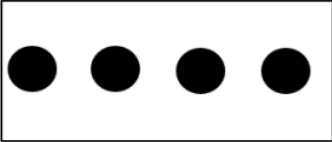


# Cycle A

KS1	
Autumn 1	Musicians hip Pitch
<div data-bbox="240 954 572 1095" style="text-align: center;">  </div>	
Autumn 2	Singing
<p>Good repertoire for this age group includes:</p> <ul style="list-style-type: none"> <li>• Sing for Pleasure: Boom Chicka Boom</li> <li>• Voices Foundation: Have you Brought your Whispering Voice?</li> <li>• Voices Foundation: Hello, How are You</li> <li>• Bance: Copy Kitten</li> <li>• Voicelinks: I'm a Train</li> <li>• Bounce High, Bounce Low</li> <li>• Singing Sherlock: Dr Knickerbocker</li> <li>• Dragon Dance</li> <li>• Trad. Bangladesh: Mo matchi (Song of the Bees)</li> <li>• Trad. Ghana: Kye Kye Kule</li> <li>• Trad. England: An Acre of Land</li> </ul>	<ul style="list-style-type: none"> <li>• Listen to sounds in the local school environment, comparing high and low sounds.</li> <li>• Sing familiar songs in both low and high voices and talk about the difference in sound.</li> <li>• Explore percussion sounds to enhance storytelling, e.g. <ul style="list-style-type: none"> <li>o ascending xylophone notes to suggest Jack climbing the beanstalk,</li> <li>o quiet sounds created on a rainstick/shakers to depict a shower,</li> <li>o regular strong beats played on a drum to replicate menacing footsteps.</li> </ul> </li> <li>• Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum.</li> </ul> <ul style="list-style-type: none"> <li>• Sing simple songs, chants and rhymes (e.g. Boom Chicka Boom) from memory, singing collectively and at the same pitch, responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in.</li> <li>• Begin with simple songs with a very small range, mi-so (e.g. Hello, How are You), and then slightly wider (e.g. Bounce High, Bounce Low). Include pentatonic songs (e.g. Dr Knickerbocker).</li> <li>• Sing a wide range of call and response songs (e.g. Pretty Trees Around the World from Rhythms of Childhood), to control vocal pitch and to match the pitch they hear with accuracy.</li> </ul> <p>This list of repertoire is intended to give teachers a good start in terms of choosing music for Year 1 and to highlight music which is age-appropriate. It should not limit the imagination and creativity of the teacher in terms of seeking and using other musical examples.</p> <p>Good repertoire for this age group includes:</p> <ul style="list-style-type: none"> <li>• Sing for Pleasure: Boom Chicka Boom</li> <li>• Voices Foundation: Have you Brought your Whispering Voice?</li> <li>• Voices Foundation: Hello, How are You</li> <li>• Bance: Copy Kitten</li> </ul>

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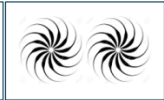
Spring 1	Listening
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Western Classical Tradition and Film			
Title	Composer	Period	
Rondo alla Turca <sup>1</sup>	Mozart	Classical	
Mars from <i>The Planets</i>	Holst	20th Century	
Popular Music			
Style	Title	Artist(s)	
Art Pop	Wild Man	Kate Bush	
Blues	Runaway Blues	Ma Rainey	
Musical Traditions			
Country	Tradition	Title	Artist/Composer
Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown

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Spring 2	Composing
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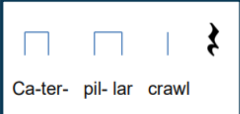
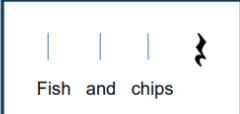
symbols, for example::

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

Summer 1	Musicianship Pulse/Beat
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- Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.
- Use body percussion, (e.g. clapping, tapping, walking) and classroom percussion (shakers, sticks and blocks, etc.), playing repeated rhythm patterns (ostinati) and

		<p>short, pitched patterns on tuned instruments (e.g. glockenspiels or chime bars) to maintain a steady beat.</p> <ul style="list-style-type: none"> <li>• Respond to the pulse in recorded/live music through movement and dance, e.g. <ul style="list-style-type: none"> <li>o Stepping (e.g. Mattachins from Capriol Suite by Warlock),</li> <li>o Jumping (e.g. Trepak from The Nutcracker by Tchaikovsky)</li> <li>o Walking on tiptoes (e.g. Scherzo from The Firebird Suite by Stravinsky).</li> </ul> </li> </ul>
<b>Summer 2</b>	<b>Musicians hip Rhythm</b>	<ul style="list-style-type: none"> <li>• Perform short copycat rhythm patterns accurately, led by the teacher.</li> <li>• Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat.</li> <li>• Perform word-pattern chants (e.g. ca-ter-pil-lar crawl, fish and chips); create, retain and perform their own rhythm patterns.</li> </ul>
<div style="display: flex; justify-content: space-around;"> <div style="border: 1px solid black; padding: 5px; text-align: center;">  <p>Ca-ter- pil- lar crawl</p> </div> <div style="border: 1px solid black; padding: 5px; text-align: center;">  <p>Fish and chips</p> </div> </div>		

## Cycle B

		<b>KS1</b>																																										
<b>Autumn 1</b>	<b>Listening</b>	<p>The teaching and learning of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or performances provided by other Music Education Hubs partners, which may include local or national ensembles.</p> <p>The pieces listed here are intended to give teachers a good start in terms of choosing music which is age-appropriate. It should not limit the imagination or creativity of the 16 teacher in terms of seeking and using other musical examples and further repertoire options are listed within Appendix 2. Brief contextual information on each piece can be found in Appendix 3.</p>																																										
<p><b>Western Classical Tradition and Film</b></p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th>Title</th> <th>Composer</th> <th>Period</th> </tr> </thead> <tbody> <tr> <td>Night Ferry</td> <td>Anna Clyne</td> <td>21st Century</td> </tr> <tr> <td>Bolero<sup>2</sup></td> <td>Ravel</td> <td>20th Century</td> </tr> <tr> <td>Rondo alla Turca</td> <td>Mozart</td> <td>Classical</td> </tr> <tr> <td>Mars from <i>The Planets</i></td> <td>Holst</td> <td>20th Century</td> </tr> </tbody> </table> <p><b>Popular Music</b></p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th>Style</th> <th>Title</th> <th>Artist(s)</th> </tr> </thead> <tbody> <tr> <td>Rock n Roll</td> <td>Hound Dog</td> <td>Elvis Presley</td> </tr> <tr> <td>Pop</td> <td>With A Little Help from My Friends</td> <td>The Beatles</td> </tr> <tr> <td>Art Pop</td> <td>Wild Man</td> <td>Kate Bush</td> </tr> <tr> <td>Blues</td> <td>Runaway Blues</td> <td>Ma Rainey</td> </tr> </tbody> </table> <p><b>Musical Traditions</b></p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th>Country</th> <th>Tradition</th> <th>Title</th> <th>Artist/Composer</th> </tr> </thead> <tbody> <tr> <td>Indonesia</td> <td>Gamelan</td> <td>Baris</td> <td>Gong Kebyar of Peliatan</td> </tr> <tr> <td>Brazil</td> <td>Samba</td> <td>Fanfarra (Cabua-Le-Le)</td> <td>Sérgio Mendes/Carlinhos Brown</td> </tr> </tbody> </table>		Title	Composer	Period	Night Ferry	Anna Clyne	21st Century	Bolero <sup>2</sup>	Ravel	20th Century	Rondo alla Turca	Mozart	Classical	Mars from <i>The Planets</i>	Holst	20th Century	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	Country	Tradition	Title	Artist/Composer	Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan	Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown	
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<b>Autumn 2</b>	<b>Singing</b>	<ul style="list-style-type: none"> <li>• Sing songs regularly with a pitch range of do-so with increasing vocal control.</li> <li>• Sing songs with a small pitch range (e.g. Rain, Rain Go Away), pitching accurately.</li> </ul>																																										
<p>Good repertoire for this age group includes:</p> <ul style="list-style-type: none"> <li>• Little Sally Saucer</li> </ul>																																												

<ul style="list-style-type: none"> <li>• Trad. Star Light, Star Bright, First Star I See Tonight</li> <li>• Trad. Hey, Hey, Look at Me</li> <li>• Trad. Rain, Rain Go Away</li> <li>• Trad. Acka Backa</li> <li>• Voicelinks: The King is in the Castle</li> <li>• Young Voiceworks: Ebenezer Sneezzer</li> <li>• Trad. Oats and Beans and Barley Grow</li> <li>• Singing Sherlock 1: Teddy Bear Rock n Roll</li> <li>• Trad. Oliver Cromwell</li> <li>• Trad. Lovely Joan</li> <li>• Trad. Searching for Lambs</li> <li>• Voicelinks: Fireworks</li> <li>• Trad. Bangladesh: Hatti – ma tim tim (An Imaginary Bird)</li> <li>• Trad. Bangladesh: Charti Kula beng (Four Fat Frogs)</li> <li>• Trad. Australia: I Got Kicked by a Kangaroo</li> <li>• Trad. America: Built My Lady a Fine Brick House</li> <li>• Sing Up: Paintbox</li> </ul>	<ul style="list-style-type: none"> <li>• 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)</li> </ul> <p>This list of repertoire is intended to give teachers a good start in terms of choosing music for Year 2 and to highlight music which is age-appropriate. It should not limit the imagination and creativity of the teacher in terms of seeking and using other musical examples.</p>	
<p><b>Spring 1</b></p>	<p><b>Composing</b></p>	<ul style="list-style-type: none"> <li>• Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch).</li> <li>• Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation.</li> <li>• Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces.</li> <li>• Use music technology, if available, to capture, change and combine sounds.</li> </ul>
<p><b>Spring 2</b></p>	<p><b>Musician Pulse/Beat</b></p>	<ul style="list-style-type: none"> <li>• Understand that the speed of the beat can change, creating a faster or slower pace (tempo).</li> <li>• Mark the beat of a listening piece (e.g. Bolero by Ravel) by tapping or clapping and recognising tempo as well as changes in tempo.</li> <li>• Walk in time to the beat of a piece of music or song (e.g. La Mourisque by Susato).</li> </ul> <p>Know the difference between left and right to support coordination and shared movement with others.</p> <ul style="list-style-type: none"> <li>• Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats.</li> <li>• Identify the beat groupings in familiar music that they sing regularly and listen to, e.g. <ul style="list-style-type: none"> <li>o in 2 Maple Leaf Rag by Joplin</li> <li>o in 3 The Elephant from Carnival of the Animals by Saint-Saëns</li> </ul> </li> </ul>
<p><b>Summer 1</b></p>	<p><b>Musician Rhythm</b></p>	<ul style="list-style-type: none"> <li>• Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion.</li> <li>• Create rhythms using word phrases as a starting point (e.g. Hel-lo Si-mon or Can you come and play?).</li> </ul>

	<ul style="list-style-type: none"> <li>• Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests.</li> <li>• Create and perform their own chanted rhythm patterns with the same stick notation.</li> </ul>
<b>Summer 2</b>	<b>Musician Pitch</b>
<p>for example:</p> 	
<ul style="list-style-type: none"> <li>• Play a range of singing games based on the cuckoo interval (so-mi, e.g. Little Sally Saucer) matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track.</li> <li>• Sing short phrases independently within a singing game or short song.</li> <li>• Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low).</li> <li>• Recognise dot notation and match it to 3-note tunes played on tuned percussion,.</li> </ul>	

# Cycle A

## KS2

### Autumn 1 | Listening

#### Western Classical Tradition and Film

Title	Composer	Period
Hallelujah from <i>Messiah</i>	Handel	Baroque
Night on a Bare Mountain <sup>2</sup>	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

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teacher in terms of seeking and using other musical examples and further repertoire options are listed within Appendix 2. Brief contextual information on each piece can be found in Appendix 3

### Autumn 2 | Singing

Good repertoire for this age group includes:

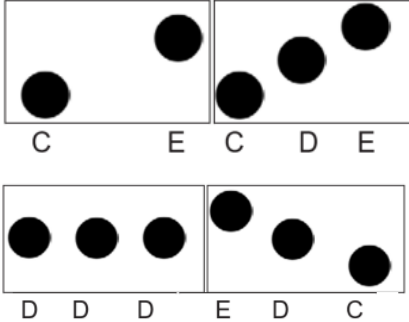
- Sing Up: Heads and Shoulders
- Singing Sherlock 2: Si, Si, Si
- Flying a Round: To stop the train
- Trad. Japan: Kaeru no uta
- Trad. Morocco: A ram sam sam/Pease Pudding Hot
- Trad. Bangladesh: Now charia de (A Boatman's Song)
- Junior Songscape: Listen to the Rain
- Voicelinks: Extreme Weather
- Sing Up: Skye Boat Song
- Trad. Ireland: Be Thou My Vision
- Junior Voiceworks 1: Now The Sun Is Shining
- Voiceworks 1: Candle Light
- Singing Sherlock 2: Shadow
- Singing Express 3: Mirror
- Trad. England: Ah! Poor bird/Hey, Ho! Nobody home/Rose

- Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so (e.g. Extreme Weather), tunefully and with expression. Perform forte and piano, loud and soft.
- Perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders).
- Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.
- Perform as a choir in school assemblies.

This list of repertoire is intended to give teachers a good start in terms of choosing music for Year 3 and to highlight music which is age-appropriate. It should not limit the imagination and creativity of the teacher in terms of seeking and using other musical examples.

### Spring 1 | Improvising

- Become more skilled in improvising (using voices, tuned and untuned)

		<p>percussion and instruments played in whole-class/group/individual/instrumental teaching), inventing short 'on-the-spot' responses using a limited note-range.</p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
Spring 2	Composing	<ul style="list-style-type: none"> <li>• Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi).</li> <li>• Compose song accompaniments on untuned percussion using known rhythms and note values.</li> </ul>
Summer 1	Performing	<ul style="list-style-type: none"> <li>• Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. Play and perform melodies following staff notation using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups (e.g. trios and quartets).</li> <li>• Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi (see illustration):</li> <li>• Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases.</li> </ul>
		
Summer 2	Reading notation	<ul style="list-style-type: none"> <li>• Introduce the staff, lines and spaces, and clef. Use dot notation to show higher or lower pitch.</li> <li>• Introduce and understand the differences between crotchets and paired quavers.</li> <li>• Apply word chants to rhythms, understanding how to link each syllable to one musical note.</li> </ul>

# Cycle B

## KS2

### Autumn 1 | Listening

#### Western Classical Tradition and Film

Title	Composer	Period
Symphony No. 5	Beethoven	Classical
O Eucharist	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 <sup>4</sup>	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

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### Autumn 2 | Singing

Good repertoire for this age group includes:

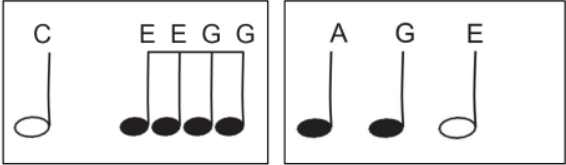
- Junior Voiceworks 1: Calypso
- Junior Voiceworks 2: Our Dustbin
- Voiceworks 1: Hear the Wind
- Kendrick: Servant King
- Happy Birthday
- Great Weather Songs: Long Journey
- Great Celebration Songs: World in Union
- Sing Up: Just like a Roman
- Trad. Ghana: Namuma
- Sing for Pleasure: Ghosts
- Sing for Pleasure: Lost in Space

- Continue to sing a broad range of unison songs with the range of an octave (do–do) (e.g. One More Day—a traditional sea shanty) pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo).
- Sing rounds and partner songs in different time signatures (2, 3 and 4 time) (e.g. Our Dustbin) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony (e.g. Hear the Wind).
- Perform a range of songs in school assemblies. This list of repertoire is intended to give teachers a good start in terms of choosing music for Year 4 and to highlight music which is age-appropriate. It should not limit the imagination and creativity of the teacher in terms of seeking and using other musical examples.

### Spring 1 | Improvising

- 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"> <li>• Begin to make compositional decisions about the overall structure of improvisations. Continue this process in the composition tasks below</li> </ul>
<b>Spring 2</b>	<b>Composing</b>	<p style="text-align: center;"><b>Compose</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip.</li> <li>• Introduce major and minor chords.</li> <li>• Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work.</li> <li>• Capture and record creative ideas using any of: <ul style="list-style-type: none"> <li>o graphic symbols</li> <li>o rhythm notation and time signatures</li> <li>o staff notation</li> <li>o technology.</li> </ul> </li> </ul>
		<p>Develop facility in the basic skills of a selected musical instrument over a sustained learning period. This can be achieved through working closely with your local Music Education Hub who can provide whole-class instrumental teaching programmes.</p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> </ul> <p>27</p> <ul style="list-style-type: none"> <li>• Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A).</li> </ul>
<b>Summer 1</b>	<b>Performing</b> (Instrumental Performance)	
<b>Summer 2</b>	<b>Reading Notation</b>	<p>Introduce and understand the differences between minims, crotchets, paired quavers and rests.</p> <ul style="list-style-type: none"> <li>• Read and perform pitch notation within a defined range (e.g. C–G/do–so).</li> </ul>

- Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.

# Understanding Music:

## Key Features of Broad Genres

There are now many, many genres of music from baroque to dark bass and each one has many features. Here's a list of some popular and broad genres and some of their key features. Even these genres can be broken down into many other sub-genres.

Maybe you can spot some more features as you get to know them.

Genre	Features	Instruments
Reggae	<ul style="list-style-type: none"> <li>• rhythm on the off-beat (counts 2 and 4)</li> </ul>	guitars and brass
Folk	<ul style="list-style-type: none"> <li>• traditional songs passed down through generations</li> <li>• songs often tell stories</li> </ul>	acoustic and traditional instruments, including fiddles and guitars
Jazz	<ul style="list-style-type: none"> <li>• free style and syncopation (not sticking to simple rhythms and beats)</li> </ul>	piano, guitar, smooth voices and brass
Rock	<ul style="list-style-type: none"> <li>• loud!</li> <li>• mainly counted in 4s</li> </ul>	drums, electric guitars and strong voices
Classical	<ul style="list-style-type: none"> <li>• big sounds of the orchestra and dramatic pieces</li> <li>• can be long compositions</li> </ul>	orchestra instruments
Country	<ul style="list-style-type: none"> <li>• often American</li> <li>• story songs and harmonies</li> </ul>	fiddles, banjos, guitars and harmonicas
Blues	<ul style="list-style-type: none"> <li>• specific chord sequences often in 12 bars</li> <li>• often sad songs</li> </ul>	guitars and solo voices

# Understanding Music:

## Tempo

The 'tempo' of music means how fast or slow it is

It can be measured in BPM (beats per minute)

'Happy Birthday' is roughly 85 BPM.

In formal music, there are special words that tell you how fast to play something:

<b>Word</b>	<b>Meaning</b>	<b>Like...</b>
Lento	Very slowly	A snail's pace
Largo	Slow	A slow stately
Adagio	Leisurely	Dawdling
Andante	Medium/normal pace	Walking pace
Moderato	Picking up pace	Marching
Allegro	Fast	Jogging
Vivace	Lively	Running
Presto	Very fast	Sprinting

# Understanding Music: Dynamics

Dynamics of music mainly means how loud or quiet it is.

The letters 'p' and 'f' are used to show this:

- 'p' stands for 'piano', which means quiet.
- 'f' stands for 'forte', which means loudly.

'pp' would mean even quieter and 'ff' would mean even louder.

A 'crescendo' is shown on music as an increasing sign:



It is when something starts off quiet and gets louder and louder until it reaches a big, loud ending.

A 'diminuendo' (or decrescendo) is the opposite of this and shown as a decreasing sign:



This is where something starts very loud and gets quieter and quieter.

# Understanding Music:

## Dynamics Chart

<b>Sign</b>	<b>Word</b>	<b>Meaning</b>	<b>Volume</b>
<b><i>ppp</i></b>	pianississimo	very quiet	a whisper
<b><i>pp</i></b>	pianissimo	very quiet	just louder than a whisper
<b><i>p</i></b>	piano	quiet	quiet speaking voice
<b><i>mp</i></b>	mezzo piano	quite quiet	speaking voice
<b><i>mf</i></b>	mezzo forte	quite loud	speaking voice
<b><i>f</i></b>	forte	loud	louder than speaking
<b><i>ff</i></b>	fortissimo	very loud	speaking loudly
<b><i>fff</i></b>	fortississimo	very loud	Shouting
<b>&lt;</b>	crescendo	starting quietly and getting gradually louder	from quieter than speaking to shouting
<b>&gt;</b>	diminuendo or decrescendo	starting loudly and getting gradually quieter	from shouting, getting gradually quieter

# Listening to Music for Detail

Title of the piece:

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Performer(s):

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Composer/writer:

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---

Year composed/written:

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Genre/Type of music:

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How do you know it is this genre?

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1. What instruments can you hear?

<b>strings</b>	<b>guitar</b>	<b>drums</b>	<b>bass</b>	<b>tambourine</b>
<b>woodwind</b>	<b>brass</b>	<b>whistle</b>	<b>piano/keyboard</b>	<b>other</b>

If other say what,  
here

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2. What is the tempo?

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3. How fast or slow is the music?

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4. Describe any changes during the piece.

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5. **Dynamics:** Are there quiet and loud parts? If so, where?

Quiet:

start	middle	end
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Loud:

start	middle	end
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6. What word would you use to describe this piece?

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7. What kind of keys do you hear? (major – it sounds happy / minor - it sounds sad)

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6. Did you like the piece? Explain why or why not.

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## Reacting to Music

Title of the piece:

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Performer(s):

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**Score out  
of 10:  
Why?**

What sort of music is it? (Circle one):

classical      folk      rock      jazz      pop  
blues      country      rap      reggae      other:

How do you know?

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When I listen, it makes me feel...

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2. Colours I imagine when I listen...

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3. Pictures and scenes I imagine when I listen...

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4. This music makes me think...

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5. Will you be humming it later? Why?

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6. Who do you think would like this piece?

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**Songs:**

1. How do the words (lyrics) make me feel?

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2. Write some of the words you can remember from the song:

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