MUSIC

knowing *creating*

Music & Musicians	Composing & Improvising
Music	*rhythm, pitch, duration, dynamics, texture, tempo, structure*
Playing & Recording	How Music Works	Listening & Responding

using *analysing* *evaluating*

R•E•A•L Opportunities (How we will learn music)

1 Organisation of Learning

Children will play each other's notation and compositions to provide frequent real contexts.

Learning will be organised as a balance of themed learning and open opportunities. In each year teachers must plan for one of the three strands:

1) The Story of Music:
   Children should understand the development of western music from Medieval "Early" music, through the classical tradition, including the rise of jazz and taking in recent and contemporary forms. Below is a chronology of periods and movements from which to draw inspiration. They do not need to be taught in order but must be put into a historical context (what else was happening) and a chronology (what does this come before and after?)
2) Cultures & Traditions
   Children should explore and appreciate the musical traditions of the citizens of Stanley Road. During their time at this school the learning about the Western Canon will be offset against learning about Polish, Brazilian, Portuguese, Pakistani, Indian, Bangladeshi music etc. to reflect the diverse cultural fabric of Stanley Road.
3) Music, Music, Everywhere
   Children should explore the prevalence of music in society and culture, contextualising music as theme tunes, ringtones, jingles, soundtracks, lullabies, dirges, celebratory anthems, football chants, etc. as well as pop songs and symphonies.

   Examples of the strands are given below.

The remainder of the units of study in the year should be strongly cross-curricular, underpinning wider learning with deepening music awareness. (see 2. Cross-Curricular)

1 The Story of Music	2 Cultures & Traditions	3 Music, Music Everywhere
Early music (medieval folk and church music) **Baroque music** (complicated, lively music from the early 18th C by Bach, Handel, Vivaldi) **Classical Period** (elegant music from the late 18th C e.g. Haydn, Mozart, Beethoven) **Romantic Music** (19th C music about feelings, tragedy and romance often with a story, e.g. Brahms, Tchaikovsky, Schumann) **Nationalist Music** (the music of people and countries, especially Russian, e.g. Rimsky-Korsakov, Sibelius, Shostakovich), Opera **20th Century Atonal** (music made deliberately to clash and be dissonant, Schoenberg, Berg, Messian, Stravinsky) **Minimalist** (the repetitive, rhythmic music of Phillip Glass and Steve Reich) **Blues** (the songs and music of the afro-American people during and after slavery) **Jazz** (from Dixie, through swing to be-bop, concerned with improvising around a tune to groovy rhythms) **Rock Music** (loud, with driving beats, and show-off solos) **Folk Music** (songs about people, the land and culture) **Pop** (3 minute entertainments about love and life) **Beatles, Beach Boys, Rolling Stones, Bowie, Dylan, Bolan, Kate Bush, The Cure, Bjork, Jimi Hendrix, Pink Floyd, Queen, Elton John, Frank Zappa etc.etc.etc**.	Chinese Music (explored as pentatonic, played on 5 notes of the western scale) Brazilian Samba (carnival music with exciting rhythms) African drumming of all kinds Bhangra Bollywood Music Pop music in other languages (vetting needed!)	Christmas Carols Lullabies Advert jingles Soundtracks to short films, animations, comic strips etc Ambient music for artwork or shows Fanfares Worksongs Blues Protest Songs Hymns Ringtones

Entitlements

During their time at Stanley Road

All children will have the opportunity to learn an instrument.

Children in receipt of the pupil premium will be given the opportunity of subsidised music lessons.

All children will have an opportunity to hear live music performed by professional musicians at school.

Children will have an opportunity to hear live music performed by professional musicians at a specialist music venue.

Music teaching will be enhanced by music assemblies weekly, with singing and modelling of music making and participation.

Extra-curricular music activities (school play, choir, Voices & Visions, STARfest) will underpin music provision.

Cross-Curricular Learning	
	Art & Design: there should be interplay in the creative process between the art and music curricula. Music may be a starting point for art projects and artwork may form a starting point for music. Musical compositions may form a part of wider artworks and could form soundtracks or ambience for films, animations or shows of work. **Computing:** The use of software and hardware technology to enhance composition and notation is crucial. The skills-based learning of using easiteach mics, file saving, importing mp3's and editing raw sound using Audacity overlaps with the computing curriculum. The myriad uses of creative aps on the iPad will underpin some computing lessons delivering high quality learning in music. **Design & Technology:** Implicit in the music curriculum is the idea of compositions as *products* which may be commissioned, designed to a remit and evaluated. The iterative nature of D&T ought to be a transferable approach applicable to composition in music. A good analysis of music results from the making and testing of musical instruments. **Dance:** The dance curriculum is linked inextricably to music and may form a part of music provision if the music used for dance is analysed in depth. There are obvious opportunities for composing in a real context, and the chance to explore rhythm, pulse, time signature in a real setting should not be wasted. **English:** The music curriculum contains many rich opportunities to develop and use technical vocabulary and provides opportunities for analytical, persuasive writing as music is unpicked and critiqued. The overlap between reading and writing lyrics and the study of poetry should be exploited in cross-curricular lessons. Music should be used as a context for storytelling or immersion in text, for example: listening to early medieval music if reading Arthurian Legends. **Geography:** in understanding the lives and circumstances of people and cultures around the world and in the UK the history of their musical cultures and traditions will be a useful dimension to study. This is most apparent in the Culture & Tradition strand in the opportunities. The differences between the oriental and the western musical notation and theory is a very interesting contrast, as are the varieties of non-western musical instruments. **History:** Part of the music curriculum is to understand the history and development of music. This should involve sequencing artists, movements, instruments, composers etc. into some kind of chronology, sharing that skill and approach with the history curriculum. Where possible, historical study should involve the analysis of the historical period's musical traditions and the immersion in recordings or music from the time. **Languages:** The languages curriculum involves the study of the home culture of that language. Listening to music from the country and single simple songs in the home language will be an essential part of language learning. The 2014 curriculum calls for can children to "write at varying length, for different purposes and audiences," of which simple lyrics to songs may be a good opportunity, especially using rhyme. **Mathematics:** Music provides countless opportunities for applied maths. Ks2 Children should apply their knowledge of adding and equating fractions to the use of quavers, crotchets and minims in bars and the sense of mathematical balance inherent in time signatures should be used as an opportunity for mathematical accuracy and problem solving. Good maths = good music. **Philosophy:** Philosophical questions about Aesthetics (ideas about Art & Beauty) will arise in music, such as "Why do we find some tunes beautiful?" "Why do two people have different favourite songs?" "Just because Beethoven is famous does it mean it's any good?" "Does it matter if I can't sing?" and "If Wagner was a bad person is his music evil?" "What is music's 'job'?" and "What if there were no music?" In addition discussion of the "meaning" of songs, lyrics and entire pieces might have philosophical depth and music may even be starting point for a line of philosophical enquiry. **Physical Education:** Music will enhance warm up and cool down times providing beat and mood but in addition, exercise and physical training is enhance by music and a sense of challenge and motivation may be achieved by playing and competing with background music. **Religious Education:** Music plays a key role in the expression of belief and doubt and the opportunity to discuss hymn words, cadences, keys and symbols should be grasped. **Science:** The science of vibration acoustics is a feature of physics and the mechanics of how music works and instrumental technique will overlap with good science and learning about the body, materials and wavelengths of sound. **SMSC:** From self-expression, to the exploration of cultures and beliefs, through emotional responses, moods and feelings to the opportunity for self-betterment and the mastery of tricky skills, music is a natural home for SMSC and the opportunities should be maximised to "learn with the heart".

R•E•A•L Objectives (What we will learn in music)

There are four main learning objectives in the music curriculum, outlined below. Listening is broken into two sections in the REAL Outcomes, one for analytical purposes and one for evaluative. The strong cross-curricular digital element is described in the REAL Outcomes section but is not a purely musical objective.

Children should learn:

to notate	to play	to listen		to compose
using	using	analysing	evaluating	creating
Children record their ideas by transcribing symbols which allow rhythms or tunes to be played again and in turn read these symbols reliably.	Children make deliberately organised sounds, such as singing, clapping, percussion, tuned performance or a combination of these.	Children engage with music for pleasure, analysis or critical evaluation.		Children devise or improvise new rhythms or tunes, or a combination of both. *P&S Myself & Others* develop opportunities to explore own self, memories, feelings experiences in each composition – make this explicit.

R•E•A•L Outcomes (What will learning look like?)

The Depth & Breadth Assessment Model: Points System

Phase 1						Phase 2						Phase 3					
Year 1			Year 1			Year 3			Year 4			Year 5			Year 6		
Surface Learning		Enhanced Learning		Deep Learning		Surface Learning		Enhanced Learning		Deep Learning		Surface Learning		Enhanced Learning		Deep Learning	
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
		3^+			6^+			9^+			12^+			15^+			18^+

We are assessing not just the amount that children learn, but the **depth** and **breadth** of their learning. We monitor how well a child understands a concept and how useful that learning becomes. Progress in the D&B model widen from shallow, surface-level learning, to an enhanced understanding then beyond, into deep, thoughtful ownership. Extremely deep and rich learning within a year group is recorded as *n*+ signifying mastery of the subject.

We chart children's understanding on this continuum, giving them a numerical score, based on averages. This is their attainment. The difference in *attainment* from one assessment to the next is their *progress.* The combination of both in a broad picture is their *achievement.*

with support and modelling	with modelling	independently	mastery (*n*+)
Children attempt and complete learning after concepts and skills are clearly demonstrated. They make mistakes, are assisted and use consistent and continuing feedback to improve during the process.	Children attempt and complete learning after concepts and skills are clearly demonstrated. They work collaboratively or unaided, needing formative feedback, demonstrating maturing skills and concepts.	Children attempt and complete work confidently and independently, in collaboration or alone. They are largely unaided with minimum scaffolding and are demonstrating embedded skills and concepts.	Children's knowledge and understanding of the subject is so deep and thorough that they have required personalised extension and enrichment from the class teacher. Their work shows unusual insight, broad applications and great creativity.

MUSIC PHASE 1

Breadth of Learning →

Depth of Learning		Stage of Teaching		Music & Musicians Remembering (knowledge and facts)	Playing & Recording Using (applying skills and concepts)	How Music Works Analysing (explore and understand)	Listening & Responding Evaluating (judging against criteria)	Composing & Improvising Creating (making something new)
1	Surface Learning	Aut	Year 1	**Theory & Elements:** I know rhythm is a pattern of sounds. I know I can record my ideas. I know *tempo* is the speed of music.	**Playing**: I can play a range of simple songs on *tempo*. **Notating**: with support I can devise simple symbols to notate percussion ● ● ● ◊ | ● ● ● ◊ ● = play maraca ◊=play bells **Digital:** I can press RECORD and PLAY on a talking tin.	**Listening**: I can hear music which is 4/4 *tempo* and music which is not.	**Listening**: I can give improvement advice on my partner's played or composed rhythm, at least mentioning the tempo.	**Composing**: I can compose simple rhythms in 4/4 time, devising the notation.
2	Surface Learning	Spr	Year 1	**Theory & Elements:** I know *dynamics* means loud and soft. I know *pitch* means high and low. I know notes have letter names ABCDEFG	**Playing**: I can play a range of simple percussion and tuned instruments to a 4/4 *tempo* using *dynamics* for effect. **Notating:** I can use letter symbols to notate a *pitched* melody. [a-a-a-b | a-a-a-b | c-c-c-b | a-a-a-a] **Digital:** I can use a talking tin to record accurately a composition.	**Listening**: I can hear when parts of music change and talk about the changes. ("Gosh it gets really quiet there!" "It starts all high and the drums come in bamm- bamm-bamm!") I can comment on the mood of a piece of music and say how it makes me feel	**Listening**: I can give improvement advice on *tempo* or *dynamics* to myself and others. I can say I like or dislike a piece of recorded music giving a reason. ("I only like dance music and this hasn't got as beat!" "It's makes me feel excited so I like it")	**Composing**: I can compose simple tuned compositions using letter strings.
3	Enhanced Learning	Sum	Year 1	**Theory & Elements:** I know a *remit* is describing specifically what you want the music to sound like. I know music is grouped into *bars*: equal sections of rhythm. I know I can record myself and others on a microphone.	**Playing**: I can follow simple notation, playing the right note/beat. I can change tempo, pitch and dynamics in my performances. **Notating**: I can notate my rhythms or melodies using my own or others simple symbols to 4/4 time, grouping into bars. **Digital:** I can press RECORD and PLAY on an Easispeak™ microphone.	**Listening**: I can discriminate between a limited range of familiar instruments in a recorded piece of music. ("Listen to the violins."; "What's that one? A trumpet?"; "Wave when you hear the saxophone!")	**Listening**: I can give improvement advice on *tempo*, *pitch* and *dynamics*. I can evaluate whether a piece of music fits a remit or set of commissioned criteria ("I asked for a loud piece, getting faster; that was quiet all the way through")	**Composing**: I can compose simple tuned compositions or simple rhythms to suit my partner's preference or remit. ("Can you make me a piece of music which is sweet and jingly and fades out to silence?")
4	Enhanced Learning	Aut	Year 2	**Theory & Elements:** I know that a pause or wait in music is called a rest. I know 1 beat is called a crotchet. I recognise the crochet symbol.	**Playing:** With support I can leave pauses and count rests, staying on *tempo*. **Notating**: With support I can begin to use rests in my rhythmic compositions. I can pair a letter note with a (1 beat) crochet note symbol. **Digital:** I can use an Easispeak™ mic to record accurately a composition.	**Listening**: With support I can sort music into "happy" or "sad" sounding pieces. **Listening**: I can hear silences, pauses and rests in a piece of recorded music. ["There, she stopped singing for a beat!"; "The drums go bum-bum-bum-bum-*bum* rest!"]	**Listening:** I can evaluate the notating and playing of rests, advising on *duration* ("Your rest is shorter than your note… No, like this dum-dum-rest-dee")	**Composing**: With support I can compose simple rhythms and simple melodies using rests.
5	Deep Learning	Spr	Year 2	**Theory & Elements:** I recognise the symbol for *crotchet rest*.	**Playing**: I can leave pauses and count rests confidently, staying on *tempo*. **Notating**: I use the (1 beat) crochet rest symbol to indicate a pause of one beat. **Digital:** I can use recording devices to record and playback performed music for the purposes of evaluation.	**Listening**: I can describe the effect of pauses, silences and rests in a piece of music. [He stops singing but the guitar keeps playing – it makes you hear that *dan-dah* better"] I can sort between "happy" and "sad" music, suggesting other suitably descriptive emotions ("heart-breaking", "exciting", etc.).	**Listening**: I can describe my favourite part of a piece of recorded music using the *elements*. ["The start is the best because it's so loud! Those short notes are like bullets"! (*dynamics* and *tempo*) "I like the high, cheerful bit in the middle and then when everyone sings together it sounds ace!" (*pitch* and *texture*).]	**Composing**: I can confidently compose combinations of rhythm or melody involving rests, pauses and silence.
6	Deep Learning	Sum	Year 2	**Theory & Elements:** I know that the *texture* of music means the layers of sound being played. I know some software can help me compose.	**Playing**: I can play percussion / tuned instruments in a group of 2 or more, keeping on *tempo*. **Notation:** I can notate simply *textured* music on two levels to be played by at least two musicians. **Digital:** I can use software (such as 2simple suite) to test and record rhythms and melodies.	**Listening**: I can discuss the *texture* of a piece of music, discerning few and many instruments and commenting on the effect using the *elements*. ["At the end more and more instruments are playing and it's really crowded – but then they all play the tune at once – that's so bright and exciting and like someone is winning a race!"]	**Listening**: I can give feedback on my own and others' textured compositions regarding how well their layers of music fit, suggesting improvements using musical vocabulary. ["It's good, but everything is playing at once. Why don't you have the sleigh bells by themselves at the end sort of like saying it's all over?]	**Composing**: With support I can compose structured compositions using letter strings, rhythm and rest for at least 2 musicians, to enhance another creative project.

MUSIC PHASE 2

Depth of Learning			Stage of Teaching		Music & Musicians Remembering (knowledge and facts)	Playing & Recording Using (applying skills and concepts)	How Music Works Analysing (explore and understand)	Listening & Responding Evaluating (judging against criteria)	Composing & Improvising Creating (making something new)
	7	Surface Learning	Aut	Year 3	**Theory and Elements:** I know that a note or rest that lasts for two beats is called a *minim*. I recognise the symbol for *minim* and *minim rest*. I know that *timbre* means: "how the instrument sounds". I know Audacity records and plays sound digitally.	**Playing**: I can play two- and one- beat notes, beats and rests on a range of familiar instruments. **Notating:** I can explore combinations of two beat rhythms, notes and rests, using the written symbols. **Digital:** I can record simple sounds using Audacity software using: RECORD PLAY PAUSE STOP SAVE	**Listening**: I can begin to pick out minims and crotchets in recorded music and talk about their use. ["Gosh, that bass line is just 2 -III-2 III! I could do that!"] **Listening:** I can describe the timbre of familiar instruments.	**Listening**: With support I can judge the quality of my work referring to the *duration* of notes and beats.	**Composing:** With support and feedback I can compose in 4/4 time using a mixture of single and double notes and beats (crotchets and minims).
	8		Spr		**Theory & Elements:** I know triple time means music grouped into bars of 3 beats. I know the symbol for this is ¾ I know Audacity saves as 2 files: *platform* and *data*	**Playing**: I can play 3/4 rhythms to accompany familiar triple time tunes. **Notating:** With support I can write clear combinations of two- and one-beat rhythms, notes and rests, using the written symbols. **Digital:** with support, I can remove mistakes or pauses in my music using Audacity using: HIGHLIGHT CUT PASTE SAVE	**Listening**: I can talk about how the three beats are arranged ["Is that three crotchets one crotchet and a minim?"]. **Listening:** I can compare and contrast the timbre of familiar instruments in recorded music using adjectives. ["That trombone has a brave bold sound, I like that, but the flutes are soft and twinkly"]	**Listening**: I can see and hear where my mistakes are using audacity. **Listening**: I can judge confidently the quality of my own and others' work referring to *duration*. ["Your plan starts with a minim so, try and count 2 at the beginning..."] **Listening**: I can make evaluative statements about the timbres used in recorded pieces.	**Composing:** I can compose in 4/4 time using confidently a mixture of single and double notes and beats and rests (crotchets and minims). I explore 3/4 time in my compositions.
	9	Enhanced Learning	Sum		**Theory & Elements:** I know *ensemble* means "playing together". I know *major key* music sounds generally happy and *minor key* music sounds generally sad. I know *export* means: "make a sound file". I know that mp3 is a digital file format.	**Playing**: I can play two- and one- beat notes in familiar and new 3/4 melodies. **Notating:** I can write clear combinations of two- and one-beat rhythms, notes and rests, using the written symbols. **Digital:** I can record live music using Audacity and edit simply to improve the quality: RECORD STOP PLAY PAUSE HIGHLIGHT CUT PASTE SAVE EXPORT	**Listening**: I can sort pieces of music into 3/4 time and 4/4 time. **Listening:** I can sort music into *major key* and *minor key* pieces based on their emotional sound. **Listening:** I can begin to discuss the texture of ensemble playing, listing the instruments.	**Listening**: With support I can listen closely to my own and others' work and identify strengths and weaknesses using the *elements*, especially *duration* and *timbre*. ["I'm trying to play three minims but they're not all two beats...listen on Audacity..."]	**Composing:** With support and feedback I compose in 3/4 time using crotchets, minims and the appropriate rests. **Composing**: I can compose with increasing texture for 3 or more musicians.
	10		Aut	Year 4	**Theory & Elements:** I recognise the repeat symbol.	**Playing:** With support I can play music with repeated phrases. Playing: I can support other musicians, counting them in and signalling the end. **Notating:** With support I can explore the written use of the repeat symbol. **Digital:** I can open and edit recorded music with support OPEN CUT COPY PASTE SAVE EXPORT	**Listening**: With support I can hear repeated sections in music and identify when music changes, moves on or develops. **Listening:** I can conduct recorded music, staying on time and signalling the beginning and end of a movement, piece, song etc.	**Listening:** In my written and performed work I can hear where repeats and transitions may not be smooth and suggest improvements ["Because I was looking for the repeat symbol I stopped playing!"] **Listening:** I can reflect on the timing and movements of myself and others conducting recorded music.	**Composing:** With support I can begin to compose music where phrases are repeated for effect.
	11	Deep Learning	Spr		**Theory & Elements:** I know *orchestration* means: "which instruments have been used and when".	**Playing:** Notating: I can use the repeat symbol in my written music confidently. **Digital:** With support I can open and edit recorded music with accuracy, using timings and acoustic features as guidelines. OPEN CUT COPY PASTE SAVE EXPORT **Digital:** I can cut and paste short sections to make musical phrases "repeat".	**Listening**: I can hear and discuss the *orchestration* of a piece, suggesting what effects are achieved, referring to the impact of *major/minor key* **Listening**: I confidently spot repeated phrases in recorded music or the music of my peers.	**Listening**: With support I can use recordings as a chance to evaluate my performance, agreeing targets in discussion. **Listening:** I can give advice and feedback about smooth transitions. **Listening:** With support and peer experiment I can begin to coach musicians in how to lay my music.	**Composing:** I can orchestrate for specific instruments because of their timbres. ["It's a fairy tale piece so I'm starting with these twinkly bells."] **Composing:** I can compose music where phrases are repeated for effect.
	12		Sum		**Theory & Elements:** I know that 3 musicians is a trio 4 musicians is a quartet	**Playing:** **Notating:** My annotations have clear and sophisticated use of repeats and provide instructions for mood or tempo e.g. *slowly*, *gracefully*. **Digital:** Independently, I can edit recorded music with accuracy, using: OPEN CUT COPY PASTE SAVE EXPORT	**Listening:** I can comment simply but clearly on the *texture*, *timbres*, *tempo orchestration* and *key* of pieces of recorded music. ["It's so loud – you can hear they are using loads of drums packed together, and that thick heavy bass guitar is really out in front! The minor key makes it just tragic!"]	**Listening**: I can confidently listen closely to my work when played back on audacity and identify, aurally and visually, strengths and weaknesses using the *elements*. ["No – I was trying to use the dum-de-dum slow/long sound but it just all gets muddled here ...listen..."]	**Composing:** I can compose confidently for a up to 4 musicians in 3/4 time and 4/4 time selecting timbres and developing texture to suit a remit. **Composing:** My compositions have an explicit tempo and mood.

MUSIC PHASE 3

Depth of Learning ↓ | Breadth of Learning →

Depth of Learning		Stage of Teaching		Music & Musicians Remembering (knowledge and facts)	Playing & Recording Using (applying skills and concepts)	How Music Works Analysing (explore and understand)	Listening & Responding Evaluating (judging against criteria)	Composing & Improvising Creating (making something new)
13	Surface Learning	Aut	Year 5	**Theory and Elements:** I know that a half beat is called a *quaver*. I recognise the *quaver* and *quaver rest* symbol. I know that notes which sound complementary are called *harmonies.*	**Playing**: I can sometimes play rapidly and with growing control as I explore quaver notes. **Playing:** With support I can begin to conduct one or more musicians, keeping them in time. **Notating**: I use the *quaver* and *quaver rest* symbol in my written compositions. **Digital:** With support I can sample a sound and loop it several times.	**Listening**: I can hear quavers and rapid runs in recorded music. **Listening:** With support I can begin to identify notes and tones which sound pleasing together as *harmonies*.	**Listening**: With support I can reflect on the balance of notes (*duration*) in my compositions. **Listening:** I can evaluate my harmonic experiments and grade them as more or less successful, identifying which I want to use in my compositions.	**Composing**: I can compose pieces which include quavers and quaver rests in a balanced rhythm. **Composing:** With support I can begin to experiment with pleasing harmonies based on my analysis of paired or grouped sounds.
14		Spr		**Theory and Elements:** I know that notes can be combined to form a *chord*. I know that a chord can be *major* or *minor*	**Playing**: I play rapidly with growing control as I explore quaver notes. **Playing:** I develop my playing with feedback from the composer. **Notating**: With support I explore written terms throughout my music. **Digital:** I can sample clean, edited sound and loop it several times.	**Listening:** I comment on the effect of the use of quavers in recorded music, discussing the mood and the feel. **Listening:** With support I can explore provided chord patterns and decide if they are *major* (happy) or *minor* (sad).	**Listening**: With support I can offer feedback on the balance of notes (*duration*) in others' compositions. **Listening**: I gather and record pairs or groups of sounds which I think belong together and I want to use.	**Composing**: I can use simple harmonies in my work for deliberate effect.
15	Enhanced Learning	Sum		**Theory and Elements:** I know that someone who responsible for a musical ensemble is called a conductor or leader.	**Playing**: I play rapidly, clearly and regularly where quavers are required. **Playing:** With support I listen to the conductor and make changes. **Notating:** I confidently label my work with directions. **Digital:** I can layer looped or recorded samples one upon the other.	**Listening:** In discussing music I begin to develop my own structural language ["in the solo part", "that bit near the end", "in the first few beats", "in the middle bit"] **Listening**: I confidently identify major and minor key pieces, suggesting moods ("wistful", "hopeful", "tragic", "desperate", "triumphant,")	**Listening**: I confidently draft and make changes to my written and improvised compositions developing the balance of note and rest duration, pitch and harmony.	**Composing**: I can use harmonies in my compositions, planning for layers of pitched sound to be intentionally complementary or otherwise.
16		Aut	Year 6	**Theory and Elements:** I know that a 4-count beat is called a *semibreve*. I recognise the *semibreve* and *semibreve rest* symbol. I know that music has a part structure (sections, movements or units).	**Playing**: I am flexible and take clear direction from the conductor. **Playing:** I conduct musicians sensitively, watching and listening closely. **Notating:** I experiment with a limited range of formal directions in my music. **Notating:** With support I write my notes and letters on a stave. **Digital:** With support I can explore notation apps to aid my composition.	**Listening**: With support I can begin to identify the structural parts of music: ["intro", "outro", "solo", "middle eight", "coda", "slow movement" etc.] **Listening**: With support I can spot and identify semibreves and comment on the effect.	**Listening**: I begin to identify *structures* or *sections* which I think are useful in my compositions and record them for further use. **Listening:** Reflecting on my own compositions I evaluate my 2-or more part music and identify strengths and weaknesses in relation, development and transition.	**Composing**: With support and planning I can compose works in at least two sections parts bear relation to each other but show development.
17	Deep Learning	Spr		**Theory and Elements:** I know that a quarter beat is called a semi-quaver. I recognise the semi-quaver and semiquaver rest symbol. I know that music is traditionally directed with Italian adjectives (*largo, presto etc*); I know that there are alternatives to this.	**Playing**: I can play reliably and in different styles, tempos and moods, according to conduction or notation. Notating: I confidently use a broadening range of directions in my written work. Notation: With support I write only notes on the stave. **Digital:** I use notation apps to aid my stave notation.	**Listening**: I confidently identify major and minor key pieces, suggesting subtle and sophisticated changes from mood to mood. ["The cheerful, bouncy major opening has given way to a miserable, gloomy minor key feel!"] **Listening:** I can hear semiquavers. **Listening**: I can confidently refer to parts of music in my descriptions.	**Listening**: I can reflect on the intended effect and the actual effect resulted in my own compositions and those of others', giving advice. **Listening**: I can confidently give feedback on 3-part structures, identifying consistencies and inconsistencies and offering advice.	**Composing**: I compose confidently in either a major or broadly key, aiming at a specific emotional effect. **Composing:** With support my genre compositions begin to have two-or three appropriate related sections. Composing: I include some semi-quavers in my compositions.
18		Sum		**Theory and Elements:** I know that music is made up of a range of complementary elements which are arranged according to *artistic* intention. I know that anything I create is influenced by the recorded, live and peer-composed music around me. I know I have only just begun to learn.	**Playing**: I can play my part with confidence in a large, multi-part ensemble, reading music and listening closely to myself and others. **Notating:** I can write my developed ideas on a stave using all durations and a wide range of markings. **Digital:** I can record my work in several parts, presenting it to a high standard	**Listening**: I can analyse in depth works from a range of genres, discussing their rival styles and comparing and contrasting between them. **Listening:** I can discuss in-depth my own and others' compositions, the creative journey and the component parts of the finished piece, giving reasons and explanations	**Listening**: I can sensitively but in depth, evaluate my work and that of others, giving evidence for strengths, trends, stylistic features and weaknesses. **Listening**: I can review a piece of music commenting on its time signature, key, mood, development, structure and the rest of the elements, giving value judgements based on evidence	**Composing**: I can compose within a range of genres, using its stylistic features (jazz, pop, classical etc.) and emotional intent, for a multi-part ensemble. **Composing**: I can compose independently a structured piece of music in at least 3 distinct sections, citing my influences and intentions

Music Glossary

Bar a group of notes or beats. In 4/4 time there are 4 beats in a bar. Bar-lines separate groups of notes on the *stave*.

Beat an individual part of a rhythm.

Chord a group of sounds, played at the same time which belong together. If you play C-E-G on the piano you get the chord of G major.

Crotchet a note valued at 1 count.

Duration how long notes or beats last.

Dynamics how relatively loud or quiet music, notes, rhythms are, and how this changes.

Flat making a note sound slightly lower.

Harmony Sounds which sound good or interesting when played together, for example a backing group singing in harmony with a lead singer.

Interval the distance between two notes

Major A combination of sounds which sounds positive, happy or affirmative.

Melody a pleasing combination of notes

Minim a note with a length of 2 counts.

Minor A combination of sounds which have a sad or regretful sound.

Movement a section of classical music.

Note the written sign for a pitched sound.

Orchestration the decisions about which instruments are going to play which bits of your music.

Pitch How high or low a sound is.

Quaver a note with a length of ½ a count.

Rest a pause in music or rhythm.

Rhythm an organised arrangement of beats.

Semibreve a note with a length of 4 counts.

Semi-quaver a note with a length of ¼ count.

Sharp making a note sound slightly higher.

Stave the 5 formal lines on which music is written.

Structure Decisions about what kind of sections or parts your music will have (beginning, middle end? Intro, verse, chorus, verse?)

Tempo The speed of music.

Texture The layers of sound and quantity of sound in music, e.g. is there just one flute playing, or are there five violins, four flutes, a double bass and three voices harmonising?

Timbre the quality of sound which makes a sound unique. Timbre is what makes a trumpet sound different to a piano, even though they play the same notes.

Tone any individually pitched sound.