	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Reception	Traditional Tales	Nativity	Superheroes	Walking in the Jungle	Around the World	Class Assembly
Year 1 / 2						
Year 2	Superheroes	Nativity	Toys	Fantasy and Adventure	Great Fire of London	Seasonal songs
Year 3	Mayans	Nativity	In the garden	Castles	Stone Age	Greek Myths
Year 4	Jazz	Samba	Words, words, words	Ancient China	Rivers	Minimalism
Year 5	Rock and Roll	Melodies of Divinity	Africa	Animal kingdom	Vikings	Planets
Year 6	Reggae	Celebrations	WW2	Electricity	First Access – NMPAT Samba	Garageband

EYFS Music Sequencing
EYFS

The most relevant statements for music are taken from the following areas of learning:

- Communication and Language
- Physical Development
- Expressive Arts and Design

ELG: Expressive Arts and Design

Sing a range of well-known nursery rhymes and songs.

Perform songs, rhymes, poems and stories with others, and (when appropriate) try to move in time with music.

Reception

Singing

Use their voice to sing, speak and chant.
Create sounds in vocal sound games.
Make different sounds using their voice
Change some or all of the words of a song.
Describe whether they like/ dislike a song

Performing

Performing simple actions while singing
Begin to name and play some instruments correctly
Use instruments to perform
Match music to pictures/visual resources

Composing

Choose sounds to represent different things
Create visual representation of sounds, instruments and pieces of music, eg mark making to specific sounds or pieces of music.

Listening

Listen to a song or short piece of music and move freely to it
Follow and copy instructions when moving
Describe the sound of instruments eg scratchy sound, soft sound.
Describe whether they like/dislike a song

National Curriculum		
Skills	Key stage 1	Key Stage 2
	Key Stage 1 Pupils should be taught to use their voices expressively and creatively by singing songs and speaking chants and rhymes, • play tuned and untuned instruments musically, • listen with concentration and understanding to a range of high-quality live and recorded music, • experiment with, create, select and combine sounds using the interrelated dimensions of music. .	Key Stage 2 Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory. Pupils should be taught to: • play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression, • improvise and compose music for a range of purposes using the interrelated dimensions of music, • listen with attention to detail and recall sounds with increasing aural memory, • use and understand staff and other musical notations, • appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians, • develop an understanding of the history of music.

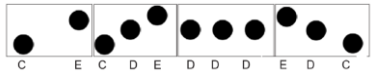
Music Sequencing from the New Model Music Curriculum						
Singing	Year 1 ●Sing simple songs, *chants* and rhymes (e.g. *Boom Chicka Boom*) from memory, singing collectively and at the same *pitch*, responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in. • Begin with simple 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*). • Sing a wide range of *call and response* songs (e.g. *Pretty Trees Around the World* from *Rhythms of Childhood*), to	Year 2 ●Sing songs regularly with a *pitch* range of *do-so* with increasing vocal control. • Sing songs with a small pitch range (e.g. *Rain, Rain Go Away*), pitching accurately. • Know the meaning of *dynamics* (loud/quiet) and *tempo* (fast/slow) and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols (e.g.	Year 3 ● 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.	Year 4 . 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.	Year 5 Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style. • Sing *three-part* rounds, *partner songs*, and songs with a *verse and a chorus*. • Perform a range of songs in school assemblies and in school performance opportunities.	Year 6 Sing a broad range of songs, including those that involve *syncopated* rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style. • Continue to sing *three- and four-part rounds* (e.g. *Calypso* by Jan Holdstock) or partner songs,

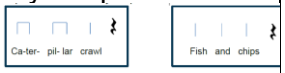
	control vocal pitch and to match the pitch they hear with accuracy.	*crescendo, decrescendo*, *pause*)				and experiment with positioning singers randomly within the group – i.e. no longer in discrete parts – in order to develop greater listening skills, balance between parts and vocal independence . • Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.
	<u>Year 1</u>	<u>Year 2</u> ●Improvise	<u>Year 3</u> ● Improvise	<u>Year 4</u> ●	<u>Year 5</u> ● Improvise	<u>Year 6</u> ● Improvise

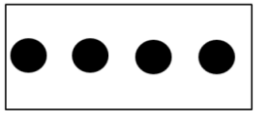
Composing	● • Improvise simple vocal chants, using question and answer phrases. • Create musical sound effects and short sequences of sounds in response to stimuli, e.g. a rainstorm or a train journey. Combine to make a story, choosing and playing classroom instruments (e.g. rainmaker) or sound-makers (e.g. rustling leaves). • Understand the difference between creating a rhythm pattern and a pitch pattern. • Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns. • Use music technology, if available, to capture, change and combine sounds. (Purple	• Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch). • Work with a partner to *improvise* simple *question and answer* phrases, to be sung and played on *untuned percussion*, creating a musical conversation. • Use *graphic symbols*, *dot notation* and *stick notation*, as appropriate, to keep a record of composed pieces. • Use music technology, if	• Become more skilled in *improvising* (using voices, *tuned* and *untuned percussion* and instruments played in whole-class/group/individual/instrumental teaching), inventing short 'on-the-spot' responses using a limited note-range. □□Structure musical ideas (e.g. using *echo* or *question and answer phrases*) to create 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. Compose • Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (*do, re and mi*). • Compose song accompaniments on untuned percussion using known rhythms and *note values*.	Improvise • *Improvise* on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (*legato*) and detached (*staccato*). • Begin to make compositional decisions about the overall structure of improvisations. Continue this process in the composition tasks below. Compose • Combine known rhythmic notation with letter names to create short *pentatonic* phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions. • Arrange individual notation cards of known note values	• *Improvise* freely over a *drone*, developing sense of shape and character, using *tuned percussion* and melodic instruments. • Improvise over a simple *groove*, responding to the *beat*, creating a satisfying melodic shape; experiment with using a wider range of *dynamics*, including very loud (*fortissimo*), very quiet (*pianissimo*), moderately loud (*mezzo forte*), and moderately quiet (*mezzo piano*).	Extend improvisation skills through working in small groups to: • Create music with multiple sections that include repetition and contrast. • Use chord changes as part of an improvised sequence. • Extend improvised melodies beyond 8 beats over a fixed *groove*, creating a satisfying melodic shape. Compose • Plan and compose an 8- or 16-beat melodic phrase using

	Mash - 2 beat,2explore, 2sequence) • Recognise how graphic notation can represent created sounds. Explore and invent own symbols, for example: 	available, to capture, change and combine sounds.		(i.e. *minim, crotchet, crotchet rest* and *paired quavers*) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars. •  Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip. • Introduce *major* and *minor* chords. • Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work.	Continue this process in the composition tasks below. Compose • Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment. • Working in pairs, compose a short *ternary* piece. • Use chords to compose music to evoke a specific atmosphere, mood or environment.	the *pentatonic* scale (e.g. C, D, E, G, A) and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody. • Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. • Either of these melodies can be enhanced with rhythmic or chordal

				• Capture and record creative ideas using any of: o graphic symbols o rhythm notation and time signatures o *staff notation* o technology.	For example, *La Mer* by Debussy and *The River Flows In You* by Yiruma both evoke images of water. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book. • Capture and record creative ideas using any of: o graphic symbols o rhythm notation and *time signatures* o *staff notation* o technology.	accompaniment. • Compose a *ternary* piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.
Performance	<u>Year 1</u> Pulse/Beat • Walk, move or clap a steady *beat* with others, changing the speed	<u>Year 2</u> ● Pulse/Beat • Understand that the speed of the	<u>Year 3</u> ● Performing • Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. Play and perform	<u>Year 4</u> Instrumental Performance • Develop facility in the basic skills of a selected musical	<u>Year 5</u> Instrumental Performance	<u>Year 6</u> . Performance • Play a melody following *staff notation*

	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 short, pitched patterns on *tuned instruments* (e.g. glockenspiels or chime bars) to maintain a steady beat. • Respond to the *pulse* in recorded/live music through movement and dance, e.g. o Stepping (e.g. *Mattachins* from *Capriol Suite* by Warlock), o Jumping (e.g. *Trepak* from *The Nutcracker* by Tchaikovsky) o Walking on tiptoes (e.g. *Scherzo* from	beat can change, creating a faster or slower pace (tempo). • 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. • Walk in time to the beat of a piece of music or song (e.g. *La Mourisque* by Susato*).* Know the difference between left and right to support coordination and shared movement with others.	melodies following *staff notation* using a small range (e.g. *Middle C*–E/do–mi) as a whole class or in small groups (e.g. *trios* and *quartets*). • Use listening skills to correctly order phrases using *dot notation*, showing different arrangements of notes C-D-E/do-re-mi (see illustration):  Individually (*solo*) copy stepwise melodic phrases with accuracy at different speeds; *allegro* and *adagio*, fast and slow. Extend to question-and-answer phrases. Reading Notation • Introduce the *stave,* lines and spaces, and *clef*. Use *dot notation* to show higher or lower pitch. • Introduce and understand the differences between *crotchets* and *paired quavers*. • Apply word chants to rhythms, understanding how to link each syllable to one musical note.	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. • Play and perform melodies following staff notation using a small range (e.g. Middle C–G/do–so) as a whole-class or in small groups. • Perform in two or more parts (e.g. *melody and accompaniment* or a *duet*) from simple notation using instruments played in whole class teaching. Identify *static* and *moving parts*. Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A). Reading Notation	• Play melodies on *tuned percussion*, melodic instruments or keyboards*,* following *staff notation* written on one stave and using notes within the Middle C–C′/do–do range. This should initially be done as a whole class with greater independence gained each lesson through smaller group performance. • Understand how *triads* are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform	written on one stave and using notes within an *octave range (do–do)*; make decisions about dynamic range, including very loud (), very quiet (), moderately loud () and moderately quiet (). • Accompany this same melody, and others, using block chords or a bass line. This could be done using keyboards, *tuned percussion* or tablets, or demonstrated at the board using an online keyboard.

	The Firebird Suite by Stravinsky). Rhythm • Perform short copycat rhythm patterns accurately, led by the teacher. • Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat. • Perform word-pattern chants (e.g. ca-ter-pil-lar crawl, fish and chips); create, retain and perform their own rhythm patterns.  Pitch • Listen to sounds in the local school environment, comparing high and low sounds. • Sing familiar songs in both low and high voices and	• Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats. • Identify the *beat groupings* in familiar music that they sing regularly and listen to, e.g. o in 2 *Maple Leaf Rag* by Joplin o in 3 *The Elephant* from *Carnival of the Animals* by Saint-Saëns Rhythm • Play copycat rhythms, copying a		• Introduce and understand the differences between minims, crotchets, paired quavers and rests. • Read and perform pitch notation within a defined range (e.g. C–G/do–so). • Follow and perform simple rhythmic *scores* to a steady beat: maintain individual parts accurately within the rhythmic *texture*, achieving a sense of ensemble.	simple, chordal accompaniments to familiar songs (e.g. *Yellow Submarine* by The Beatles). • Perform a range of repertoire pieces and *arrangements* combining acoustic instruments to form mixed ensembles, including a school orchestra. • Develop the skill of *playing by ear* on tuned instruments, copying longer phrases and familiar melodies. Reading Notation • Further understand the	• Engage with others through ensemble playing (e.g. school orchestra, band, mixed ensemble) with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line. Reading Notation • Further understand the differences between *semibreves, minims, crotchets, quavers* and *semiquavers*, and their

	talk about the difference in sound. • Explore percussion sounds to enhance storytelling, e.g. o ascending xylophone notes to suggest Jack climbing the beanstalk, o quiet sounds created on a rainstick/shakers to depict a shower, o regular strong beats played on a drum to replicate menacing footsteps. • Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum. 	leader, and invent rhythms for others to copy on untuned percussion. • Create rhythms using word phrases as a starting point (e.g. Hel-lo Si-mon or Can you come and play?). • Read and respond to chanted rhythm patterns, and represent them with stick notation including *crotchets*, *quavers* and *crotchets rests*. • Create and perform their own chanted rhythm patterns with			differences between *semibreves*, *minims*, *crotchets* and *crotchet rests*, *paired quavers* and *semiquavers*. • Understand the differences between 2/4, 3/4 and 4/4 time signatures. • Read and perform pitch notation within an octave (e.g. C–C′/do–do). • Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.	equivalent *rests*. • Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do). • Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations. • Read and play from notation a four-bar phrase, confidently identifying note names and durations.

		the same stick notation. Pitch • 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. • Sing short phrases independentl y within a singing game or short song. • Respond independentl y to pitch				

		changes heard in short *melodic phrases*, indicating with actions (e.g. stand up/sit down, hands high/hands low). • Recognise dot notation and match it to 3-note tunes played on *tuned percussion*, for example: 				

Listening
Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These include performances by by other Music Education Hubs partners eg NMPAT. The pieces listed here are intended to give teachers a good start in terms of choosing music which is age-appropriate.

Year 1

Western Classical Tradition and Film

Title	Composer	Period
Rondo alla Turca[1]	**Mozart**	**Classical**
Mars from *The Planets*	**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**

Year 2

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 *The Planets*	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

Year 3

Western Classical Tradition and Film

Title	Composer	Period
Hallelujah from *Messiah*	**Handel**	**Baroque**
Night on a Bare Mountain[3]	**Mussorgsky**	**Romantic**
Jai Ho from *Slumdog Millionaire*	**A. R. Rahman**	**21st Century**
Rondo alla Turca	Mozart	Classical
Mars from *The Planets*	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

Year 4

Western Classical Tradition and Film

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

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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

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Western Classical Tradition and Film

Title	Composer	Period
English Folk Song Suite[3]	**Vaughan Williams**	**20th Century**
Symphonic Variations on an African Air	**Coleridge-Taylor**	**20th Century**
This Little Babe from *Ceremony of Carols*	**Britten**	**20th Century**
Jai Ho from *Slumdog Millionaire*	A.R. Rahman	21st Century
O Euchari	Hildegard	Early
Hallelujah from *Messiah*	Handel	Baroque
Rondo alla Turca	Mozart	Classical
Symphony No. 5	Beethoven	Classical
Night on a Bare Mountain	Mussorgsky	Romantic
Mars from *The Planets*	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

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<td>Year 6</td>
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Western Classical Tradition and Film

Title	Composer	Period
1812 Overture	**Tchaikovsky**	**Romantic**
Connect It[4]	**Anna Meredith**	**21st Century**
O Euchari	Hildegard	Early
Hallelujah from *Messiah*	Handel	Baroque
Rondo alla Turca	Mozart	Classical
Symphony No. 5	Beethoven	Classical
Night on a Bare Mountain	Mussorgsky	Romantic
Mars from *The Planets*	Holst	20th Century
Bolero	Ravel	20th Century
English Folk Song Suite[1]	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 *A Ceremony of Carols*	Britten	20th Century
Night Ferry	Anna Clyne	21st Century
Jai Ho from *Slumdog Millionaire*	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

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Music Vocabulary					
Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
-pitch -chants -pentatonic songs -call and response -rhythm -pulse -beats -ostinati -high and low sounds -percussion	-pitch -dynamics -temp -crescendo -decrescendo -pause -improvise -tuned and untuned percussion -graphic score -dot notation -stick notation -pulse -beat -rhythm	-unison -pitch -beat -tempo -forte and piano -tuned and untuned percussion -rhythm -call and response (question and answer) -echo -rhythmic notation (note values) -trios -quartets -dot notation -stave -clef -crochets -paired quavers	-time signatures -rounds -octave -crescendo -decrescendo -harmony -legato -staccato -pentatonic -minim -crochet -crochet rest -paired quavers -major and minor chords -staff notation -melody -accompaniment -duet -static and moving parts -reading notation -rhythmic scores -texture	-three-part rounds -verse and chorus -partner songs -groove -beat -dynamics -fortissmo -pianissimo -mezzo forte -mezzo piano -ternary -time signatures -staff notation -triads -playing by ear -semibreves -minims -crochets -crochet rests -paired quavers -semiquavers	-syncopated rhythms -three-and-four-part rounds -groove -ternary -octave range - time signatures -staff notation -triads -playing by ear -semibreves -minims -crochets -crochet rests -paired quavers -semiquavers