



The music curriculum is taught progressively through three interrelated pillars:

- **Technical**
  - Competence in controlling sound (instrumental, vocal or with music technology)
  - Use of a communication system, such as staff notation or guitar tab
- **Constructive**
  - Knowledge of the musical elements/interrelated dimensions of music
  - Knowledge of the components of composition
- **Expressive**
  - Musical quality
  - Musical creativity
  - Knowledge of musical meanings across the world and time

**Key concepts:**

The pillars of music are developed through the curriculum which progressively builds pupils knowledge and skills of the following key concepts:

- **Singing** (developing pitch, melody, rhythm and control individually and as part of a group)
- **Listening** (exploring feelings and emotions in response to music, giving opinions, identifying instruments, structure, musical features)
- **Composing** (improvising, composing, notating: representing sounds through symbols, standard and non-standard notation)
- **Performing** (singing, playing instruments, individual and groups, practising, rehearsing, presenting, recording, evaluating)
- **Musicianship** (understanding music: pulse/beat/metre, rhythm, pitch/melody, tempo, dynamics, timbre, texture, structure/form)

**Second order concepts:**

The following second order concepts are also explored:

- **Chronology** (history of music and changes over time)
- **Similarity and difference** (comparing pieces of music, identifying common/different styles and techniques)
- **Significance** (significant composers, pieces of music and musical movements)
- **Written, oral and creative expression:** (Using musical terminology, responding, refining, describing, experimenting, exploring)

## End points

### By the end of key stage 2, pupils should be able to:

1. Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression
2. Improvise and compose music for a range of purposes using the inter-related dimensions of music
3. Listen with attention to detail and recall sounds with increasing aural memory
4. Use and understand staff and other musical notations
5. Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians
6. Develop an understanding of the history of music.

## Pedagogy

A typical teaching sequence through a unit of work in music will include the following elements:

1. Listening and appraising activities
  - a. Familiarisation with the piece or genre being studied
  - b. Responding to the music and giving opinions
  - c. Identifying key elements, features and vocabulary
  - d. Identifying historical period and comparing / contrasting with other pieces
2. Musical activities
  - a. Warm up games
  - b. Singing activities
  - c. Playing instruments
  - d. Improvisation
  - e. Composition
3. Performing
  - a. Individual or group
  - b. Rehearsal
  - c. Performance

## Progressive Objectives

Our progressive objectives show what pupils should know and be able to do in each aspect of music by the end of each year group. These are used to support planning and the ongoing assessments of pupils' work. The **3 pillars of music (technical, constructive, expressive)** developed through each strand.

All children in Year 4 take part in the widening opportunities programme led by the music service and have the opportunity to learn to play an instrument.

Year Group	Singing
EYFS	Learn and sing entire songs.
	Sing the pitch of a tone sung by another person.
	Sing the melody of familiar songs.
	Create their own songs, or improvise a song around one they know.
	Sing in a group or on their own matching the pitch and following the melody.
	Begins to build a collection of songs.
Year 1	Sing simple songs, chants and rhymes from memory
	Sing collectively and at the same pitch, responding to simple visual directions and counting in
	Sing simple songs with a small range (mi-so) and some pentatonic songs
	Sing a wide range of call and response songs, controlling vocal pitch and matching the pitch heard with accuracy
Year 2	Sing songs regular with a pitch range of 'do-so' with increasing vocal control
	Sing songs with a small pitch range, pitched accurately
	Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to directions/symbols
Year 3	Sing a widening range of unison songs of varying styles and structures with a pitch range of 'do-so', tunefully and with expression
	Perform forte and piano (loud and soft)
	Perform actions confidently and in time to a range of action songs
	Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes
	Perform in a choir
Year 4	Sing a broad range of unison songs with the range of an octave, pitching the voice accurately and following directions for getting louder and quieter
	Sing rounds and partner songs in different time signatures (2, 3 and 4 time)
	Begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony
	Perform a range of songs to an audience (eg: production, church service, assembly)
Year 5	Sing a broad range of songs from an extended repertoire, including phrasing, accurate pitching, appropriate style and a sense of performance
	Sing three part rounds, partner songs and songs with a verse and chorus
	Perform a range of songs to an audience (eg: production, church service, assembly)
Year 6	Sing a broad range of songs, including those with syncopated rhythms, from an extended repertoire, including phrasing, accurate pitching, appropriate style and a sense of performance
	Sing three and four part rounds or partner songs, developing balance between parts and vocal independence
	Perform a range of songs to an audience (eg: production, church service, assembly)

Year Group	Listening
EYFS	Explore and learn how sounds can be changed.
	Listen attentively and talk about music, expressing their feelings and responses.
	Talk about changes and patterns in a piece of music.
	Explore moving in a range of ways and create own movement patterns.
	Tap out simple repeated rhythms.
	Watch and talk about a performance and express their feelings.
Year 1	Move and dance with the music
	Find the steady beat
	Talk about feelings created by the music/song
	Recognise some band and orchestral instruments
	Describe tempo as fast or slow
	Describe dynamics as loud and quiet
	Join in sections of the song eg. chorus
	Begin to understand where the music fits in the world
	Begin to understand about different styles of music
Year 2	Move and dance with the music confidently
	Talk about how the song makes you feel
	Find different steady beats
	Describe tempo as fast or slow
	Describe dynamics as loud and quiet
	Join in sections of the song eg. call and response
	Start to talk about the style of a song
	Recognise some band and orchestral instruments
	Start to talk about where music might fit into the world
Year 3	Share your thoughts and feelings about the music together
	Find the beat or groove of the music
	Invent different actions to move in time with the music
	Talk about what the song means
	Identify some instruments you can hear playing
	Identify if it's a male or female voice
	Talk about the style of the songs
Year 4	Talk about the words of a song
	Think about why the song was written
	Find and demonstrate the steady beat
	Identify 2/4, 3/4, and 4/4 metre
	Identify the tempo as fast, slow, or steady
	Recognise the style of music you are listening to
	Discuss the structures of songs
	Identify: - Call and response - A solo vocal or instrumental line and the rest of the ensemble - A change in texture

	- Articulation on certain words
	Explain what a main theme is and identify when it is repeated
	Identify major and minor tonality
	Recognise the sound and notes of the pentatonic scale by ear and from notation
	Describe legato and staccato
	Recognise the different musical styles and any important musical features that distinguish the style eg: Disco, Funk, Hip Hop, Calypso, Folk, Mariachi, Gospel, Klezmer, Pop, Rock, Sea Shanty, Salsa, Reggae
Year 5	Talk about feelings created by the song
	Find and demonstrate the steady beat
	Identify 2/4, 3/4, 4/4, 6/8 metre
	Identify the musical style of a song
	Identify instruments by ear and through a range of media
	Discuss the structure of the music with reference to features such as: verse, chorus, bridge, call and response, repeat signs, chorus and final chorus, improvisation, call and response, and AB
	Recall by ear memorable phrases heard in the music
	Identify major and minor tonality
	Recognise the sound and notes of the pentatonic and blues scales by ear and from notation
	Explain the role of a main theme in musical structure
	Recognise different musical styles (eg: Folk, Pop, Gospel, Klezmer, Sea Shanty, Funk and Musicals) and any key features that distinguish the style
Year 6	Talk about feelings created by the song and justify a personal opinion with reference to musical concepts
	Identify different time signatures with greater confidence eg: 2/4, 4/4, 3/4, 6/8
	Identify the musical style of a song using some musical vocabulary to discuss its musical concepts
	Identify the wider range of instruments by ear and through a range of media eg: bass, electric guitar, percussion, sections of the orchestra such as brass, woodwind and strings, steel pans, congas, pianos, synthesizers and vocal techniques such as cackles
	Discuss the structure of a song with reference to verse, chorus, bridge and an instrumental break
	Recall by ear memorable phrases heard in the music
	Identify major and minor tonality, triads I, IV and V, and intervals within a major scale
	Explain the role of a main theme in musical structure
	Identify the sound of a Gospel choir and soloist, Rock band, symphony orchestra and a cappella groups

Year Group	Composing
EYFS	Explore making sounds with a variety of resources.
	Tap out a steady beat and rhythm.
	Move in time to music and respond to changes.
	Create own music and sounds with instruments and sound makers.
	Make music in a range of ways.
Year 1	Improvise simple vocal chants, using question and answer phrases
	Create musical sound effects and short sequences of sounds in response to stimuli, choosing and playing classroom instruments
	Understand the difference between a rhythm pattern and pitch pattern
	Invent, retain and recall rhythm and pitch patterns and perform these for others
	Use music technology to capture, change and combine sounds
	Recognise how graphic notation can represent created sounds. Explore and invent own symbols.
Year 2	Create music in response to a non-musical stimulus (eg: storm, car race, rocket launch)
	Improvise simple question and answer phrases to be sung or played in pairs, to create a musical conversation
	Use graphic symbols, dot notation and stick notation as appropriate to keep a record of composed pieces
	Use music technology to capture, change and combine sounds
Year 3	Become more skilled in improvising (using voices, tuned and untuned percussion and instruments, inventing short responses using a limited note range)
	Structure musical ideas (eg: echo or question & answer phrases) to create music with a beginning, middle and end
	Compose in response to different stimuli eg: stories, verse, images and musical sources
Year 4	Combine known rhythmic notation with letter names to create short pentatonic phrases. Sing and play these phrases as self standing compositions
	Arrange notation cards of known note values 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 eg: to accompany a film clip
	Use major and minor chords
	Include instruments from whole class teaching (widening opportunities) to expand scope and range of sounds available for composition
	Capture and record creative ideas using graphic symbols, rhythm or staff notation or technology
Year 5	Improvise freely over a drone, developing a sense of shape and character, using tuned percussion or melodic instruments
	Improvise over a simple groove, responding to the beat and creating a melodic shape
	Experiment with a wider range of dynamics through improvisation and composition work
	Compose melodies made from phrases in either C major or A minor (or a suitable key). Enhance melodies with rhythmic or chordal accompaniment
	Compose a short piece in ternary form (ABA)
	Capture and record creative ideas using graphic symbols, rhythm or staff notation, time signatures or technology

Year 6	Extend improvisation skills through working in small groups to: <ul style="list-style-type: none"> <li>- Create music with multiple sections that include repetition and contrast</li> <li>- Use chord changes as part of an improvised sequence</li> <li>- Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape</li> </ul>
	Plan and compose an 8 or 16 beat melodic phrase using the pentatonic scale and incorporate rhythmic variety and interest. Play on tuned percussion or melodic instruments and notate the melody
	Compose melodies in either G major or E minor (or a suitable key). Enhance melodies with rhythmic or chordal accompaniment
	Compose a piece in ternary form, use music software/apps to create and record it, discussing how musical contrasts are achieved

Year Group	Performing
EYFS	Explore and engage in music making and dance.
	Sing songs solo or as a part of a group.
	Create own dances and movement to music.
	Perform songs/dances to an audience.
Year 1	Enjoy and have fun performing
	Choose a song/songs to perform to a well-known audience
	Prepare a song to perform
	Communicate the meaning of the song
	Add actions to the song
	Play some simple instrumental parts
Year 2	Practise, rehearse and share a song that has been learned in the lesson, from memory or with notation and with confidence
	Decide on any actions, instrumental parts/improvisatory ideas/composed passages to be practised and included in the performance
	Talk about what the song means and why it was chosen to share
	Talk about the difference between rehearsing a song and performing it
Year 3	Develop skills in playing tuned percussion or a melodic instrument
	Play and perform melodies following staff notation using a small range
	Use listening skills to correctly order phrases using dot notation
	Individually copy simple step melodic phrases with accuracy
	Recognise clef, stave, lines and spaces
	Understand the difference between crotchets and paired quavers
Year 4 (Widening Ops)	Develop skills and proficiency in the basic skills of a selected musical instrument over a sustained learning period (widening opportunities through music hub)
	Play and perform melodies following staff notation using small range as a class or in groups
	Perform in two or more parts (eg: melody and accompaniment or duet) from simple notation using instruments played in whole class teaching
	Copy short melodic phrases including those using the pentatonic scale

	Understand the differences between minims, crotchets, paired quavers and rests
	Follow and perform simple rhythmic scores to a steady beat, maintaining individual parts accurately
Year 5	Play melodies on tuned percussion, melodic instruments or keyboards following staff notation on one stave
	Understand how triads are formed and play on tuned percussion, melodic instruments or keyboards. Add chordal accompaniments to known songs
	Perform a range of repertoire pieces and arrangements combining acoustic instruments to form ensembles
	Develop skills in playing by ear on tuned instruments, copying phrases and melodies
	Understand the difference between semibreves, minims, crotchets, crotchet rests, paired quavers and semiquavers
	Understand the difference between 2/4, 3/4, and 4/4 time signatures
	Read and play short rhythmic phrases using conventional symbols for known rhythms and note durations
Year 6	Play a melody following staff notation written on one stave and using notes within an octave range
	Make decisions about dynamic range when performing
	Accompany a melody using block chords or a bass line
	Engage with others through ensemble playing taking on melody or accompaniment roles
	Understand the difference between semibreves, minims, crotchets, quavers, semiquavers and their equivalent rests
	Further develop the skills to read and perform pitch notation
	Read and play from rhythm notation in up to four parts
	Read and play a four-bar phrase from notation, identifying note names and durations

<b>Year Group</b>	<b>Musicianship</b>
Year 1	Use body percussion, instruments and voices
	Work in the key centres of: C major, F major, G major, A minor
	Find and keep a steady beat
	Copy back simple rhythmic patterns using long and short
	Copy back simple melodic patterns using high and low
Year 2	Use body percussion, instruments and voices
	Use the key centres of: C major, G major, A minor
	Find and keep a steady beat
	Copy back simple rhythmic patterns using long and short
	Copy back simple melodic patterns using high and low
Year 3	Using body percussion, instruments and voices
	Use the key centres of: C major, F major, G major, A minor
	Use the time signatures of: 2/4, 3/4, 4/4
	Find and keep a steady beat

	Copy back and improvise simple rhythmic patterns using minims, crotchets, quavers and their rests
	Copy back and improvise simple melodic patterns using the notes CDE, GAB, FGA, ABC
Year 4	Use body percussion, instruments and voices
	Use the key centres of: C major, F major, G major, A minor
	Use the time signatures of: 2/4, 3/4, 4/4
	Find and keep a steady beat
	Listen and copy rhythmic patterns made of semibreves, minims, dotted crotchets, crotchets, quavers and their rests by ear or from notation
	Copy back melodic patterns using the notes CDE, CDEGA, GAB, GABDE, FGA, ABC
Year 5	Use the key centres of: C major, D major, F major, A minor
	Use the time signatures of: 2/4, 3/4, 4/4, 6/8
	Find and keep a steady beat
	Listen and copy rhythmic patterns made of dotted minims, minims, dotted crotchets, crotchets, dotted quavers, triplet quavers, quavers, semiquavers and their rests by ear or from notation
	Copy back melodic patterns using the notes CDE, DEF#GA, DEF#GABC#, ABCDEFG#, FGABbCDE
Year 6	Use the key centres of: C major, F major, G major, D major, A minor, D minor
	Use the time signatures of: 2/4, 3/4, 4/4, and 6/8
	Find and keep a steady beat
	Listen and copy rhythmic patterns made of minims, dotted crotchets, crotchets, dotted quavers, triplet quavers, quavers, semiquavers, and their rests by ear or from notation
	Copy back melodic patterns using the notes DEFGA, CDEFGAB, FGABbCDE, GABCDEF#, DEF#GABC#, ABCDEFG


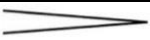
## Appendix 1 – Key Stages 1 and 2 Glossary

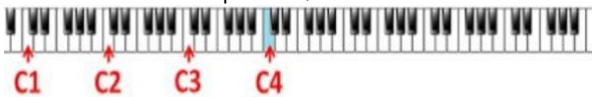




This glossary includes the musical terms that appear in the Model Music Curriculum.

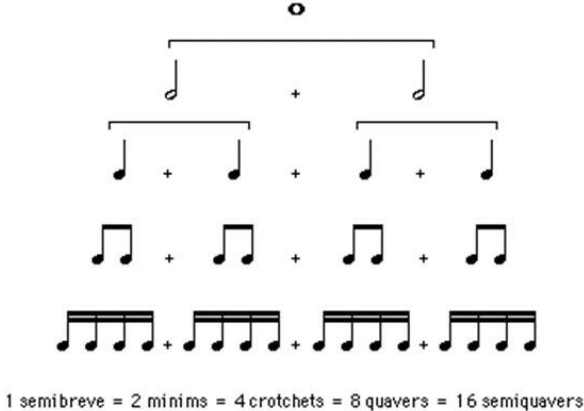
As music is a subject rich in terminology and language (often not English) with which non-specialists may not initially be familiar, the glossary provides a single reference-point for all subject-specific words, whether instruments, musical periods, genres, terminology to denote musical components or non-English common musical terms.






Words appearing in the glossary are indicated in bold italics in the text for each Key Stage and Year the first time they appear.


Word	Definition
6/8 time	A time signature that shows to count 6 quavers in a bar. It will often look like this: <b>6</b> <b>8</b>
<i>Accelerando</i>	Gradually growing faster
Adagio	At a slow speed
Allegro	At a brisk speed
Arrangement	A reworking of a piece of music so that it can be played by a different instrument or combination of instruments from the original.
Baroque period	Music written between c.1600 and c.1750. Periods and eras of music overlap and are not always distinct.
Bars	A segment of time corresponding to a specific number of beats.
Beat/Pulse	A basic unit of time marking out the speed at which the music is played.
Beat groupings	Collecting beats into recognised groups within the bar.
Body percussion	Sounds produced using fingers, hands and feet plus mouthed effects, e.g. cheek pops, tongue clicks, clapping, and a wide range of vocal sounds.
Brass band	A group of musicians playing brass instruments and sometimes including percussion.
Brass family	The instrument family that consists of Trumpet, Cornet, Flugelhorn, French Horn, Eb Horn, Baritone, Euphonium, Trombone, Bass Trombone and Tuba.
Call and response	Two distinct phrases, where the second phrase is heard as a direct response to the first.
Chants	Text spoken rhythmically, not sung.
Chord	Two or more notes played together to achieve harmony.
Chord progressions	A succession of chords, one after another.
Classical period	Music written between c.1750 and c.1830. Periods and eras of music overlap and are not always distinct.
Classroom percussion	Untuned and tuned percussion instruments specifically designed for use in the classroom (e.g. boomwhackers).
Clef	A symbol found at the beginning of a line of music to show how high or low the notes are.

Compound time	Music that is written in a metre of 2 but where each beat is subdivided into 3 quavers, providing a bouncy, skipping, jig-like rhythm, for example in Row, Row, Row your Boat. (e.g. 6/8)
Contemporary music ensemble	A group of musicians who play music written in the late 20th or 21st century. Instrumentation is decided by the music the group wish to perform.
Crescendo	Gradually getting louder. 
Crotchet	A note worth one beat, represented by a solid dot with a stem.
Crotchet rest	(See Rests)
Cuckoo interval	A pitch pattern of two notes found in many Early Years and KS1 songs, sounding exactly like a 'cuc-koo' call. (Also described as So-Mi interval in Solfege).
Decrescendo	Gradually getting quieter. 
Do, Re, Mi, Fa, So, La, Ti, Do (Solfege)	Many people would use Solfege before introducing written notation. Syllables are assigned to the notes of the scale, often used in sight-singing. Solfege can be used with hand signals to distinguish pitch visually. It can be used to learn to mentally hear the pitches of music before playing or singing them.
Dot Notation	Visual symbols used to represent musical notes and chords.
Dotted crotchet	A note value lasting one and a half beats.
Downbeat	The accented first beat of a group of notes in any metre, e.g. in <b>1</b> 2 3   <b>1</b> 2 3.
Drone	A sustained sound, which could be a single note or a chord.
Duet	A piece played or sung by two performers.
Dynamics	Volume: very soft ( <i>pianissimo</i> ) ( <b>pp</b> ) soft ( <i>piano</i> ) ( <b>p</b> ) moderately soft ( <i>mezzo-piano</i> ) ( <b>mp</b> ) moderately loud ( <i>mezzo-forte</i> ) ( <b>mf</b> ) loud ( <i>forte</i> ) ( <b>f</b> ) very loud ( <i>fortissimo</i> ) ( <b>ff</b> )
Echo-playing	Repeating a given phrase.
Ensemble	i) A group of players of any size and instrumental mix. ii) 'A sense of ensemble' describes a musical performance in which players keep together rhythmically and maintain a balance between parts.
Flutter tongue	A tonguing technique for woodwind and brass players, in which a performer flutters their tongue to make a 'frrrr' sound.
Folk band	A group of players who play music in a folk style/genre.
Full diatonic scale	A scale which is traditional in European classical music (e.g. C-D-E-F-G-A-B).
Genre	Music that shares a certain style or particular tradition is said to belong to a genre, e.g. 'Avant-garde' or 'Gospel Blues'.

Graphic notation, symbols or scores	Images or a mark that can signify a particular musical action.
Groove	Persistent repeated units, giving a feel of swing or togetherness.
Harmony	A musical effect created by combining two or more notes played or sung simultaneously.
Improvisation/Improvise	Creating and inventing music in real time, i.e. 'on the spot'.
Interval	The pitch difference between two notes.
Layered texture	A piece of music with more than one contrasting part, 'layering' the music.
Legato	Smooth.
Major and Minor	A simple major scale can be played using all the white notes on the piano starting and ending on C, and minor scale from A to A. An example major chord is C-E-G, and minor A-C-E. Often music in major keys or using major scales is referred to as happy with minor meaning sad.
Melodic phrase	A musical 'sentence' that makes sense played or sung on its own.
Melody and accompaniment	A melodic tune which is accompanied by another line of music.
Metre	The different groupings of beats, most commonly occurring in 2, 3 and 4 time.
Middle C	The note C in the middle of the keyboard. If a keyboard has 88 keys, like a standard piano, this is where Middle C is found, i.e. C4. 
Minim	A note worth two beats, represented by a hollow dot with a stem.
Moving and static parts	A static part of music might be a drone or a repeated pattern. A moving part might be a long phrase that changes more frequently than the accompaniment. It's another way of describing Melody and Accompaniment.
Note values	<p>A semibreve is worth 4 beats </p> <p>A minim is worth 2 beats </p> <p>A crotchet is worth 1 beat </p> <p>A quaver is worth half a beat</p> <p>A semiquaver is worth a quarter of a beat </p>

	 <p>1 semibreve = 2 minims = 4 crotchets = 8 quavers = 16 semiquavers</p>
Octave	The musical alphabet is A-B-C-D-E-F-G, which then repeats. For example, A to the next A is a distance of 8 notes (Oct = 8) therefore an octave is the range between an A and the next A.
Orchestra	An ensemble of instruments, usually combining string, woodwind, brass and percussion.
Ostinato/Ostinati	A musical phrase or rhythm which is repeated.
Paired quaver	A quaver is a note value that is worth half a beat. Paired quavers are 2 quavers next door to each other, with a horizontal line joining the two note stems together.
Partner songs	Songs with two (or more) complete melodies that can be sung separately but go together because they are the same length and follow the same harmony (e.g. <i>She'll Be Comin' Round the Mountain</i> , and <i>When the Saints</i> ).
Pause	The note or rest that the pause is assigned to should be prolonged.
Pentatonic scale	A scale with five notes, e.g. <b>C D E</b> (F) <b>G A</b> (B), very common in folk music.
Percussion family	The instrument family that consists of untuned (e.g. snare drum) and tuned (e.g. xylophone) percussion instruments, i.e. instruments that make a sound or note when struck with a mallet, beater or stick.
Phrasing	Connecting or grouping several notes or rhythms to create a sequence of sounds that make sense musically and satisfy both performer and listener. Phrasing in a song indicates where the singer should breathe.
Pitch	How high or low a note is.
Pizzicato	Plucking the string on a violin, viola, cello or double bass.
Playing by ear	The skill of 'picking out' a phrase or melody on a pitched instrument without the support of written music: this skill may require dedicated practice.
Playing/singing at sight (sight-read)	The skill of reading and playing or singing notation without preparation time.
Quaver	A note worth half a beat (half a crotchet), represented by a solid dot, a stem and a tail.
Question and answer	Two distinct phrases usually written in different parts of the music, but which operate like a conversation, with the second phrase answering the first.
Ritardando	Gradually growing slower.

Renaissance period	Music written between c. 1400 and c. 1600. Periods and eras of music overlap and are not always distinct.
Rests	<p>A moment of silence in music. Rests can last for different lengths of time;</p> <p>4 beat (semibreve) rest </p> <p>2 beat (minim) rest </p> <p>1 beat (crotchet) rest </p> <p>half a beat (quaver) rest </p>
Rhythm	Variable sound patterns that fit over a steady pulse or beat: in songs, rhythms are dictated by the arrangement of syllables.
Romantic period	Music written between c. 1830 and c. 1900. Periods and eras of music overlap and are not always distinct.
Rondo form	Music composed in a set pattern of sections. The main initial musical theme alternates with contrasting musical sections and is often represented as <b>A-B-A-C-A-D-A</b> .
Round	A song in which singers perform the same melody but at staggered starting points, producing overlapping harmony. Rounds are most commonly performed in 2, 3 or 4 parts.
Scale	A sequence of eight adjacent notes which together span an octave.
Score	A written document of a piece of music using notation.
Semibreve	<p>A note worth four beats represented as a hollow oval with no stem attached.</p> 
Semiquaver	A note worth a quarter of a beat. A single semiquaver note has two "tails" on its note stem. If several semiquavers are written in succession, the tails join up to form double lines above the note.
Sequence	The order or arrangement of phrases to form a longer piece.
Solo	A section of music, of any length, played or sung by one performer alone.
Sound-maker (sound effect)	Naturally created music, made using materials found outside traditional music making, e.g. rustling leaves, scrunching newspaper.
Staccato	Short and spiky, the opposite of Legato.
Staff notation	Note values are placed on a set of five lines, or in the four spaces within the lines, to denote their pitch. The lines (and spaces) are called a stave or staff. The higher the position of the note on the stave, the higher its pitch.
Stave	A set of five horizontal lines and four spaces.
Stick notation	A method of teaching music-reading that uses the sticks of the notes without the circular heads of the notes.
String family	The instrument family that consists of violin, viola, cello, double bass and guitar.
Structure	How a piece is organised.
Sustain pedal	The right foot pedal on a piano, which sustains the sound produced longer than the physical action of playing a note.
Syncopation	Playing on the off-beat.
Tempo/tempi	The speed or pace of music (fast/slow, faster/slower).
Ternary form	Music composed in three sections, often referred to as 'sandwich' music, illustrating that the outer sections are the same with a contrasting middle section: e.g. Twinkle, Twinkle Little Star. Ternary form is often represented as ABA.

Texture	The overall effect of how melody, harmony and rhythm are combined in a piece of music.
Time signature	two numbers sit on top of each other next to the clef (see below) and specify how many beats are contained in each musical bar, and which note value is equivalent to a musical beat.
Treble clef	 This sign is placed on the staff at the start of a piece of music. It lets the performer know that the note values on the lines and in the spaces can be played by instruments such as violin, flute, clarinet, recorder, oboe, trumpet, piano (right hand), and soprano and alto singers.
Tremolo	On string instruments, rapidly moving the bow back and forth; a roll on a percussion instrument; or two notes or chords played rapidly on a piano or marimba.
Triad	A three-note chord, often built on the tonic, or 'home' note – the lowest of the three in pitch – and played together with the third and fifth note above it. A C major triad would contain the notes C, E and G.
Tuned instruments	Percussion and orchestral instruments that can produce different notes e.g. xylophone, chime bars, glockenspiel, hand bells; violin, trumpet, flute, cello, piano, etc.
Two/three/four part song	A song written for two, three or four soloists or groups of singers, with melodies that complement each other harmonically. Part songs are often notated with multiple staves.
Unison	Playing or singing the same notes together, at the same pitch.
Untuned instruments	Percussion that makes a unpitched sound when hit, shaken or scraped, e.g. woodblock, maracas, guiro, cymbal, drum.
Verse and chorus	Music composed in a set pattern of sections, often Verse-Chorus-Verse-Chorus-Bridge- Chorus or similar. Used in most Pop songs.
Vocal balance	Maintaining appropriately even dynamics and accurate pitching between groups of singers when performing.
Wind band	A group of musicians playing woodwind instruments, sometimes with percussion.
Woodwind family	The instrument family that includes flute, clarinet, recorder, oboe, bassoon and saxophone.
World music ensemble	A group of musicians playing instruments traditional to a country, continent or culture.