep an ear out for the sound of the trombone.

Building skills and understanding

- As a class, devise two contrasting ideas, ('A') and ('B'), inspired by *Take the 'A' Train*.
These could take the form of other forms of transport, such as travelling by bike or bus. What kind of sounds and rhythms would you expect to hear from a bus or bike ride?
- Once you have established these two distinct ideas, rehearse them in the form AABA.
- Think about making your music go faster (*accelerando*) or slower (*rallentando*). Fade pieces out at the end – as in the original piece – like a train, bike or bus disappearing into the distance.

Further ideas to consolidate learning

- Explore other pieces of music that have been inspired by train travel.