Much Birch Church of England Primary School

We will flourish and reach our God-given potential.

I am the vine; you are the branches. If you remain in me and I in you, you will bear much fruit. John 15:5

Music – Progression of Knowledge, Understanding and Skills (How Music is taught at Much Birch)

Music is a universal language that embodies one of the highest forms of creativity. A high-quality music education engages and inspires pupils to develop a love of music and their talent as musicians, and so increases their self-confidence, creativity and sense of achievement. As pupils progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon.
At Much Birch we use a musical programme called Charanga which provides teachers with weekly lessons, assessment, progression, and engaging and exciting whiteboard resources to support all the requirements of the national curriculum.
In line with the curriculum for music and guidance from Ofsted, this Scheme moves away from the previous levels and learning objective/outcome concepts to an integrated, practical, exploratory and child-led approach to musical learning.

Ofsted have stated "We will not always know the learning outcomes" so segregated learning objectives at the start of each lesson are not appropriate. Instead, the interrelated dimensions of music weave through the units to encourage the development of musical skills as the learning progresses through listening and appraising, differing musical activities (including creating and exploring) and performing.

How the Scheme is structured:

Each Unit of Work comprises strands of musical learning which correspond with the national curriculum for music:
Listening and Appraising; Musical Activities; Warm-up Games; Optional Flexible Games; Singing; Playing instruments; Improvisation; Composition; Performing

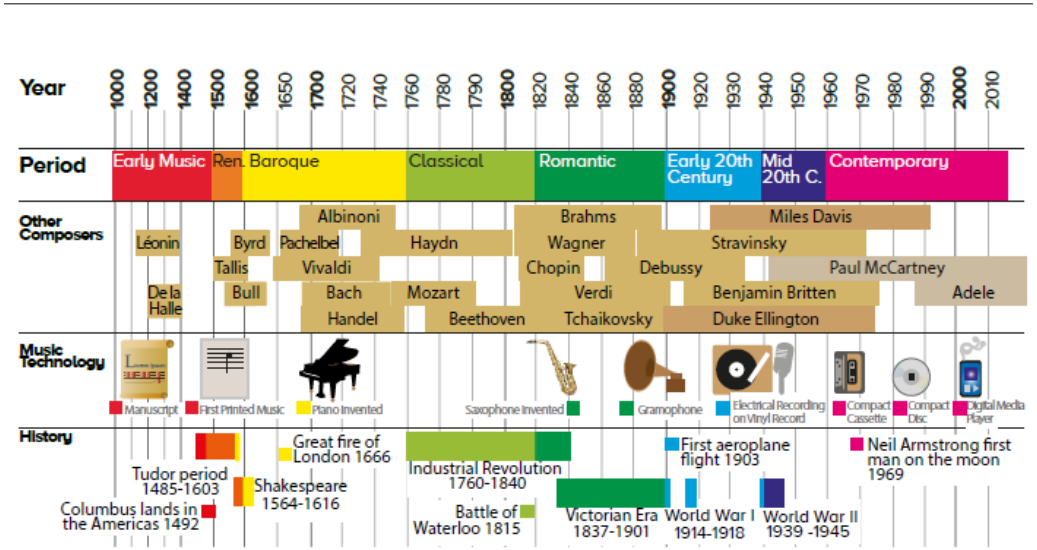
The National Curriculum for music aims to ensure that all pupils:
Perform, listen to, review and evaluate music across a range of historical periods, genres, styles and tradition, including the works of the great composers and musicians
Learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence

Understand and explore how music is created, produced and communicated, including through the interrelated dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.

We hold musical performances for every year group every year. (Rec / KS1 – Nativity, Y3/4 – Easter performance, Y5/6 – summer production)

To extend pupil development some classes also use a BBC programme entitled '10 Pieces', which focuses on 10 artists each year to promote a love of music and understanding of the history in which each composer lived and wrote their music, influenced by world events of the time.

This music timeline demonstrates some of the composers the children will study – we also use this in our collective worship to introduce new genres to the children.



Reception EYFS	Being imaginative Early Learning Goal: Children talk about their own ideas and processes that have led them to make music. They can talk about the features of their own and others work (compositions), recognising the differences between them and the strengths of others. Pupils are given opportunities to; • Develop ideas and interests • Have specific foci for creative designs/purpose • Combine and change their creation purposefully reflecting and reviewing their work • Talk about the ideas and processes they have used in their own and others work

	• Recognise the strengths of their own work and others Expected - The children are provided with an environment which is set up in such a way that promotes these opportunities and focus on representing their own ideas Expected - Pupils experiment with design - sometimes adult led but not making 'everyone the same' Exceeding - Pupils develop their ideas, make decisions, combine and change their ideas with a purpose to aligning their decision making processes and judging their own work and the work of others through reflection on ways to improve the work they have created. Charanga: Listen & Respond (Listen & Appraise) The foundation of musical learning begins. Whilst listening to a variety of styles of music, the children are encouraged to find the pulse, use their imaginations, dance and enjoy themselves. Afterwards, the teacher will ask simple questions. In each step, there is the option to listen and respond to a different song or piece of music in a different style. This music is used to inspire imaginative movement, initially free and child-led movement, this grows to enable the teacher to teach the children to follow and copy instruction. The children begin to respond verbally and with movement. Topics from Charanga: Autumn - Me / My Stories Spring - Everyone/ Our World Summer - Big Bear Funk / Reflect, Rewind, Replay Music of current day - e.g. Adele
KS1 Subject content	KS1: Pupils are taught to: • Use their voices expressively and creatively by singing songs and speaking chants and thymes • Play tuned and un-tuned 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 Listen & Appraise All musical learning happens around the main unit song and children are appraised through Listen and Appraise using other related songs.

	Within each Listen & Appraise activity in each unit, the children stand up to internalise the pulse using their bodies, stand in a circle or behind desks and take part in the activity with conviction and fun! Example questions on-screen, for each activity are: *Do you like the song? What can you hear? What is the style of the music? How is the song put together?*

Year One	Performing	Composing (including notation)	Appraising	Topics:	Ways parents can help:
	• To use their voices to speak/sing/chant • To join in with singing • To use instruments to perform • To look at their audience when they are performing • To clap short rhythmic patterns • To copy sounds Challenge: Pupils make loud and quiet sounds They know that the chorus keeps repeating	• To make different sounds with their voice • To make different sounds with instruments • To identify changes in sounds • To change the sound • To repeat (short rhythmic and melodic) patterns • To make a sequence of sounds • To show sounds by using pictures Challenge: Pupils can tell the difference between long and short sounds	• To respond to different moods in music • To say how a piece of music makes them feel • To say whether they like or dislike a piece of music • To choose sounds to represent different things • To recognise repeated patterns • To follow instructions about when to play or sing	**Autumn** Charanga: Hey You Rhythm in the way we walk (The Banana Rap) **Spring** Charanga: In the Groove Round and Round **Summer** Charanga: Your imagination Reflect, Rewind, Replay Composers: History link - Romantic Period - Victorians	Supporting introductions to the different styles of music: Blues, Latin, Folk, Funk, Baroque, Bhangra, Latin American and Western cultural that link to history, geography, countries and cultures. Playing clapping sounds and developing rhythms and patterns, pace and tempo and awareness of loud and soft.

		They can tell the difference between high and low sounds They can give a reason for choosing an instrument	Challenge: Pupils are able to tell the difference between a fast and slow tempo They can tell the difference between loud and quiet sounds They identify two types of sound happening at the same time	e.g. Brahms, Wagner, Verdi, Tchaikovsky Composition links to Benjamin Britten	
Year Two	Performing • To sing and follow the melody (tune) • To sing accurately at a given pitch • To perform simple patterns and accompaniments keeping a steady pulse • To perform with others • To play simple rhythmic patterns on an instrument • To sing/ clap a pulse increasing or	Composing (including notation) • To order sounds to create a beginning, middle and end • To create music in response to <different starting points> • To choose sounds which create an effect • To use symbols to represent sounds • To make connections between notations and musical sounds	Appraising • To improve their own work • To listen out for particular things when listening to music Challenge: Pupils recognise sounds that move by steps and by leaps	Topics: Autumn Charanga: Hands Feet Heart Ho ho ho Spring Charanga: I wanna play in a band Zootime Summer Charanga: Friendship song Reflect, Rewind, Replay	Ways parents can help: Exploring more sounds: Reggae, Motown, Rock and South African music and freedom songs. Dancing to a beat and practicing pulse and tempo, walking, marching and running. Keeping own song steady and in tune whilst another sings an

	decreasing in tempo Challenge: Pupils can sing/play rhythmic patterns in contrasting tempo; keeping to the pulse	 Challenge: Pupils can use simple structures in a piece of music They know that phrases are where we breathe in a song		Composers: History link - Baroque period - Great fire of London e.g. Pachelbel, Vivaldi	alternative: e.g. Three blind mice and London's Burning - sung simultaneously.
KS2 Subject content	Pupils are taught to sing and play musically with increasing confidence and control. They develop an understanding of musical composition, organising and manipulating idea within musical structures and reproducing sounds from aural memory Pupils are taught to: Play and perform in solo and ensemble context, 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 Listen & Appraise All musical learning happens around the main unit song and children are appraised through Listen and Appraise using other related songs. Within each Listen & Appraise activity in each unit, the children stand up to internalise the pulse using their bodies, stand in a circle or behind desks and take part in the activity with conviction and fun! The questions on-screen, for each activity are: *Do you like the song?* *What can you hear?* *What is the style of the music?* *How is the song put together?* Year 5 Summer and Year 6				

<table>
<tr><td></td><td colspan="5">Listen & Appraise
Again, each step has a Listen & Appraise section. All the pupils stand to listen to the song and move to the pulse
On-screen questions are used:
● How does this song make you feel?
● Does this song tell a story?
● What does the song make you think of?
● How old do you think this piece of music is?
Appraisal:
After listening to the song, answer the on-screen questions. Click ‘Show answer’ and an answer will appear.
These questions are for example from Pharrell Williams’ song Happy:
● Did the tempo stay the same all the way through the song? Yes, the tempo stayed the same.
● In music, dynamics means how loud or quiet the music is. What are the dynamics in this song? The music is louder in the chorus when all the instruments are playing together.
● Can you identify the different instruments/voices that you heard? A solo male voice and backing vocals. Keyboard, bass and drums. The clapping in this song behaves like another instrument.
● Did all the instruments and voices play or sing throughout the song? No. Pharrell, the male vocalist, sings throughout the song but the backing vocalists do not. The instrumentalists, apart from the bass player, drop out of the bridge sections.
● What is the style of this music? Pop music with a Soul influence.</td></tr>
<tr><td>Year Three</td><td>Performing
To sing in tune with expression
To control their voice when singing
To play clear notes on instruments
Challenge:</td><td>Composing (including notation)
To use different elements in their composition
To create repeated patterns with different instruments</td><td>Appraising
To improve their work explaining how it has improved
To use musical words (the elements of music) to describe a piece</td><td>Topics:
Autumn
Charanga: Let your spirit fly
Glockenspiel (Stage 1)
Spring
Charanga: Three little birds</td><td>Ways parents can help:
Helping research historical context.
Devising simple notation to represent a musical score.
Listening to a range of western</td></tr>
</table>

	Pupils work with a partner to create a piece of music using more than one instrument	• To compose melodies and songs • To create accompaniments for tunes • To combine different sounds to create a specific mood or feeling Challenge: Pupils understand metre in 2 and 3 beats; then 4 and 5 beats They understand how the use of tempo can provide contrast within a piece of music	of music and compositions • To use musical words to describe what they like and dislike • To recognise the work of at least one famous composer Challenge: Pupils can tell whether a change is gradual or sudden They identify repetition, contrasts and variations	The dragon song Summer Charanga: Bringing us together Reflect, Rewind, Replay Composers: History link - Early Music - Ango-Saxons - pre 1066 e.g. Leonin, De La Halle	classical music to attune young ears to classical musical styles.
Year Four	Performing • To perform a simple part rhythmically • To sing songs from memory with accurate pitch • To improvise using repeated patterns	Composing (including notation) • To use notations to record and interpret sequences of pitches • To use standard notation • To use notations to record compositions	Appraising • To explain the place of silence and say what effect it has • To start to identify the character of a piece of music	Topics: Autumn Charanga: Mamma Mia Glockenspiel (Stage 2) Spring Charanga: Stop Lean on Me Summer	Ways parents can help: Listening to different styles of music - from Abba 1970's and 80s, Bhangra, Tango, Latin Fusion, Gospel and Beatles

	Challenge: Pupils can use selected pitches simultaneously to produce simple harmony	• in a small group or on their own • To use their notation in a performance Challenge: Pupils can explore and use sets of pitches, e.g. 4 or 5 note scales They can show how they can use dynamics	• To describe and identify the different purposes of music • To being to identify with the style of work of Beethoven, Mozart and Elgar Challenge: Pupils can identify how a change in timbre can change the effect	Charanga: Blackbird Reflect, Rewind, Replay Composers: History link - Early/ Mid 20th Century America - Miles Davis, Duke Ellington	and discussing how they sound different and why - what was happening in the world at the time?
Year Five	Performing • To breath in the correct place when singing • To sing and use their understanding of meaning to add expression • To maintain their part whilst others	Composing (including notation) • To change sounds or organise them differently to change the effect • To compose music which meets specific criteria • To use their notations to record	Appraising • To describe, compare and evaluate music using musical vocabulary • To explain why they think their music is successful or unsuccessful	Topics: Autumn Charanga: Livin' on a prayer Classroom Jazz 1 Spring Charanga: Make you feel my love (preview)	Ways parents can help: Sharing and discussing modern styles of music: rock, jazz, pop, hip-hop, Motown, and discussing how this is different to the classics of the

	are performing their part • To perform 'by ear' and from simple notations • To improvise within a group using melodic and rhythmic phrases • To recognise and use basic structural forms e.g. rounds, variations, rondo form Challenge: Pupils use pitches simultaneously to produce harmony by building up simple chords They devise and play a repeated sequence of pitches on a tuned instrument to accompany a song	groups of pitches (chords) • To use a music diary to record aspects of the composition process • To choose the most appropriate tempos for a piece of music Challenge: Pupils understand the relation between pulse and syncopated patterns They can identify (and use) how patterns of repetitions, contrasts and variations can be organised to give structure to a melody, rhythm, dynamic and timbre	• To suggest improvements to their own or others' work • To choose the most appropriate tempo for a piece of music • To contrast the work of famous composers and show preferences Challenge: Pupils can explain how tempo changes the character of music They identify where a gradual change in dynamics has helped to shape a phrase of music	Fresh Prince of Bel Air (preview) Summer Charanga: Dancin' in the street (preview) Reflect, Rewind, Replay Composers: History link - Early/Mid 20th Century Europe - Debussy, Stravinsky, Benjamin Britten	early and mid-20th century.
Year Six	Performing • To sing a harmony part confidently and accurately	Composing (including notation) • To be able to use a variety of different musical devices in	Appraising • To be able to refine and improve their work	Topics: Autumn Charanga: I'll be there	Ways parents can help: Sharing a medley of music,

	• To perform parts from memory • To perform using notations • To take the lead in a performance • To take on a solo part • To provide rhythmic support Challenge: Pupils can perform a piece of music which contains two (or more) distinct melodic or rhythmic parts, knowing how the part will fit together	their composition (including melody, rhythms and chords) • To recognise that different forms of notation serve different purposes • To use different forms of notation • To be able to combine groups of beats Challenge: Pupils can show how a small change of tempo can make a piece of music more effective They use the full range of chromatic pitches to build up chords, melodic lines and bass lines	• To be able to evaluate how the venue, occasion and purpose affects the way a piece of music is created • To be able to analyse features within different pieces of music • To be able to compare and contrast the impact that different composers from different times will have had on the people of the time. Challenge: Pupils can appraise the introductions, interludes and endings for songs and compositions they have created	Classroom Jazz 2 Spring Charanga: Britten - A New Year Carol (preview) Happy (preview) Summer Charanga: You've got a friend (preview) Reflect, Rewind, Replay Composers: History link - Classical Period - Haydn, Mozart, Elgar and Beethoven	broadening the range explored across the school: Michael Jackson, Jazz, Latin, Blues, Gospel, Bhangra, Pop, Motown, music of Carole King and western classical music of the 20th century. Understanding how history has shaped our music and tastes have changed and been influenced by war and migration.

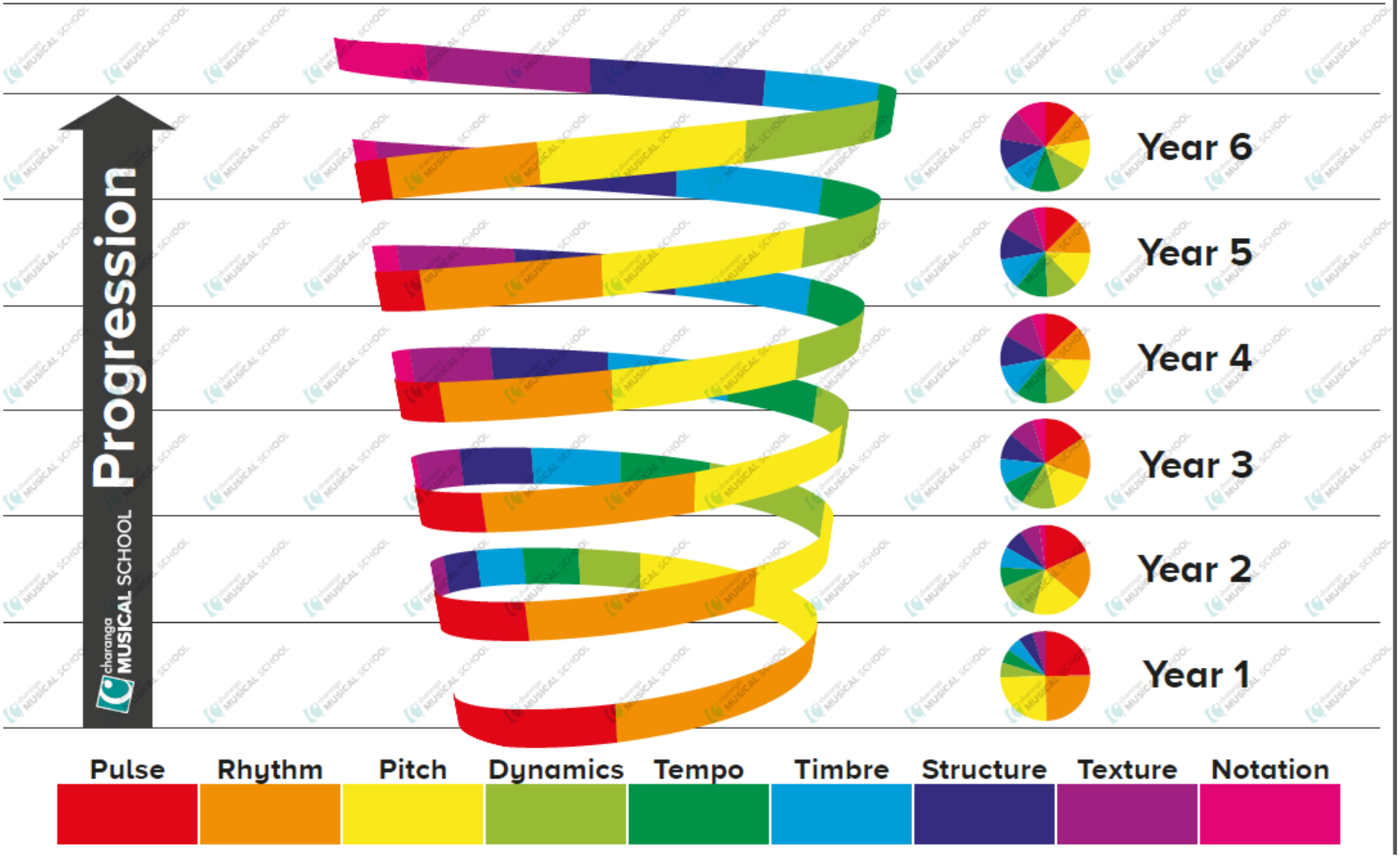
The Interrelated Dimensions of Music

Progression through Charanga Musical School

Progression throughout the Units of Work reinforces the interrelated dimensions of music.

With each new song, always start again with the foundation of pulse, then rhythm, then pitch, adding new dimensions as you progress.

This represents an ever increasing spiral of musical learning.



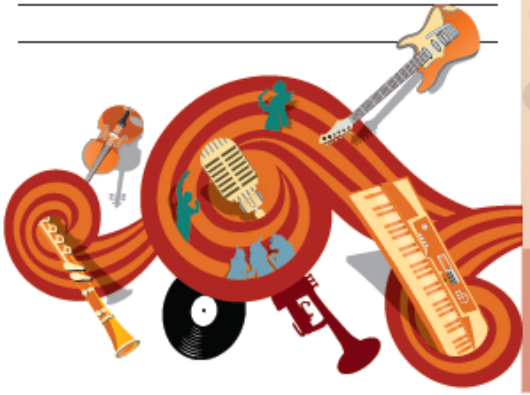
Listening and Appraising

Listening Guide

Name _____

charanga MUSICAL SCHOOL

What can you hear?



What is the style of the music?

Orchestral

Renaissance, Medieval, Gregorian Chanting, Tudor Dance, Baroque, Sonata, Indian Classical, Yayue, Religious, Classical, Soloist, Gamelan, Folk, Romantic, Dongjing, Opera, Spiritual, Flamenco, 20th Century, Choral, Highland, Gospel, Samba, Ballet, Waltz, Contemporary, Bhangra, Highlife, Rumba, West African Drumming, Soundtrack, Bollywood, Dance, Fusion, Salsa, Tango, Electronic, Avant-garde, Brass Band, Techno, Rock 'n' Roll, Country & Western, Blues, Bluegrass, Latin, Reggae, House, Dixieland, Dub, Dancehall, Ska, Big Band, Disco, Heavy Metal, Progressive Rock, Easy Listening, Soul, Pop, Motown, Jazz, Rap, Hip-hop, Funk, Rock, Rhythm & Blues, Swing, Punk, Indie, RnB

Traditional Music

Popular

Jazz and Improvised

Where in the world is the music from?



When do you think the music was written?

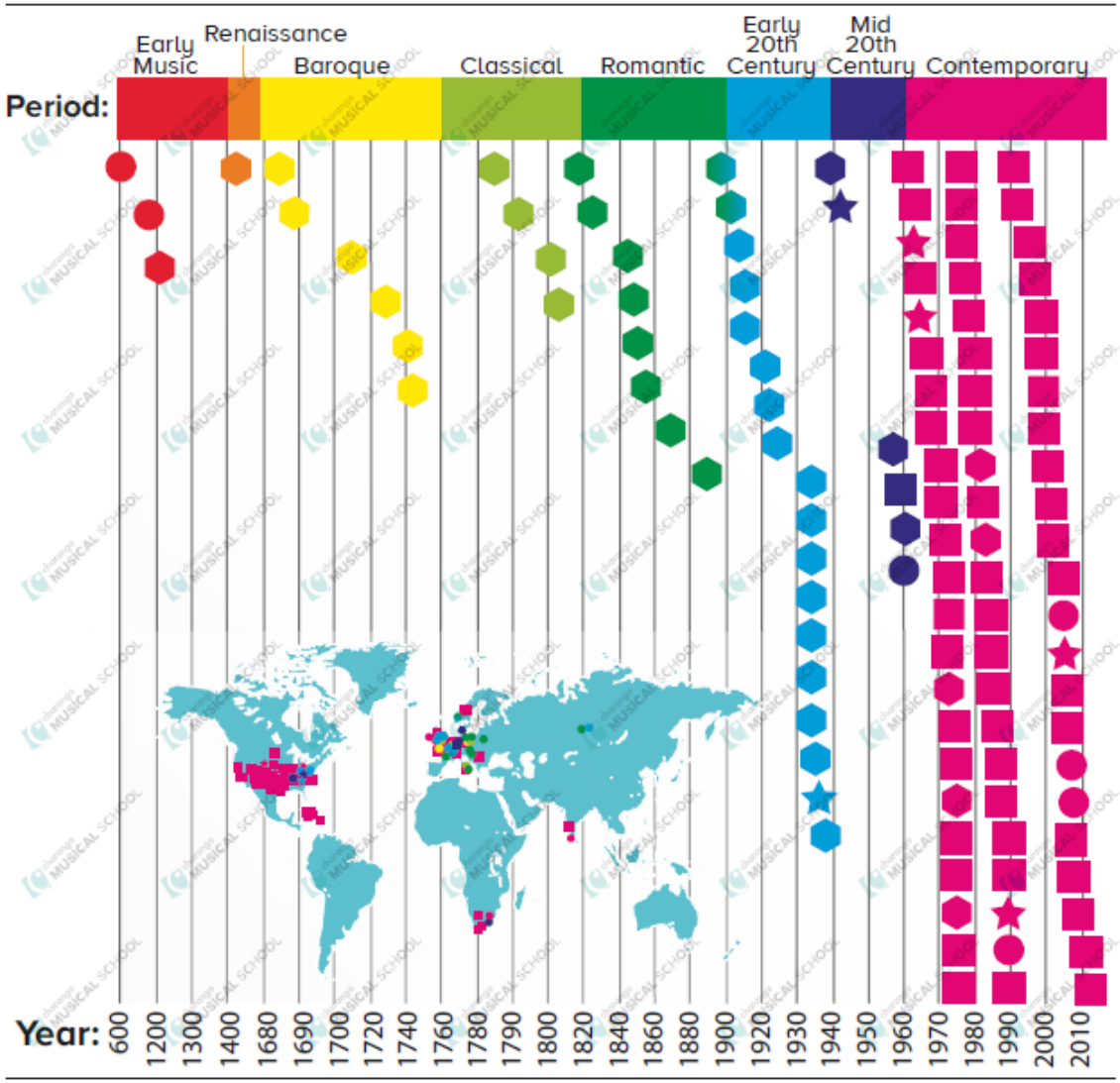
Listening and appraising

Charanga Musical School listening material

charanga MUSICAL SCHOOL

National Curriculumn 2014:

"...listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians"



Musical School Listening Material

- *Music from Compline by Anon*
- *La Quinta Estampie Real (anon 13th C.) by Anon*
- *L'autrier Pastoure Seoit (The Other Day a Shepherdess Was Sitting) by Anon*
- *L'Hom Arme by Anon*
- *Armide Overture by Lully*
- *Dido and Aeneas: Overture by Purcell*
- *Brandenburg Concerto No 1 by Bach*
- *Les Tricoteuses (The Knitters) by Couperin*
- *Let the Bright Seraphim by Handel*
- *Arrival of the Queen Of Sheba by Handel*
- *The Marriage of Figaro: Overture by Mozart*
- *The Clock: II Andante by Haydn*
- *Moonlight Sonata (adagio) by Beethoven*
- *Symphony no 5 in C Minor (allegro con brio) by Beethoven*
- *Erlkonig D 328 Op 1 Wer Reitet so Spat by Schubert*
- *Ode to Joy by Beethoven*
- *Minute Waltz in D-flat by Chopin*
- *Radetzky March by Johann Strauss*
- *Bridal Chorus (Wedding March) by Wagner*
- *Piano Concerto: Allegro Maestoso (tempo giusto) by Liszt*
- *Grand March from Aida by Verdi*
- *Sugar Plum Fairy by Tchaikovsky*
- *Prelude A L'Apres-Midi D'Un Faune by Debussy*
- *Peer Gynt Suite: Anitras Dance by Grieg*
- *Central Park in the Dark by Ives*
- *The Firebird by Stravinsky*
- *The Planets: Mars by Gustav Holst*
- *Song Before Sunrise by Delius*
- *Rhapsody in Blue by Gershwin*
- *Bolero by Ravel*
- *Fantasia on Greensleeves by Vaughan Williams*
- *There Was a Man of Newington by Benjamin Britten*
- *There Was a Monkey by Benjamin Britten*
- *Begone Dull Care by Benjamin Britten*
- *Fishing Song by Benjamin Britten*
- *A New Year Carol by Benjamin Britten*
- *From the Diary of a Fly by Bartok*
- *The Bird by Sergei Prokofiev*
- *One O'Clock Jump by Count Basie*
- *Sonata for Horn in F by Paul Hindemith*
- *No 4 Hoe-Down by Aaron Copland*
- *Take the 'A' Train by Duke Ellington*
- *Bridge Over the River Kwai by Malcolm Arnold*
- *Johnny B Goode by Chuck Berry*
- *Consider Yourself from the musical Oliver by Lionel Bart*
- *The Click Song by Miriam Makeba*
- *The Way You Look Tonight by Tony Bennett*
- *I Saw Her Standing There by The Beatles*
- *Desafinado by Stan Getz*
- *How Blue Can You Get by B.B. King*
- *Fly Me to the Moon by Frank Sinatra*
- *Ain't No Mountain High Enough by Marvin Gaye & Tammi Terrell*
- *When I'm 64 by The Beatles*
- *54-46 That's My Number by Toots and the Maytals*
- *All Right Now by Free*
- *Oye Como Va by Santana*
- *Amazing Grace by Elvis Presley*
- *Smoke on the Water by Deep Purple*
- *Lean On Me by Bill Withers*
- *Suspicious Minds by Elvis Presley*
- *Love Me Tender by Elvis Presley*
- *Clapping Music by Steve Reich*
- *Waterloo by ABBA*
- *Tubular Bells by Mike Oldfield*
- *Libertango by Astor Piazzola*
- *Ram Goat Liver by Pluto Shervington*
- *My First, My Last, My Everything by Barry White*
- *Rockin' All Over the World by Status Quo / John Fogerty*
- *Mamma Mia by ABBA*
- *Einstein on the Beach by Phillip Glass*
- *Dancing Queen by ABBA*
- *Sir Duke by Stevie Wonder*
- *We Will Rock You by Queen*
- *Three Little Birds by Bob Marley and the Wailers*
- *Jammin' by Bob Marley and the Wailers*
- *Thank You for the Music by ABBA*
- *Blame It on the Boogie by The Jackson 5*
- *The Robots (Die Roboter) by Kraftwerk*
- *Rappers Delight by The Sugarhill Gang*
- *The Winner Takes It All by ABBA*
- *Super Trouper by ABBA*
- *Imperial March by John Williams*
- *Don't Stop Believin' by Journey*
- *The Lamb by John Tavener*
- *Eye of the Tiger by Survivor*
- *Hello by Lionel Richie*
- *It's Like That by Run D.M.C.*
- *Livin' on a Prayer by Bon Jovi*
- *So Amazing by Luther Vandross*
- *You Can Call Me Al by Paul Simon*
- *Bring Him Back Home by Hugh Masekela*
- *Me, Myself and I by De La Soul*
- *Music for Large and Small Ensembles - opening by Kenny Wheeler*
- *Lord of the Dance by Ronan Hardiman*
- *The Fresh Prince of Bel Air by DJ Jazzy Jeff & The Fresh Prince*
- *U Can't Touch This by MC Hammer*
- *Heal the World by Michael Jackson*
- *Small People by Ziggy Marley and the Melody Makers*
- *Diggin' On by James Brown*
- *Ready or Not by The Fugees*
- *Make You Feel My Love by Bob Dylan*
- *Homelands by Nitin Sawhney*
- *Livin' La Vida Loca by Ricky Martin*
- *Shackles (Praise You) by Mary Mary*
- *Our Day Will Come by Amy Winehouse*
- *He Still Loves Me by Beyonce ft. W. Williams*
- *Ho Gaya Sharabi by Panjabi MC*
- *Mbube by Soweto Gospel Choir*
- *Mas Que Nada by Sergio Mendes and the Black Eyed Peas*
- *It Had Better Be Tonight by Michael Bublé*
- *Don't Stop Believin' by Petra Haden*
- *Make You Feel My Love by Adele*
- *Jai Ho by A. R. Rahman*
- *Lean On Me by ACM Gospel Choir*
- *Dance Wiv' Me by Dizzee Rascal*
- *Don't Stop Believin' by The Cast of Glee*
- *Why Don't You by Gramophonedzie*
- *Hlokoloza by Arthur Mofokate*
- *Happy by Pharrell Williams*

Keywords

Acapella - Without accompaniment from musical instruments, i.e. voices only.
Appraising - Listening carefully.
Arrangement - How voices and instruments are used in a song; where they occur within the song.
Back beat - Beats 2 and 4 in a drum-line or if we are clapping along with the music.
Backing - The accompaniment to a song.
Balance - The level of volume at which players sing or play; if the balance is good then everyone can be heard.
Ballad - A gentle love song.
Band - Playing/singing/performing together.
Bridge/ middle 8 - Contrasting section which leads back to main material.
Chord - More than one note played at the same time.
Chorus - A repeated section in a song, which gives the main message.
Coda - Short section, which brings the song or piece to an end.
Cover - A version of a song performed by someone other than the original artist that might sound a bit – or very – different.
Composing - Creating and developing musical ideas and 'mixing' these.
Crossover - Can be a mixture of different styles, which introduces new music to different audiences.
Decks - Equipment used by DJs, MCs and Rappers to mix sounds from different records and to make effects like scratching. First used in the late 1970s.
Drum loops - A loop is a sequence of sounds/music that is recorded, maybe sampled, and reproduced digitally or electronically.
Dynamics - How loud or quiet the music is.
Ending - Short section, which brings the song or piece to an end.
Ensemble - A French word used to describe playing/singing/performing together.
Groove - The rhythmic part of the music that makes you want to move and dance.
Harmony - Different notes sung or played at the same time, to produce chords.
Hook - A term used in pop music to describe a short catchy phrase or riff that we can't stop singing; the bit that 'hooks' us in; the main musical idea from a song that we remember.
Improvise - To make up a tune and play it on the spot; there is an assumption that it can never be recreated.
Interlude - A passage of music played between the main themes
Introduction - Music heard at the beginning of a song or piece of music-bridge; a section of music that can take us from a verse to a chorus, just as a bridge over a river takes us from one place to another.

Lyrics - The words of a song.

Melody - Another name for a tune.

Melodic - Melody or tune.
Notation - Ways to visually represent music.
Offbeat - If a piece of music has four beats in a bar i.e. 1 2 3 4, to clap on the offbeat you would clap on beats 2 and 4 not 1 and 3.
Original - The first ever version of a song.
Ostinato - A short repeated pattern.
Outro - Short section that brings the song or piece to an end.
Pentatonic scale - A fixed five-note pattern e.g. the five black keys on a piano.
Performing - Singing and playing instruments.
Phrase - A musical sentence.
Pitch - The range of high and low sounds.
Pre-chorus - A short section in a song, before the chorus.
Pulse/beat - The heartbeat or steady beat of a song/piece of music.
Recurring theme - A tune that repeats repeatedly in a piece of music.
Rhythm - The combination of long and short sounds to make patterns.
Riff - A short repeated phrase often played on a lead instrument such as guitar, piano or saxophone.
Roots reggae - Music that deals with social and racial issues and brings in elements of Rastafari.
Sampling - Record a sample of music, a small section, and re use it in another piece of music or song. Used frequently in hip-hop and other pop music.
Secular - Non-religious
Solo - An Italian word used to describe playing/singing/performing on our own.
Structure/form/shape - How the sections (verses etc.) of a song are ordered to make the whole piece.
Style - The type of music e.g. blues or rock.
Style indicators - Identifiers that show us the genre of the music.
Syncopation - Music with lots of rhythmic variety, often quite difficult. The strong beats occur in unexpected places.
Tag - (Usually) a short ending, tagged on to the main part of the song.
Tempo - An Italian word used to describe how fast/slow the music goes.
Texture - Layers of sound in music.

Timbre - The quality and character of the sound.
Urban contemporary - Modern music that uses elements of soul, hip-hop, funk, jazz, R&B that appeals to young people.
Verse - A section in a song, which has the same tune but different words.