

INTRODUCTION

‘Music can bring communities together through the shared endeavour of whole-school singing, ensemble playing, experimenting with the creative process and, through the love of listening to friends and fellow pupils, performing.’ (Model Music Curriculum 2021)

Music is fully embedded into the life and ethos of the whole school and we have high expectations for every pupil.

As a high proportion of our pupils come from a wide array of ethnic and cultural backgrounds we aim to provide children with a greater understanding of the cultures and traditions which reflect our school community.

Language is incorporated throughout music lessons, with initial musical vocabulary introduced from Nursery and developed through the year groups. Children in Key Stage 2 are expected to use the correct musical terminology to describe and analyse a composition and identify and name musical notation.

Regular musical performances generate opportunities for children to develop self-confidence and a sense of pride in their achievements. Children reflect and write about their experiences, providing another context to develop and apply English skills.

Our aims by the end of Key Stage 2:

- Provide children with a life-long love of music and musical performance.
- Introduce and represent all cultures and traditions, due to the large number of pupils from different backgrounds and a wide array of home languages.
- Develop musical language. Language is incorporated throughout music lessons, with initial musical vocabulary introduced from Nursery and developed through the year groups.
- Children in Key stage 2 are expected to know the musical language and use the correct musical terminology to: describe and analyse a composition; identify and name musical notation; when performing or learning their pieces.
- By Year 6, children will have completed their Bronze or Silver Music Medal.
- Discussions about a wide range of musical genres and composers take place with the whole school during weekly assemblies.
- All children have the chance to perform.
- All children have fun whilst learning music.

ORGANISATION OF MUSIC THROUGHOUT THE SCHOOL

Early Years Foundation Stage

Songs and chants underpin the teaching of music in EYFS and key stage 1. Daily repetition is essential to ensure rhymes and songs are embedded and key language is consolidated. In nursery and reception, children are introduced to musical elements such as rhythm, tempo and dynamics through a range of percussion instruments. Reception children are expected to join in with the assembly songs and perform their own rhymes and songs to an audience, demonstrating high standards expected throughout.

Key Stage 1

The Charanga music scheme is taught to classes by a music specialist. The scheme is adapted for each class and linked to the foundation subjects where appropriate, allowing for the breadth and continuation of key vocabulary throughout. Each half term within the scheme, children learn about a different genre of music and begin to incorporate a multitude of instruments and techniques to develop their understanding and early improvisation and composition skills. Year 2 learn to play a range of percussion instruments in preparation for key stage 2 developing pulse, beat, rhythm and pitch understanding.

Key Stage 2

All pupils in Key Stage 2 learn to play a musical instrument in school and are taught predominately by our own teachers, each with a background/talent in music. Pupils are expected to sing songs and play instruments with increasing confidence, skill and expression. They improvise, and develop their own musical compositions, in response to a variety of different stimuli with increasing personal involvement, independence and creativity. They explore their thoughts and feelings through responding physically, intellectually and emotionally to a variety of music from different times and cultures.

Year 3 continue to use the Charanga music scheme, alongside instruments such as recorder and glockenspiels.

Years 4-6 have a choice of recorder, flute, violin, guitar, keyboard, chime bars and glockenspiels. They will continue to build on key skills and techniques taught in previous years and develop their understanding of notation and composition.

LISTENING

“Listening to music is fundamental to musical understanding.” Model Music Curriculum.

At Beecroft, respecting and recognising other cultures is of great importance; music is a key element of most cultures, and the sharing of knowledge can teach children important key messages. Listening to music provides a secure, but inclusive central point for teaching music, ensuring that even those who have no other musical exposure can become involved, whilst deepening the understanding of those in Key Stage 2 who have an understanding of musical construction.

Listening should be included at the beginning of every music lesson and each week has a themed piece playing for assembly. Visiting musicians are invited to perform at various stages during the year. The children use their musical knowledge and vocabulary to discuss and appraise their performances.

What is expected:

- All children will experience live music
- All children will listen to music from a range of cultures and express how the music makes them feel.
- Teachers should give a background to the music being listened to, for example the composer and the style/period.
- All children will participate and be able to comment on a piece of music using the correct terminology

Key Stage 1

Teaching must include:

- Children must all be taught how to listen carefully to a piece of music.
- Discussions of how the music makes them feel, the composers' intentions.
- Combine with Musicianship:

- Clapping the pulse/beat
- Copying a rhythm pattern from the piece (where possible)
- Discussion of pitch – whether the instruments are a low/high pitch.
- High quality language – all Tier 2 and 3 words explained clearly and repeated for metacognition.

Culture

Children will continually listen to a range of music from different cultures and use this to apply their knowledge, such as clapping rhythms or moving to the beats. Children should be able to discuss any similarities and differences between traditional music, being able to use the key vocabulary to explain their points, such as the similarity in the variations of pitch between two different pieces of music.

Suggested musical traditions:

- Brazil – Samba
- Indonesia - Gamelan

(See Appendix 2)

Key Stage 2

Teaching must include:

- Children must continue to be taught how to listen carefully to a piece of music.
- Discussion of the composer's intentions and how successful they may have been
- Combine with Musicianship (See Model Music Curriculum page 19 for overview). Discussion of:
 - Dynamics throughout the piece and what effect they have on the piece of music
 - Texture- how layers of sound within a piece of music interact
 - Instruments that can be heard and developing the language of the techniques that can be heard.
 - Time signature – children to attempt to clap the pulse or conduct in time
- High quality language – all Tier 2 and 3 words explained clearly and repeated for metacognition.

Culture

Suggested musical traditions:

- India – Indian Classical
- Punjab/UK – Bhangra
- Trinidad – Calypso
- Nigeria – Drumming
- South Africa – Choral
- Middle East – Folk
- England – Folk
- Poland – Folk
- Argentina – Tango

Repetition from previous years should also be completed to remind children of previous cultures they have learned about.

(See Appendix 3)

Assemblies and Music Appreciation

Discussions about a wide range of musical genres and composers take place with the whole school during weekly assemblies and also during class music. Each week a different piece of music is listened to in assembly and at the start of music lessons (**Appendix 1**). Children have the opportunity to listen to a wide

variety of styles and genres from a range of periods and cultures. They are encouraged to listen to and discuss musical features such as:

- Find the pulse- tap feet in time. Discuss beats in a bar
- Composer, style of music/genre
- Instruments/techniques used. Musical families
- Mood- *How does it make you feel?*
- Tempo
- Structure (*are any sections repeated?*)
- Dynamics
- Texture (*Instruments playing at the same time... solos...?*)

SINGING

The aim of singing is that by the end of Year 6, children can sing successfully in harmony and can express musicianship through their voices. Singing gives the opportunity for children to express themselves and to develop their own language through a different medium.

What is expected:

- Warm-ups – children will understand how to use their voices in a safe manner.
- Breathing – children will develop their breath control in order to assist with longer phrases and to develop musicianship.
- Posture – children will stand when singing in class and in assemblies; children will understand how their posture impacts the sound they can produce.
- Dynamics – children will develop their confidence and understanding of how to implement different vocal sounds to their singing, without shouting.
- Phrasing – children will understand how to develop clarity in their phrasing, making sure every part is clear.
- Context – children will begin to understand why and how the music was created, explain the song's story where possible, including how this relates to varied culture. Children will use accurate and subject specific vocabulary to help.

Key Stage 1

Children must be taught:

1. A range of simple songs, chants and rhymes from memory
2. How to sing in unison with one another, including counting themselves and others in.
3. A range of pentatonic songs (based around 5 notes)
4. A range of call and response songs to control pitch and develop accuracy in pitch (Model Music Curriculum, page 12)
5. Understand the musical terminology of dynamics and tempo, being able to include these within their singing.

Culture:

Suggested traditions:

- Traditional Bangladesh: Mo Matchi (Song of the Bees); Hatti – ma tim tim (An Imaginary Bird); Charti Kula beng (Four Fat Frogs)
- Traditional Ghana: Kye Kye Kule
- Traditional England: An Acre Of Land
- Traditional Australia: I Got Kicked By A Kangaroo

- Traditional America: Built My Lady A Fine Brick House

Key Stage 2

Children must be taught:

1. How to sing with increasing accuracy and confidence in unison.
2. A range of dynamics – singing forte and piano accurately.
3. How to interpret the style of a song and create this through their voices.
4. How to interpret the tempo (clapping and using their bodies) and alter this as the tempo changes, whilst developing the rhythms within each song (e.g. involving syncopated rhythms)
5. How to sing in a round (increasing in the number of parts throughout the key stage) and in partner songs, including with ranging time signatures, whilst developing an understanding of how the time changes change the rhythm and how the words fit.
6. How to begin singing in harmony with one another, whilst singing in unison.

Culture:

Suggested traditions:

- Traditional Japan: Kaeru no uta
- Traditional Morocco: A ram sam sam/Pease Pudding Hot
- Traditional Bangladesh: Now charia de (A Boatman's Song)
- Traditional Ireland: Be Thou My Vision; Danny Boy
- Traditional England/Britain: Ah! Poor bird/Hey, Ho! Nobody home/Rose; National Anthem
- Traditional Ghana: Namuma; Senwa de Dende
- Traditional Uganda: Dipidu
- Traditional Caribbean: Four White Horses
- Traditional South Africa: Siyahamba

In each Key Stage, the children are taught a core of songs from a variety of historical and cultural sources (Appendix 1). These develop in difficulty and expectation as the children progress through the school and include solos, part-singing and rounds as well as choral songs with guitar or piano accompaniment. SingUp is one resource used to select appropriate songs.

MUSICIANSHIP

Musicianship includes children understanding the technique of music and being able to apply this to an instrument. Composition becomes a part of musicianship, giving pupils a valuable opportunity to “contribute to musical culture in unique and valuable ways” (MMC, 2021). Within composition, children explain and demonstrate their understanding of key vocabulary, recalling their previous learning and inputting it into a personal piece of music.

What is expected:

- Children will be able to verbally explain and demonstrate the key vocabulary for each lesson.
- High expectations of all children.
- Children have the opportunity to be creative, using their knowledge to create their own short pieces through composition.
- Teachers ensure that all children can explain the vocabulary and perform it.
- Teachers ensure that work is revised, ensuring that the children are learning more and remembering more.
- Vocabulary is of a high standard and repeated.

- In Key Stage 1, stories, rhymes and word recall methods should be used to promote exploration and memorisation.
- In Key Stage 2 instrumental lessons:
 - Children are appropriately positioned in the room with stands at the correct height and in a semi-circle facing forward.
 - Guitars – sitting on benches in a semi-circle
 - Violins, recorders and flutes – stood in a semi-circle
 - Children can read the notes in line with their year/level and can instantly recognise them without writing the notes above.

Key Stage 1

Children must be taught:

1. How to recognise a steady beat, understand and respond to tempo changes and accurately perform copycat rhythms.
2. Begin to recognise the strongest beat and respond to this.
3. How to use body percussion
4. To compare different sounds in their environment and explore the differences sounds can make in pitch.
5. To follow pictures and symbols, recognising how these can be related to the rhythm or pitch.
6. Begin to use tuned percussion to match notations for pitch.
7. Begin to use a range of symbols or notations to record and understand their own compositions, with Year 2 developing into recognising crotchets, quavers and crotchet rests using stick notations.
8. How to improvise using simple question and answer phrases.

Key Stage 2

Children must be taught:

1. Children must become more skilled in improvisation, using a range of instruments and their chosen specific instrument for Year 4, 5 and 6.
2. Compositions should have a beginning, middle and an end, with this being clear.
3. Developing through the years groups, children should use an increasing number of notes to create their compositions. By Year 6, children should be planning and composing a melodic phrase using the pentatonic scale using a variety of rhythms, tempos and dynamics to create interest for the audience.
4. Children can increasingly read notation, recognising the stave, lines, spaces and the clef.
5. Children can increasingly recognise the values of notes, beginning with understanding the difference between crotchets and paired quavers and by Year 6, being able to understand the differences between semibreves, minims, crotchets, quavers and semiquavers and their equivalent rests (MMC, 2021).

STRUCTURE OF AN INSTRUMENTAL LESSON

The structure of each lesson is as follows:

1. 10 minutes: Listening to a piece of music following a theme – this theme will change and can be a specific genre, composer, use of a specific instrument.
2. 30 minutes: Direct teaching (playing) of musical knowledge and performance, including musical features and notation, and revision of prior pieces of music.
3. 10 minutes: Composition – each lesson will end with a composition. Children will be required to include the key features which they have been using in the lesson and perform this as a plenary.

See **Appendix 4** for specific requirements and vocabulary for composition.

PERFORMING/INSTRUMENTAL PERFORMANCE

Pupils develop their performance skills through concerts and assemblies. **All children** from Reception-Year 6 are expected to sing and perform to a high standard in small groups, with talented singers performing solos. The choir also performs regularly.

The orchestra consists of all instruments and parts are adapted to include beginners. Children also perform solos, duets and small ensembles.

High expectations result in quality performances and children understand the importance of singing and playing to a high standard.

By the end of Key Stage 2

What is expected:

1. Children can perform to an audience.
2. Children can explain their experiences and the importance of performance using the key vocabulary.
3. Children can perform in two or more parts using notation that has been taught in class.
4. Children can make decisions or act on the additional information for a piece, for example using dynamics carefully and engaging with others with confidence.

Progression of knowledge (Model Music Curriculum 2021)

1. Musical features (elements)

	Year 3	Year 4	Years 5 & 6
Rhythm, Metre and Tempo	Downbeats, fast (<i>allegro</i>), slow (<i>adagio</i>), pulse, beat	Getting faster (<i>accelerando</i>), Getting slower (<i>rallentando</i>), Bar, metre	Simple time, compound time, syncopation
Pitch and Melody	High, low, rising, falling; pitch range do–so	Pentatonic scale, major and minor tonality, pitch range do–do	Full diatonic scale in different keys
Structure and Form	Call and response; question phrase, answer phrase, echo, ostinato	Rounds and partner songs, repetition, contrast	Ternary form, verse and chorus form, music with multiple sections
Harmony	Drone	Static, moving	Triads, chord progressions
Texture	Unison, layered, solo	Duet, melody and accompaniment	Music in 3 parts, music in 4 parts
Dynamics and Articulation	Loud (<i>forte</i>), quiet (<i>piano</i>)	Getting louder (<i>crescendo</i>), getting softer (<i>decrescendo</i>); <i>legato</i> (smooth), <i>staccato</i> (detached)	Wider range of dynamics including <i>fortissimo</i> (very loud), <i>pianissimo</i> (very quiet), <i>mezzo forte</i> (moderately loud) and <i>mezzo piano</i> (moderately quiet)
Instruments and Playing Techniques	Instruments used in Foundation Listening	Instruments used in Foundation Listening including playing techniques	Instruments used in Foundation Listening including playing techniques and effects, for example pizzicato (e.g. mysterious) and tremolo (e.g. dark and expectant)

2. Musical notation

	Year 3	Year 4	Years 5 & 6
Crotchets	✓	✓	✓
Paired quavers	✓	✓	✓
Minims	✓	✓	✓
Semibreves			✓
Semiquavers			✓
Rests		✓	✓
Time signatures 2/4, 3/4 and 4/4			✓
Fast (<i>allegro</i>), slow (<i>adagio</i>)	✓	✓	✓
Getting faster (<i>accelerando</i>), getting slower (<i>rallentando</i>)		✓	✓
Stave, lines and spaces, clef*, reading dot notation	✓ do-me Range of a 3rd	✓ do-so Range of a 5th	✓ do-do' Range of an octave
Loud (<i>forte</i>)	✓	✓	✓
Quiet (<i>piano</i>)	✓	✓	✓
Getting louder (<i>crescendo</i>), Getting softer (<i>decrescendo</i>)		✓	✓

ASSESSMENT

Formative- On-going through the use of questioning to check pupils understanding and observations of performance, giving verbal feedback to help children progress.

ABRSM Music Medals

In Key Stage 2 we use the ABRSM Music Medals as a progression and assessment model. Instruments currently being taught using the Music Medal scheme are; flute, violin, recorder, guitar and keyboard. The skills being learned are based on both the key elements required for each year group, and the Music Medal assessment criteria.

These are:

- Ensemble skills (interaction and responsiveness)
- Control of sounds (how the sound is produced, pitch, intonation and use of dynamics)
Interpretation (tempo, rhythmic fluency, shaping of musical phrases and ability to apply to musical contexts)
- Communication (continuity and sense of performance, sensitivity to musical detail and application of technical skills through mood and character).

Children will need a sound recognition of the notes at their music medal level, rhythms and understanding of reading music on a stave. The range of notes and rhythms become progressively more complex and are tailored to each instrument.

Appendix 1- EYFS, KS1 and KS2 songs

<u>Term</u>	<u>Songs</u>	<u>New Songs From The Model Music Curriculum</u>
Autumn	<p>You Shall Go Out With Joy Wake Up I'm Feeling Happy- part song</p> <p>Harvest: Harvest Time Harvest Samba- part song Conkers Cauliflowers Fluffy/Paintbox For Health and Strength- Round</p> <p>Songs for Christmas concerts- including part songs, rounds and harmonies Love Song</p>	<p>Skye Boat Song Calypso Danny Boy Siyahamba Be The Change Sea Shanties Extreme Weather Long Journey Dipidu (Trad Uganda) Touch The Sky Calypso</p>
Spring	<p>Build it High We Are One-Part song This Little Light of Mine Spring is Here- Round It Happens Each Spring Land of the Silver Birch/Canoe Song- Part song</p>	<p>Listen To The Rain Lost In Space Four White Horses (Trad Caribbean) Dona Nobis Pacem God Save The Queen Be Thou My Vision Ghosts Ally Ally O We Are The Champions There's A Power In The Music</p>
Summer	<p>Sing- part song Tzena- part song Lightning Tree Sing a Round- Round Gypsy Rover From a Distance</p>	<p>Mirror Just Like A Roman Rocky Mountain Are You Ready? One Moment, One People Si si si World In Union Numuma (Trad Ghana) My Paddle We Go Together (Leavers link?) Senwa de Dende</p>

Appendix 2 – Key Stage 1 MMC Listening and Music Appreciation

Western Classical Tradition and Film

Title	Composer	Period
Rondo alla Turca ¹	Mozart	Classical
Mars from <i>The Planets</i>	Holst	20th Century

Popular Music

Style	Title	Artist(s)
Art Pop	Wild Man	Kate Bush
Blues	Runaway Blues	Ma Rainey

Musical Traditions

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

Western Classical Tradition and Film

Title	Composer	Period
Night Ferry	Anna Clyne	21st Century
Bolero ²	Ravel	20th Century
Rondo alla Turca	Mozart	Classical
Mars from <i>The Planets</i>	Holst	20th Century

Popular Music

Style	Title	Artist(s)
Rock n Roll	Hound Dog	Elvis Presley
Pop	With A Little Help from My Friends	The Beatles
Art Pop	Wild Man	Kate Bush
Blues	Runaway Blues	Ma Rainey

Musical Traditions

Country	Tradition	Title	Artist/Composer
Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan
Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown

Appendix 3: Key Stage 2 MMC Listening and Music Appreciation

Western Classical Tradition and Film

Title	Composer	Period
Hallelujah from <i>Messiah</i>	Handel	Baroque
Night on a Bare Mountain ³	Mussorgsky	Romantic
Jai Ho from <i>Slumdog Millionaire</i>	A. R. Rahman	21st Century
Rondo alla Turca	Mozart	Classical
Mars from <i>The Planets</i>	Holst	20th Century
Bolero	Ravel	20th Century
Night Ferry	Anna Clyne	21st Century

Popular Music

Style	Title	Artist(s)
Funk	I Got You (I Feel Good)	James Brown
Disco	Le Freak	Chic
Rock n Roll	Hound Dog	Elvis Presley
Art Pop	Wild Man	Kate Bush
Blues	Runaway Blues	Ma Rainey
Pop	With A Little Help from My Friends	The Beatles

Musical Traditions

Country	Tradition	Title	Artist/Composer
India	Indian Classical	Sahela Re	Kishori Amonkar
Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown
Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan

Western Classical Tradition and Film

Title	Composer	Period
Symphony No. 5	Beethoven	Classical
O Eucharí	Hildegard	Early
For the Beauty of the Earth	Rutter	20th Century
Jai Ho from <i>Slumdog Millionaire</i>	A. R. Rahman	21st Century
Hallelujah from <i>Messiah</i>	Handel	Baroque
Rondo alla Turca	Mozart	Classical
Night on a Bare Mountain	Mussorgsky	Romantic
Mars from <i>The Planets</i>	Holst	20th Century
Bolero	Ravel	20th Century
Night Ferry	Anna Clyne	21st Century

Popular Music

Style	Title	Artist(s)
Jazz	Take the 'A' Train ⁴	Billy Strayhorn/Duke Ellington Orchestra
90s Indie	Wonderwall	Oasis
Rock n Roll	Hound Dog	Elvis Presley
Pop	With a Little Help with My Friends	The Beatles
Funk	I Got You (I Feel Good)	James Brown
Disco	Le Freak	Chic
Art Pop	Wild Man	Kate Bush
Blues	Runaway Blues	Ma Rainey

Musical Traditions

Country*	Tradition	Title	Artist/Composer
Punjab/UK	Bhangra	Bhabiye Akh Larr Gayee	Bhujhangy Group
Trinidad	Calypso	Tropical Bird	Trinidad Steel Band
Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown
Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan
India	Indian Classical	Sahela Re	Kishori Amonkar

Western Classical Tradition and Film

Title	Composer	Period
English Folk Song Suite ⁵	Vaughan Williams	20th Century
Symphonic Variations on an African Air	Coleridge-Taylor	20th Century
This Little Babe from <i>Ceremony of Carols</i>	Britten	20th Century
Jai Ho from <i>Slumdog Millionaire</i>	A.R. Rahman	21st Century
O Eucharisti	Hildegard	Early
Hallelujah from <i>Messiah</i>	Handel	Baroque
Rondo alla Turca	Mozart	Classical
Symphony No. 5	Beethoven	Classical
Night on a Bare Mountain	Mussorgsky	Romantic
Mars from <i>The Planets</i>	Holst	20th Century
Bolero	Ravel	20th Century
For the Beauty of the Earth	Rutter	20th Century
Night Ferry	Anna Clyne	21st Century

Popular Music

Style	Title	Artist(s)
90s Singer/Songwriter	Play Dead	Björk
80s Synth/Pop	Smalltown Boy	Bronski Beat
Jazz	Take the 'A' Train	Billy Strayhorn/Duke Ellington Orchestra
Rock n Roll	Hound Dog	Elvis Presley
Pop	With A Little Help from My Friends	The Beatles
Funk	I Got You (I Feel Good)	James Brown
Disco	Le Freak	Chic
Art Pop	Wild Man	Kate Bush
90s Indie	Wonderwall	Oasis
Blues	Runaway Blues	Ma Rainey

Musical Traditions

Country*	Tradition	Title	Artist/Composer
Nigeria	Drumming	Jin-Go-La-Ba (Drums of Passion)	Babatunde Olatunji
South Africa	Choral	Inkanyezi Nezazi	Ladysmith Black Mambazo
Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown
Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan
India	Indian Classical	Sahela Re	Kishori Amonkar
Punjab/UK	Bhangra	Bhabiye Akh Larr Gayee	Bhujhangy Group
Trinidad	Calypso	Tropical Bird	Trinidad Steel Band

Western Classical Tradition and Film

Title	Composer	Period
1812 Overture	Tchaikovsky	Romantic
Connect It⁶	Anna Meredith	21st Century
O Euchar	Hildegard	Early
Hallelujah from <i>Messiah</i>	Handel	Baroque
Rondo alla Turca	Mozart	Classical
Symphony No. 5	Beethoven	Classical
Night on a Bare Mountain	Mussorgsky	Romantic
Mars from <i>The Planets</i>	Holst	20th Century
Bolero	Ravel	20th Century
English Folk Song Suite ⁶	Vaughan Williams	20th Century
Symphonic Variations on an African Air	Coleridge-Taylor	20th Century
For the Beauty of the Earth	Rutter	20th Century
This Little Babe from <i>A Ceremony of Carols</i>	Britten	20th Century
Night Ferry	Anna Clyne	21st Century
Jai Ho from <i>Slumdog Millionaire</i>	A. R. Rahman	21st Century

Popular Music

Style	Title	Artist(s)
90s RnB	Say My Name	Destiny's Child
Blues	Runaway Blues	Ma Rainey
Jazz	Take the 'A' Train	Billy Strayhorn/Duke Ellington Orchestra
Rock n Roll	Hound Dog	Elvis Presley
Pop	With A Little Help from My Friends	The Beatles
Funk	I Got You (I Feel Good)	James Brown
Disco	Le Freak	Chic
80s Synth/Pop	Smalltown Boy	Bronski Beat
90s Singer/Songwriter	Play Dead	Björk
Art Pop	Wild Man	Kate Bush
90s Indie	Wonderwall	Oasis

Musical Traditions

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

Appendix 4: Composition and Musicianship vocabulary to be used:

Key Stage 1:

- Improvisation
- Sequences
- Rhythm
- Pitch
- Patterns
- Beat
- Tempo
- Ostinato (repeated rhythm pattern)
- Pulse
- Graphic symbols
- Dot notation
- Stick notation
- Beat groupings
- Crotchet
- Quaver
- Crotchet rests
- Melodic phrases
- Tuned and untuned percussion

Key Stage 2: All as above and including:

- Echo
- Note values
- Staff notation
- Middle-C
- Trios and Quartets
- Solo
- Allegro (fast)
- Adagio (slow)
- Stave
- Clef
- Paired quavers
- Legato (smooth)
- Staccato (detached)
- Pentatonic (5 notes)
- Minim
- Major and Minor chords
- Dynamics
- Fortissimo (very loud), pianissimo (very quietly), mezzo forte (moderately loud), mezzo piano (moderately quiet).
- Ternary
- Time signatures
- Octave range (do-do)
- Semibreves
- Semiquavers