



Intent:

Ridgmont Lower School takes pride in all the children and their respective talents which are taken into consideration and consistently nurtured as they progress up the school. We aim to provide children with a range of inclusive opportunities to discover and develop their musical or dramatic competencies, cultivate their cultural understanding and establish the foundations of essential life skills, such as expressing oneself clearly and confidently.

Implementation:

In Foundation Stage music and movement is part of every-day learning. The children learn new songs and over their time in Nursery and Reception build a repertoire of familiar songs. Additionally, the children are encouraged to explore a range of percussion instruments, both with an adult and independently.

In KS1 it is important for children to learn to use their voices expressively and creatively, through songs and chants as well as to be able to experiment using both un-tuned and tuned instruments. In each lesson they are exposed to a range of music from different cultures and eras, giving them the opportunity to listen with concentration and developing their understanding of the musical elements. As their fine motor skills progress, the number of instruments that children have access to increases. From time to time, children participate in specialist-led whole class music lessons. These Wider Opportunities lessons ensure that every child has the opportunity to learn a musical instrument through whole-class ensemble teaching programmes.

In LKS2 each term children will have the opportunity to develop musical skills, including listening to and discussing music, composing, performing and learning about the history of Music. Children will be exposed to musical notation and basic music theory. From time to time, children participate in specialist-led whole class music lessons. These Wider Opportunities lessons ensure that every child has the opportunity to learn a musical instrument through whole-class ensemble teaching programmes.

Impact:

Ridgmont Lower School will have musicians who:

- Have a love of music and love the sound of music making in our school
- Are positively influenced by music in terms of their personal and social development
- Understand the positive effect music has on our school community
- Have an understanding of how music reflects diversity in our world
- Showcase their talents
- Have increased self-reliance, confidence and sense of achievement
- Are proud of working towards a common goal
- Participate in a subject which is not only creative but academically challenging

National Curriculum Coverage		
Early Years	Key Stage 1	Lower Key Stage 2
<p>Music in Early Years</p> <p>Music is integrated throughout the early years' curriculum at Ridgmont Lower School and involves singing, playing percussion, listening and moving to music. Songs are chosen and planned to link with the weekly themes and the maths curriculum and also songs chosen in response to the children's interest. Percussion is played as part of planned stage 1 phonics sessions and also as lessons linked to our weekly themes. Music from a variety of countries and genres is chosen as 'tidy up' music.</p>	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> • use their voices expressively and creatively by singing songs and speaking chants and rhythms • play tuned and untuned instruments musically • listen with concentration and understanding to a range of high quality live and recorded music • experiment with, create, select and combine sounds using inter-related dimensions of music 	<p>Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory.</p> <p>Pupils should be taught to</p> <ul style="list-style-type: none"> • play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression • improvise and compose music for a range of purposes using the inter-related dimension of music • listen with attention to detail and recall sounds with increasing aural memory • use and understand staff and other musical notations • appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians • develop an understanding of the history of music

Skills Progression


	EYFS	Year 1	Year 2		Year 3	Year 4
Singing	Sing simple songs and rhymes from memory.	Sing simple chants and rhymes from memory, singing collectively and at the same pitch, responding to simple visual direction (eg stop, start, loud, quiet) and counting in. Sing songs with a very small range (mi-so), then slightly wider. Include pentatonic songs. Sing a wide range of call-and-response songs to control vocal pitch and to match the pitch they hear with accuracy.	Sing songs regularly with a pitch range of do-so (e.g. C-G) with increasing vocal control. Sing songs with a small pitch range, pitching accurately. 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).	Singing	Sing a widening range of unison songs of varying styles and structures with a pitch range of do-so, tunefully and with expression. Perform forte and piano, loud and soft. Perform actions confidently and in time to a range of action songs. Walk, move, or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.	Continue to sing a broad range of unison songs with the range of an octave (do-do), 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) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony.
Listening	Children are introduced to a wide variety of musical styles and genres	Develop knowledge and understanding of the stories, origins, traditions, history and social context of music they are listening to, singing and playing. Listen to recorded performances.	Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing. Listen to recorded performances.	Listening	Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing. Listen to recorded performances.	Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing. Listen to recorded performances.
Composing	Musial instruments are readily available for children to experiment with. Children begin to make rhythms for others to copy.	Improvise simple vocal chants using question-and-answer phrases. Create musical sound effects and short sequences of sound in response to a stimulus (e.g. a rainstorm or a train journey). Combine to make a story using classroom instruments or	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	Composing: Improvise	Become more skilled in improvising (using voices, tuned and untuned percussion, and other instruments), inventing short 'on-the-spot' responses using a limited note range. Structure musical ideas (e.g. using echo or question-and-answer phrases) to create	Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato) Begin to make compositional decisions about the overall structure of improvisations and

		<p>sound-makers.</p> <p>Understand the difference between creating a rhythm pattern and a pitch pattern.</p> <p>Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns.</p> <p>Use music technology to capture, change and combine sound.</p> <p>Recognise how graphic notation can represent created sounds. Explore and invent own symbols.</p>	<p>conversation.</p> <p>Use graphic symbols, dot notation, and stick notation, as appropriate, to keep a record of composed pieces.</p> <p>Use music technology to capture, change, and combine sounds.</p>		<p>music that has a beginning, middle, and end. Pupils should compose in response to different stimuli eg stories, verse, images (paintings and photographs), and musical sources.</p>	<p>continue this process in composition tasks.</p>
<p>Musicianship: Pulse/beat</p>	<p>Clapping or using untuned percussion to explore syllables in words.</p>	<p>Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.</p> <p>Use body percussion and classroom percussion, playing repeated patterns (ostinatti) and short pitched patterns on tuned instruments o maintain a steady beat.</p> <p>Respond to the pulse in recorded/live music through movement and dance.</p>	<p>Understand that the speed of the beat can change, creating a faster or slower pace (tempo).</p> <p>Mark the beat of a listening piece by tapping or clapping and recognising tempo as well as changes in tempo.</p> <p>Walk in time to the beat of a piece of music or song. Know the difference between left and right to support coordination and shared movement with others.</p> <p>Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats.</p> <p>Identify the beat groupings in familiar music that they sing regularly and listen to.</p>	<p>Composing: Compose</p>	<p>Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re, and mi).</p> <p>Compose song accompaniments on untuned percussion using known rhythms and note values.</p> <p>Combine known rhythmic notation with letter names to create short pentatonic 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>Combine known rhythmic notation with letter names to create short pentatonic 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. minim, crotchet, crotchet rest, and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars.</p> <p>To continue to increase their understanding of different types of music, including characteristics that identify different genres or styles</p> <p>Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip.</p> <p>Introduce major and minor chords.</p> <p>Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, staff notation, technology.</p> <p>Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work.</p>
<p>Musicianship: Rhythm</p>	<p>Begin to copy short copycat rhythm patterns accurately, led by the teacher.</p>	<p>Perform short copycat rhythm patterns accurately, led by the teacher.</p> <p>Perform short repeating rhythm patterns while keeping in time with a steady beat.</p> <p>Perform word-pattern chants; create, retain and perform their own rhythm patterns.</p>	<p>Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion.</p> <p>Create rhythms using word phrases as a starting point.</p> <p>Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers, and crotchets rests.</p> <p>Create and perform their own chanted rhythm patterns with the same stick notation.</p>	<p>Performing</p>	<p>Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder.</p> <p>Play and perform melodies following staff notation using a small range (e.g. do-mi or C-E) as a whole class or in small groups.</p> <p>Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi.</p> <p>Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases.</p>	<p>Develop facility in the basic skills of a selected musical instrument over a sustained learning period.</p> <p>Play and perform melodies following staff notation using a small range (e.g. Middle C–G/do–so) as a whole-class or in small groups.</p> <p>Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using 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>
<p>Musicianship: Pitch</p>	<p>Exploring the sound made by hitting a variety of objects inside and outside of the classroom.</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 explore storytelling.</p> <p>Follow pictures and symbols to guide singing and playing e.g. 4 dots = 4 taps on the drum.</p>	<p>Play a range of singing games based on the cuckoo interval (so-mi) matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument, or backing track.</p> <p>Sing short phrases independently within a singing game or short song.</p> <p>Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low).</p> <p>Recognise dot notation and match it to 3-note tunes played on tuned percussion.</p>	<p>Performing: Reading Notation</p>	<p>Introduce the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch.</p> <p>Introduce and understand the differences between crotchets and paired quavers.</p> <p>Apply word chants to rhythms, understanding how to link each syllable to one musical note.</p>	<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>


	Autumn 1	Autumn 2	Spring 1		Summer 1	
National Curriculum	<ul style="list-style-type: none"> use their voices expressively and creatively by singing songs and speaking chants and rhythms play tuned and untuned instruments musically listen with concentration and understanding to a range of high quality live and recorded music experiment with, create, select and combine sounds using inter-related dimensions of music 	<ul style="list-style-type: none"> play tuned and untuned instruments musically 	<ul style="list-style-type: none"> use their voices expressively and creatively by singing songs and speaking chants and rhythms play tuned and untuned instruments musically listen with concentration and understanding to a range of high quality live and recorded music 	<ul style="list-style-type: none"> use their voices expressively and creatively by singing songs and speaking chants and rhythms play tuned and untuned instruments musically listen with concentration and understanding to a range of high quality live and recorded music 	<ul style="list-style-type: none"> use their voices expressively and creatively by singing songs and speaking chants and rhythms play tuned and untuned instruments musically listen with concentration and understanding to a range of high quality live and recorded music 	<ul style="list-style-type: none"> use their voices expressively and creatively by singing songs and speaking chants and rhythms play tuned and untuned instruments musically listen with concentration and understanding to a range of high quality live and recorded music experiment with, create, select and combine sounds using inter-related dimensions of music
Stimulus	Menu Song	The King is in the Castle	Play The Ocarina	Who Stole My Chicken and My Hens?	As I Was Walking	Come Dance With Me
Musical Focus	Active listening (movement), beat, (echo singing showing pitch moving)	Structure, timbre, pitch, dynamics, rhyme	4-beat patterns, rests, Structure, timbre, pitch, dynamics	4-beat patterns, rests, dotted quaver-semiquaver rhythm ('skipty' rhythm), clapping games	Beat, march jig	Call-and-response, echo singing and playing, playing percussion, crotchet, quavers, crotchet rest, developing beat skills
Song Bank	<ul style="list-style-type: none"> Rain is falling down Menu Song Hip Hop songwriting backing track 	<ul style="list-style-type: none"> The King is in the castle Jelly on a plate 		<ul style="list-style-type: none"> Who stole my chickens and my hens? If you're happy and you know it I do like to be beside the seaside 	<ul style="list-style-type: none"> As I was walking down the street 	<ul style="list-style-type: none"> Come dance with me Hip hop songwriting backing track Walk and stop
Watch/Listen/Move	<ul style="list-style-type: none"> 'Be our guest' from Beauty and the Beast 'Food, glorious food' from Oliver! The herring song (Traditional arr. Chris Haslam) 	<ul style="list-style-type: none"> Peter and the wolf (Sergei Prokofiev) The arrival of the Queen of Sheba (George Frideric Handel) 'Hail to the Princess Aurora' from Disney's Sleeping Beauty (Pyotr Ilyich Tchaikovsky, adapted by Bruns/Adair) The sovereign's procession – from the coronation of Queen Elizabeth II in 1953 The Sorcerer's apprentice video Disney animated film version (from Fantasia Parts 1 & 2) 		<ul style="list-style-type: none"> The Pink Panther theme (Henry Mancini) 'Barwick Green' from My native heath (Arthur Wood) Humoresque (Op. 101) (Antonín Dvorák) 	<ul style="list-style-type: none"> Fundamental movement skills: How to gallop sideways (PE with Mr T) Kesh jig/Lanigan's ball (Paul Young). Learn to Irish dance - video of young American dancers dancing The two-hand jig (Cairde for the Irish in France St Patrick's Event 2021) Irish jig medley: Geese in the bog/The wind that shakes the barley (Waxies Dargle) Scottish country dancing display: The Rubislaw jig, Craig Mhor, and Tappie Toorie Reel Club's 75th birthday party (2021) 	<ul style="list-style-type: none"> Sing up's musicianship videos Rain is falling down

What the children will have learnt under each sub-heading by the end of each unit


KS1	Singing	<ul style="list-style-type: none"> Sing songs with a very small range (mi-so), then slightly wider. Include pentatonic songs Sing a wide range of call-and-response songs to control vocal pitch and to match the pitch they hear with accuracy 	<ul style="list-style-type: none"> Sing simple chants and rhymes from memory, singing collectively and at the same pitch, responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in Sing songs with a very small range (mi-so), then slightly wider. Include pentatonic songs 		<ul style="list-style-type: none"> Sing songs with a small pitch range, pitching accurately 	<ul style="list-style-type: none"> Sing songs with a small pitch range, pitching accurately 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). 	
	Listening	<ul style="list-style-type: none"> Listen to recorded performances 	<ul style="list-style-type: none"> Develop knowledge and understanding of the stories, origins traditions, history and social context of music they are listening to, singing and playing Listen to recorded performances 		<ul style="list-style-type: none"> Listen to recorded performances Develop knowledge and understanding of the stories, origins traditions, history and social context of music they are listening to, singing and playing Listen to recorded performances 	<ul style="list-style-type: none"> Listen to recorded performances 	
	Composing	<ul style="list-style-type: none"> Create musical sound effects and short sequences of sounds in response to a stimulus (e.g. a rainstorm or a train journey). Combine to make a story using classroom instruments or sound-makers 	<ul style="list-style-type: none"> Create musical sound effects and short sequences of sounds in response to a stimulus (e.g. a rainstorm or a train journey). 		<ul style="list-style-type: none"> Use graphic symbols, dot notation, and stick notation, as appropriate, to keep a record of composed pieces. Use music technology to capture, change, and combine sounds. 	<ul style="list-style-type: none"> Use graphic symbols, dot notation, and stick notation, as appropriate, to keep a record of composed pieces. Use music technology to capture, change, and combine sounds. 	
	Musicianship: Pulse/beat	<ul style="list-style-type: none"> Walk, move, or clap a steady beat with others, changing the speed of the beat as the tempo of the music change Use body percussion and classroom percussion, playing repeated patterns (ostinati) and short pitched patterns on tuned instruments to maintain a steady beat Respond to the pulse in recorded/live music through movement and dance 	<ul style="list-style-type: none"> Walk, move, or clap a steady beat with others, changing the speed of the beat as the tempo of the music change Use body percussion and classroom percussion, playing repeated patterns (ostinati) and short pitched patterns on tuned instruments to maintain a steady beat Respond to the pulse in recorded/live music through movement and dance 	<ul style="list-style-type: none"> Mark the beat of a listening piece 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. Know the difference between left and right to support coordination and shared movement with others. 	<ul style="list-style-type: none"> Understand that the speed of the beat can change, creating a faster or slower pace (tempo). Mark the beat of a listening piece 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. Know the difference between left and right to support coordination and shared movement with others. 	<ul style="list-style-type: none"> Understand that the speed of the beat can change, creating a faster or slower pace (tempo). Walk in time to the beat of a piece of music or song. Know the difference between left and right to support coordination and shared movement with others. 	<ul style="list-style-type: none"> Mark the beat of a listening piece by tapping or clapping and recognising tempo as well as changes in tempo.
	Musicianship: Rhythm		<ul style="list-style-type: none"> Perform word-pattern chants; create, retain and perform their own rhythm patterns 		<ul style="list-style-type: none"> 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. 		<ul style="list-style-type: none"> 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. ↳ Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion.
	Musicianship: Pitch		↳ Explore percussion sounds to explore storytelling ↳ Follow pictures and symbols to guide singing and playing e.g. 4 dots = 4 taps on the drum	↳ Follow pictures and symbols to guide singing and playing e.g. 4 dots = 4 taps on the drum	↳ Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers, and crotchets rests.		
Vocabulary	Pitch Accompaniment Steady beat Genre Echo Shake Tap Scrape Cumulative song	Structure Timbre Pitch Dynamics Rhyme	Ocarina Finger rest String hole Mouthpiece Whistle-hole Lip guard Tuned Octave Scale Chromatic Tonguing Slurring Notation Stave Nose-shade Tempo Harmony Melody	Beat Tempo Body percussion Skipty Antonín Dvorák	Pitch Melody Genre Time signature Marching time signature Galloping time signature Quaver Duration Rhythm Crotchet Accordion Tuner percussion Accompaniment Jig March	Beat Pulse Melody Pitch Rest Untuned percussion Tuned percussion Beaters Mallets Duration Rhythm Crotchet Quavers Call-and-response Copycat (echo) Question and answer	
Building on from 	How can I make different types of sounds? What is a traditional song? How can I use my body to keep a steady beat? How can I play different instruments? How can I begin to use symbols to create a tune? Can I sing and remember nursery rhymes?						

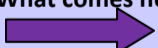
	Autumn 1	Autumn 2	Spring 1		Summer 1		
National Curriculum	<ul style="list-style-type: none"> use their voices expressively and creatively by singing songs and speaking chants and rhythms play tuned and untuned instruments musically listen with concentration and understanding to a range of high quality live and recorded music experiment with, create, select and combine sounds using inter-related dimensions of music 		<ul style="list-style-type: none"> use their voices expressively and creatively by singing songs and speaking chants and rhythms play tuned and untuned instruments musically listen with concentration and understanding to a range of high quality live and recorded music experiment with, create, select and combine sounds using inter-related dimensions of music 		<ul style="list-style-type: none"> use their voices expressively and creatively by singing songs and speaking chants and rhythms play tuned and untuned instruments musically listen with concentration and understanding to a range of high quality live and recorded music 		
Stimulus	Tony Chestnut	Creepy Castle	Grandma Rap	Minibeasts	The Rockpool Rock	Tanczmy Labada	
Musical Focus	Beat, rhythm, melody, echo, call-and-response, tuned and untuned percussion	Timbre, tempo, dynamics, graphic score, minor key, intervals	Duration (crotchet, quavers, crotchet rest), unison, round	Timbre, pitch (chord), internalising beat and phrase	2-part singing, rock 'n' roll, structure, timbre	Singing games, traditional Polish dances, follow a changing beat and tempo, playing a percussion accompaniment, body percussion patterns	
What the children will have learnt under each sub-heading by the end of each unit							
KS1	Singing	<ul style="list-style-type: none"> Sing songs regularly with a pitch range of do-so (e.g. C-G) with increasing vocal control Sing songs with a small pitch range, pitching accurately 	<ul style="list-style-type: none"> Sing songs with a small pitch range, pitching accurately 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) 	<ul style="list-style-type: none"> Sing songs regularly with a pitch range of do-so (e.g. C-G) with increasing vocal control Sing songs with a small pitch range, pitching accurately 	<ul style="list-style-type: none"> Sing songs regularly with a pitch range of do-so (e.g. C-G) with increasing vocal control Sing songs with a small pitch range, pitching accurately 	<ul style="list-style-type: none"> Sing songs with a small pitch range, pitching accurately Sing songs with a small pitch range, pitching accurately 	
	Listening		<ul style="list-style-type: none"> Listen to recorded performances 	<ul style="list-style-type: none"> Listen to recorded performances 	<ul style="list-style-type: none"> Listen to recorded performances 	<ul style="list-style-type: none"> Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing Listen to recorded performances 	
	Composing	<ul style="list-style-type: none"> Work with a partner to improvise simple question-and-answer phrases, to be sung and played on untuned percussion, creating a musical conversation 	<ul style="list-style-type: none"> Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch) Use graphic symbols, dot notation, and stick notation, as appropriate, to keep a record of composed pieces 	<ul style="list-style-type: none"> Use music technology to capture, change, and combine sounds 			
	Musicianship: Pulse/beat	<ul style="list-style-type: none"> Mark the beat of a listening piece by tapping or clapping and recognising tempo as well as changes in tempo 		<ul style="list-style-type: none"> Understand that the speed of the beat can change, creating a faster or slower pace (tempo) Mark the beat of a listening piece 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. 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 	<ul style="list-style-type: none"> Mark the beat of a listening piece by tapping or clapping and recognising tempo as well as changes in tempo Understand that the speed of the beat can change, creating a faster or slower pace (tempo) 	<ul style="list-style-type: none"> Understand that the speed of the beat can change, creating a faster or slower pace (tempo) Mark the beat of a listening piece by tapping or clapping and recognising tempo as well as changes in tempo 	<ul style="list-style-type: none"> Understand that the speed of the beat can change, creating a faster or slower pace (tempo) Mark the beat of a listening piece 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. 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
	Musicianship: Rhythm	<ul style="list-style-type: none"> Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion 		<ul style="list-style-type: none"> Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers, and crotchets rests Create and perform their own chanted rhythm patterns with the same stick notation 			<ul style="list-style-type: none"> Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion
Musicianship: Pitch	<ul style="list-style-type: none"> Play a range of singing games based on the cuckoo interval (so-mi) matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument, or backing track Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low) 		<ul style="list-style-type: none"> Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low) 	<ul style="list-style-type: none"> Play a range of singing games based on the cuckoo interval (so-mi) 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 	<ul style="list-style-type: none"> Play a range of singing games based on the cuckoo interval (so-mi) 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 	<ul style="list-style-type: none"> Sing short phrases independently within a singing game or short song 	
Vocabulary	Melody, Phrase, Beat, Improvise, Echo, Pitch	Timbre, Piano (p), Forte (f), Tempo, Pitch, Interval	Beat, Quavers, Crotchet, Crotchet rest, Pitch	Tempo, Beat, Pulse, Diction, Legato, Pitch	Pitch, Structure, Rock 'n' Roll, Timbre, Hand jive, Saxophone	Pitch, Duration, Texture, Folk music, Poland, Frédéric Chopin (1810-1849)	

	Call-and-response Tuned percussion Untuned percussion Xylophone Glockenspiel Bass drum Cymbals Castanets	Minor key Duration Dynamics Percussion instrument Soundscape Vocal sounds Body percussion Sound effects Structure Texture Luciano Berio (1925-2003) J S Bach (1685-1750)		Composer Percussion instrument Timbre Ralph Vaughan Williams (1872-1958) Kerry Andrew (1978-Present) Rimsky-Korsakov (1844-1908)	Lap steel Accordion Double bass Chuck Berry (1926-2017) Little Richard (1932-2020) Bill Hailey and the Comets (1947-1981) Elvis Presley (1935-1977) Big Mama Thornton (1926-1984)	
What comes next? 	Can I sing with control? How can a musical phrase be described? How can I combine sounds to create an effect? Can I use nonstandard symbols to create a tune and recognise basic notation/ How can I use musical vocabulary to describe my feelings about a piece of music?					

	Autumn 1	Autumn 2	Spring 1	Summer 1		
National Curriculum	<ul style="list-style-type: none"> play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the inter-related dimensions of music listen with attention to detail and recall sounds with increasing aural memory use and understand staff and other musical notations appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians 	<ul style="list-style-type: none"> play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the inter-related dimensions of music listen with attention to detail and recall sounds with increasing aural memory use and understand staff and other musical notations appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians develop an understanding of the history of music 	<ul style="list-style-type: none"> listen with attention to detail and recall sounds with increasing aural memory appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians develop an understanding of the history of music 	<ul style="list-style-type: none"> play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the inter-related dimensions of music listen with attention to detail and recall sounds with increasing aural memory use and understand staff and other musical notations 	<ul style="list-style-type: none"> play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the inter-related dimensions of music listen with attention to detail and recall sounds with increasing aural memory use and understand staff and other musical notations 	
Stimulus	I've Been to Harlem	Chilled Out Clap Rap	Enchanted Forest	Just 3 Notes; March from The Nutcracker	Fly With The Stars	
Musical Focus	Pitch, shape, ostinato, round pentatonic, call-and-response	Beat, rhythm, dynamics, crotchet, paired quavers, notes C-D-E, crotchet rest	Recorder technique (holding, blowing 'doo', sweet recorder tone), articulation (slurs, staccato, semiquavers), notes (B A G - high C - high D - low E), playing fluency, duration (crotchets, quavers, semiquavers, dotted minim), soundscapes, extended techniques, graphic notation, the recorder family and related listening	Rondo structure, beat, higher/lower, staccato, call-and-response, romantic ballet music	Minor and major chords (A minor, C major), chord dot notation, durations (crotchet, quavers, crotchet rest)	
What the children will have learnt under each sub-heading by the end of each unit						
LKS2	Singing	<ul style="list-style-type: none"> Sing a widening range of unison songs of varying styles and structures with a pitch range of do-so, tunefully and with expression. Perform forte and piano, loud and soft Perform actions confidently and in time to a range of action songs 	<ul style="list-style-type: none"> Sing a widening range of unison songs of varying styles and structures with a pitch range of do-so, tunefully and with expression. Perform forte and piano, loud and soft Perform actions confidently and in time to a range of action songs Walk, move, or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes 	<ul style="list-style-type: none"> Sing a widening range of unison songs of varying styles and structures with a pitch range of do-so, tunefully and with expression. Perform forte and piano, loud and soft Perform actions confidently and in time to a range of action songs 	<ul style="list-style-type: none"> Walk, move, or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes 	<ul style="list-style-type: none"> Sing a widening range of unison songs of varying styles and structures with a pitch range of do-so, tunefully and with expression. Perform forte and piano, loud and soft Perform actions confidently and in time to a range of action songs
	Listening	<ul style="list-style-type: none"> Listen to recorded performances 	<ul style="list-style-type: none"> Listen to recorded performances 	<ul style="list-style-type: none"> Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing Listen to recorded performances 	<ul style="list-style-type: none"> Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing Listen to recorded performances 	
	Composing: Improvise	<ul style="list-style-type: none"> Become more skilled in improvising (using voices, tuned and untuned percussion, and other instruments), inventing short 'on-the-spot' responses using a limited note range 		<ul style="list-style-type: none"> 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 		
	Composing: Compose	<ul style="list-style-type: none"> Compose song accompaniments on untuned percussion using known rhythms and note values 	<ul style="list-style-type: none"> Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re, and mi) Compose song accompaniments on untuned percussion using known rhythms and note values 			<ul style="list-style-type: none"> Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re, and mi)
	Performing	<ul style="list-style-type: none"> Play and perform melodies following staff notation using a small range (e.g. do-mi or C-E) as a whole class or in small groups Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases 	<ul style="list-style-type: none"> Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder 	<ul style="list-style-type: none"> 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. do-mi or C-E) as a whole class or in small groups Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases 		<ul style="list-style-type: none"> Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder
	Performing: Reading notation	<ul style="list-style-type: none"> Introduce the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 		<ul style="list-style-type: none"> 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
Vocabulary	Pentatonic scale Pentatonic ostinato Accompaniment Call-and-response Unison Round Tempo Beat Pulse Pitch	Notation Quavers Crotchet Crotchet rest <i>Subito</i> Tuned percussion Pitched percussion Rhythmic ostinato <i>Piano (p)</i> <i>Forte (f)</i>	Descant recorder Tempo Pitch Duration Dynamics Timbre Structure Texture Quaver Crotchet	Quavers Crotchet Crotchet rest Minim Marimba Glockenspiel Piccolo Bongo drums Tempo Pitch	Chord Major Minor Tambourine Bongo Maracas Caxixi Quaver Crotchet Crotchet rest	

	<p>Duration Rhythm Dynamics Timbre Structure Texture Melody Chord Genre Classical music Edvard Grieg (1843-1907) Mangrove</p>	<p><i>Fortissimo (ff)</i> <i>Pianissimo (pp)</i> Genre Rap Rhythmic ostinato Composer Performer Steve Reich (1936 – Present) Jessica Curry (1973-Present) Evelyn Glennie (1965-Present)</p>	<p>Minim Semibreve Crotchet rest Minim rest Semibreve rest</p>	<p>Duration Dynamics Timbre Structure Texture Ostinato Minimalism Gyorgy Ligeti (1923 – 2006) Steve Reich (1936 – present)</p> <p>Genre Classical music Ballet March Phrase Orchestral instruments Brass : trumpet Woodwind : clarinet, flute Strings : violin, viola, cello Tempo Pitch Duration Dynamics Timbre Structure Texture Rondo form Structure Call-and-reponse Pyotr Ilyich Tchaikovsky (1840 – 1893)</p>	<p>Drone Xylophone Wood block Tempo Pitch Duration Dynamics Timbre Structure Texture Call-and-response</p>
<p>Building on from</p> 	<p>How can I create and share different rhythms? How can we show a musical rhythm on paper? Can I create a rhythm to express an event e.g. marching soldier? How can I tell a story through improvisation? How do I create a pattern in music? What are the different features of music e.g. timbre and can I recognise and use them?</p>				

	Autumn 1	Autumn 2	Spring 1		Summer 1		
National Curriculum	<ul style="list-style-type: none"> play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the inter-related dimensions of music listen with attention to detail and recall sounds with increasing aural memory appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians develop an understanding of the history of music 	<ul style="list-style-type: none"> play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the inter-related dimensions of music listen with attention to detail and recall sounds with increasing aural memory use and understand staff and other musical notations 	<ul style="list-style-type: none"> play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the inter-related dimensions of music listen with attention to detail and recall sounds with increasing aural memory use and understand staff and other musical notations appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians develop an understanding of the history of music 	<ul style="list-style-type: none"> play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression listen with attention to detail and recall sounds with increasing aural memory use and understand staff and other musical notations appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians develop an understanding of the history of music 	<ul style="list-style-type: none"> play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the inter-related dimensions of music listen with attention to detail and recall sounds with increasing aural memory use and understand staff and other musical notations appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians develop an understanding of the history of music 	<ul style="list-style-type: none"> play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the inter-related dimensions of music listen with attention to detail and recall sounds with increasing aural memory use and understand staff and other musical notations appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians develop an understanding of the history of music 	
Stimulus	This Little Light of Mine	My Fantasy Football Team	The Doot Doot Song	Favourite Song	Global Pentatonics – Fanfare for the Common Man	The Horse in Motion Spain	
Musical Focus	Pentatonic scale, Gospel music, off-beat, rhythm, call-and-response	Pentatonic scale, different music traditions and cultures, graphic/dot notation	Chords (A minor, C and F major), acoustic guitar style, song structure, relaxed swing feel, 2-bar phrases	Triads, chords: C, F, G major, A minor, chord structure, folk-rock styles	Fanfare, timbre, dynamics, texture, silence	<p>To create music inspired by one of the first ever motion pictures showing the movement of a horse, composing to a moving image, graphic score, orchestration, ostinatos, dynamics</p> <p>To create music inspired by Spain, habanera rhythm, triplet rhythm, fitting two rhythms together, count musically, structure ideas</p>	
What the children will have learnt under each sub-heading by the end of each unit							
LKS2	Singing	<ul style="list-style-type: none"> Continue to sing a broad range of unison songs with the range of an octave (do-do), pitching the voice accurately and following directions for getting louder (crescendo) and quieter (descrescendo) 	<ul style="list-style-type: none"> Continue to sing a broad range of unison songs with the range of an octave (do-do), pitching the voice accurately and following directions for getting louder (crescendo) and quieter (descrescendo) 	<ul style="list-style-type: none"> Continue to sing a broad range of unison songs with the range of an octave (do-do), pitching the voice accurately and following directions for getting louder (crescendo) and quieter (descrescendo) 	<ul style="list-style-type: none"> Continue to sing a broad range of unison songs with the range of an octave (do-do), pitching the voice accurately and following directions for getting louder (crescendo) and quieter (descrescendo) Sing rounds and partner songs in different time signatures (2, 3 and 4 time) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony 		
	Listening	<ul style="list-style-type: none"> Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing Listen to recorded performances 		<ul style="list-style-type: none"> Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing Listen to recorded performances 	<ul style="list-style-type: none"> Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing Listen to recorded performances 	<ul style="list-style-type: none"> Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing Listen to recorded performances 	
	Composing: Improvise	<ul style="list-style-type: none"> Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato) 		<ul style="list-style-type: none"> Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato) 		<ul style="list-style-type: none"> Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato) Begin to make compositional decisions about the overall structure of improvisations and continue this process in composition tasks 	<ul style="list-style-type: none"> Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato)
	Composing: Compose		<ul style="list-style-type: none"> Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest, and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, staff notation, technology 			<ul style="list-style-type: none"> Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work 	<ul style="list-style-type: none"> Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, staff notation, technology Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing

							<p>compositions</p> <ul style="list-style-type: none"> ♪ Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip
	Performing			<ul style="list-style-type: none"> ♪ Develop facility in the basic skills of a selected musical instrument over a sustained learning period ♪ 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 	<ul style="list-style-type: none"> ♪ Develop facility in the basic skills of a selected musical instrument over a sustained learning period 		<ul style="list-style-type: none"> ♪ 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 ♪ 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 ♪ 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 ♪ Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A)
	Performing: Reading notation		<ul style="list-style-type: none"> ♪ Introduce and understand the differences between minims, crotchets, paired quavers, and rests ♪ Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble 	<ul style="list-style-type: none"> ♪ Introduce and understand the differences between minims, crotchets, paired quavers, and rests 			<ul style="list-style-type: none"> ♪ Read and perform pitch notation within a defined range (e.g. C–G/do–so) ♪ Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble
Vocabulary	<p>Gospel</p> <p>African~American</p> <p>Sister Rosetta Tharpe (1915-1973)</p> <p>Ray Charles (1930-2004)</p> <p>Pentatonic</p> <p>Tempo</p> <p>Pitch</p> <p>Duration</p> <p>Dynamics</p> <p>Timbre</p> <p>Structure</p> <p>Texture</p> <p>Rhythmic ostinato</p> <p>Clarinet</p> <p>Electric guitar</p> <p>Band</p> <p>Banjo</p> <p>Double bass</p> <p>Hand drum</p> <p>Trumpet</p> <p>Trombone</p> <p>Harmony</p> <p>Choir</p> <p>Solo</p> <p>Doodle</p>	<p>Notation</p> <p>Quavers</p> <p>Dotted quaver</p> <p>Semiquaver</p> <p>Crotchet</p> <p>Crotchet rest</p> <p>Minim</p> <p>Rhythm</p> <p>Tempo</p> <p>Pitch</p> <p>Duration</p> <p>Dynamics</p> <p>Timbre</p> <p>Structure</p> <p>Texture</p> <p>Rondo form</p>	<p>Triad</p> <p>Chord</p> <p>Phrase</p> <p>Tempo</p> <p>Pitch</p> <p>Duration</p> <p>Dynamics</p> <p>Timbre</p> <p>Structure</p> <p>Texture</p> <p>Lead Belly {Huddie William Leadbetter} (1889-1949)</p> <p>Bob Dylan (1941 – present)</p> <p>Jack Johnson (1975 – present)</p> <p>Dolly Parton (19-46 – present)</p> <p>Melody</p> <p>Doodle</p> <p>Chord</p> <p>Beat</p> <p>Swing rhythm</p> <p>Accompaniment</p> <p>Acoustic guitar</p>	<p>Triad</p> <p>Chord</p> <p>Folk rock</p> <p>Major</p> <p>Minor</p> <p>Tempo</p> <p>Pitch</p> <p>Duration</p> <p>Dynamics</p> <p>Timbre</p> <p>Structure</p> <p>Texture</p> <p>Acoustic guitar</p> <p>Drum kit</p> <p>Banjo</p> <p>Double bass</p> <p>Bob Dylan (1941 – present)</p>	<p>Pentatonic scale</p> <p>Pitch</p> <p>Melody</p> <p>Scale</p> <p>Descending</p> <p>Ascending</p> <p>Timbre</p> <p>Legato</p> <p>Staccato</p> <p>Electric instruments</p> <p>Acoustic instruments</p> <p>Texture</p> <p>Solo</p> <p>Harmony</p> <p>Accompaniment</p> <p>Structure</p> <p>Improvisation</p> <p>Tempo</p> <p>Slower</p> <p>Faster</p> <p>Phrase</p> <p>Call-and-response</p> <p>Phrase</p> <p>Chorus</p> <p>Verse</p> <p>Duration</p> <p>Crotchet</p> <p>Minim</p> <p>Quavers</p> <p>Drone</p> <p>Raga</p>	<p>Film music</p> <p>Composer</p> <p>Score</p> <p>Symbols</p> <p>Ostinato</p> <p>Dynamics</p> <p>Piano</p> <p>Strings</p> <p>Brass</p> <p>Drum kit</p> <p>Guitar</p> <p>Crescendo</p> <p>Decrescendo</p> <p>Tempo</p> <p>Pitch</p> <p>Duration</p> <p>Dynamics</p> <p>Timbre</p> <p>Structure</p> <p>Texture</p> <p>John Williams (1932 – present)</p> <p>Rachel Portman (1960 – present)</p> <p>Hanz Zimmer (1957 – present)</p> <p>Triplet rhythm</p> <p>Dynamics</p> <p>Habanera rhythm</p> <p>Piano</p> <p>Forte</p> <p>Tempo</p> <p>Pitch</p> <p>Duration</p> <p>Dynamics</p> <p>Timbre</p> <p>Structure</p> <p>Texture</p> <p>Flamenco</p> <p>Fiesta</p> <p>Emmanuel Chabrier (1814 – 1894)</p> <p>George Bizet (1838 – 1875)</p>	
What comes next? 	Please refer to your chosen Middle School's Music Curriculum						