



Schola Europaea

Office of the Secretary-General  
Pedagogical Development Unit

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## Music Syllabus – Primary cycle

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<sup>2</sup> Amendment, layout and harmonisation language versions.

<sup>3</sup> Replacement of **annex III 'General criteria for Achievement of Subject Objectives'** of document ref. **2013-09-D-38 "Assessment Tools for the Primary Cycle of the European Schools"** approved by the Joint Teaching Committee by means of the Written Procedure 2023/40 on 10 November 2023 with an entry into force on 1 September 2024.

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## Music syllabus P1 – P5

### 1. General Objectives of the European Schools

The European Schools have the two objectives of providing formal education and of encouraging pupils' personal development in a wider social and cultural context. Formal education involves the acquisition of competences (knowledge, skills and attitudes) across a range of domains. Personal development takes place in a variety of spiritual, moral, social and cultural contexts. It involves an awareness of appropriate behaviour, an understanding of the environment in which pupils live, and a development of their individual identity.

These two objectives are nurtured in the context of an enhanced awareness of the richness of European culture. Awareness and experience of a shared European life should lead pupils towards a greater respect for the traditions of each individual country and region in Europe, while developing and preserving their own national identities.

The pupils of the European Schools are future citizens of Europe and the world. As such, they need a range of competences if they are to meet the challenges of a rapidly-changing world. In 2006 the European Council and European Parliament adopted a European Framework for Key Competences for Lifelong Learning. It identifies eight key competences which all individuals need for personal fulfilment and development, for active citizenship, for social inclusion and for employment:

1. Communication in the mother tongue
2. Communication in foreign languages
3. Mathematical competence and basic competences in science and technology
4. Digital competence
5. Learning to learn
6. Social and civic competences
7. Sense of initiative and entrepreneurship
8. Cultural awareness and expression

The European Schools' syllabuses seek to develop all of these key competences in the pupils.

## 2. Didactic Principles

### 2.1 Concept

The main aims of the music syllabus are to ensure the development of pupils' competences in Music, their self-esteem, self-expression and personal enrichment, enabling each child to reach their full potential.

The main principles are to ensure a holistic approach to the learning of music as a life-long experience, the cross-curricular aspects of music, the European dimension, learning through doing and more emphasis on the process of learning music than the product.

The child's motivation, enjoyment, their active role in the process of learning and responsibility of the results are important parameters. Music contributes to cooperation across the language sections, the cycles Inter and Intra-European Schools. Teaching and learning of music is supported by use of new technologies including ICT, media etc.

Music education involves developing knowledge, skills, attitudes, feelings and the senses. Music enables the child to develop their knowledge in all areas of learning. The enjoyment of learning music is of utmost importance as music is a substantial part of our lives.

A high quality music education should engage and inspire pupils to develop pleasure in music and their musical competences and so increase their self-confidence, creativity and sense of achievement. As the pupils progress, they should develop a critical engagement with music, allowing them to reflect on their listening and creations. Teaching should include new technologies, ICT, multi-media etc.

Through music, children develop their understanding, make musical judgments, apply their new learning, develop their aural memory, express themselves physically and emotionally, and create their own musical ideas. They become aware about music through the ages and learn to understand and appreciate its heritage.

Music is a cross-curricular learning area, and so while meeting the learning objectives of the subject, musical activities also support other learning areas of the curriculum.

Through learning Music, the pupils develop an awareness of their unique cultural background. Moreover, in the multicultural system of the European Schools, music is very important as a means of intercultural communication and mutual enrichment.

### 2.2 Organisation

The syllabus consists of three learning areas: **Perception**, **Interpretation** and **Creation**. The learning areas should not be considered as separate but inter-related.

Each area has general learning objectives to be achieved by the end of P5.

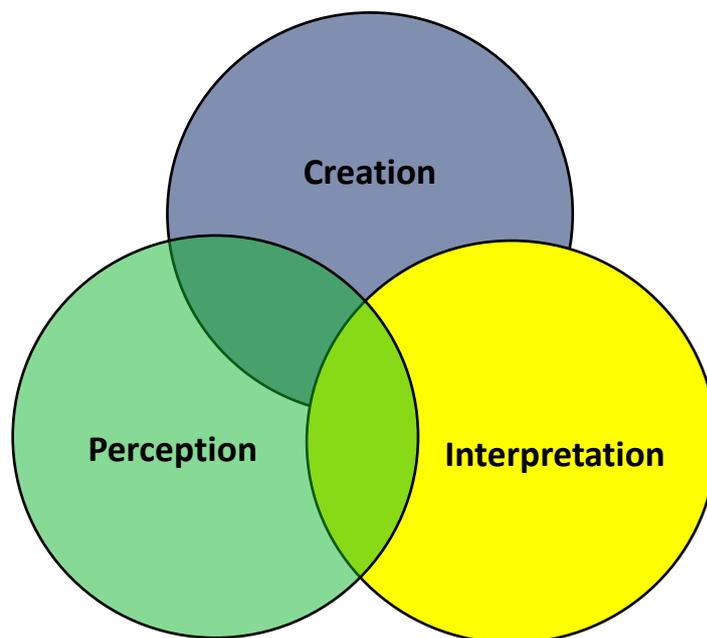
The learning objectives are incorporated in the competences/learning outcomes of the development of vocal, instrumental and movement skills expected to be achieved at the end of P2 and P5 (chapter 4).

Although the number of teaching hours allocated for the subject of Music is regulated in the

document “Harmonized Timetable- Primary” (2006-D-246-en-5), musical elements should be present in all subjects in order to support every child’s learning and development of his/her personality. Differentiated work should be provided to meet the abilities and needs of all the pupils.

The syllabus should be understood as a continuous cycle. The competences will continue to be developed in a dynamic and complex way, building on the knowledge children have already acquired.

In order to show the continuity between the different cycles, learning objectives of the Nursery, Primary and Secondary cycles are included in the syllabus (Annex 6.1).



### 2.3 Principles of teaching and learning

- Cross-curricular approach: Music and singing every day
- Holistic approach: keeping the child at the centre
- High levels of motivation, joy and well-being
- Possibilities to explore and create
- Attention given to both the learning process and the results
- Personal approach: Individualisation, music for everyone
- Cooperation: music across classes, language sections, cycles, European Schools
- Use of modern technologies
- Encouragement of spontaneity and sharing (celebrations, arts/music festivals)
- Enjoyment of discovering new musical horizons

### 3. Learning Objectives

#### Learning areas and general objectives from P1 up to P5

Learning area	Learning objectives
<b>PERCEPTION</b>	<ul style="list-style-type: none"><li>• Develop focused listening to environmental sounds and short musical extracts</li><li>• Identify musical elements (pulse and rhythm, timbre, pitch, dynamics, tempo, texture and structure ...)</li><li>• Express and reflect on feelings and emotions felt when listening to music</li><li>• Develop appropriate vocabulary to describe music</li><li>• Know a wide variety of traditions, genres, musical styles and musical instruments</li><li>• Learn about music which reflects a variety of cultural heritage and some of the associated composers</li><li>• Use notation of music (standard and/or non-standard) to represent sounds and transcribe them into text</li></ul>
<b>INTERPRETATION</b>	<ul style="list-style-type: none"><li>• Use correct posture, breathing, articulation and vocalisation</li><li>• Play with the voice</li><li>• Experience solo singing and singing in a group</li><li>• Reproduce sounds and rhythm by using musical instruments, body percussion and movement</li><li>• Use notation of music (standard and/or non-standard) for the interpretation of music</li></ul>
<b>CREATION</b>	<ul style="list-style-type: none"><li>• Explore and create sound effects using<ul style="list-style-type: none"><li>• voice and body,</li><li>• objects,</li><li>• instruments and computer tools, to illustrate stories, poems, characters etc.</li></ul></li><li>• Interpret music through movement and dance</li><li>• Create and record with use of new technologies<ul style="list-style-type: none"><li>- a simple composition</li><li>- a simple choreography</li></ul></li><li>• Use notation of music (standard and/or non-standard) to record a musical composition</li></ul>

## 4. Contents

This chapter makes the general learning objectives more specific by setting concrete competences/outcomes which pupils should achieve by the end of P2 and P5. The content and activities in order to meet the objectives and to achieve the competences are outlined. In order to help teachers, possible resources are included.

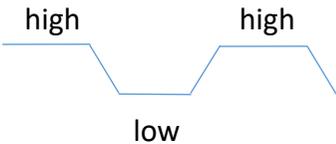
<b>PERCEPTION</b>		
<b>Learning objectives:</b>		
<ul style="list-style-type: none"> <li>• Develop focused listening to environmental sounds and short musical extracts</li> <li>• Identify musical elements (pulse and rhythm, timbre, pitch, dynamics, tempo, texture and structure ...)</li> <li>• Express and reflect on feelings and emotions felt when listening to music</li> <li>• Develop appropriate vocabulary to describe music</li> <li>• Know a wide variety of traditions, genres, musical styles and musical instruments</li> <li>• Learn about music which reflects a variety of cultural heritage and some of the associated composers</li> <li>• Use notation of music (standard and/or non-standard) to represent sounds and transcribe them into text</li> </ul>		
<b>P1 and P2</b>		
<b>Pupils should:</b>	<b>Content/Activities to meet the objectives</b>	<b>Suggested resources</b>
<ul style="list-style-type: none"> <li>• Recognise and identify sounds from the sound environment</li> </ul>	<p>Listen to sounds in the body, inside and outside the classroom (objects which make noise, instruments etc.) including recorded material, a soundscape.</p> <p>Develop auditory discrimination skills.</p> <p>Encode a sound landscape by creating the "score" of the sound extract just heard.</p> <p>A timeline can be drawn on which to place the sound elements when they appear using different encodings (drawings, colours, etc.)</p>	<p>Sound bank, instruments, soundscapes</p>

<ul style="list-style-type: none"> <li>• Identify the 4 parameters of sound (pitch, duration, dynamics, timbre)</li> <li>- Recognise <b>pitch</b> differences</li> <li>- Perceive the difference between <b>long and short sounds</b></li> <li>- Differentiate between sounds at different <b>dynamic</b> levels</li> <li>- Recognise and distinguish between different <b>timbres</b></li> </ul>	<p>Play notes on a piano and differentiate between high and low. Distinguish between the voice of a child, man and woman. Recognise simple pitch differences (low and high sounds), use simple notation to write these and sing 'do re mi' songs.</p> <p>Listen to instruments that resonate (for example the triangle). Write simple rhythms using notation: one beat, half beat and pause/rests (P2)</p> <p>Listen to, for example, the difference between a door that has been slammed then closed quietly. Begin to use terms 'piano' and 'forte'. Listen to and distinguish between variations of dynamics and explain why they are different. Listen to music which gets louder gradually.</p> <p>Compare and distinguish the timbres of some of the orchestra's instruments. In comparison with other works already listened to, express what the composer tried to evoke by choosing the instrument, the timbre: feelings, atmosphere... In "Peter and the Wolf", what instrument sounds, did the composer Prokofiev associate with the different characters? Lead the students in discussing his choice by comparing the character of the characters and the musical characteristics. One can proceed in the same way with Camille Saint-Saëns' "Carnival of the Animals", etc.</p>	<p>Examples: Peter and the Wolf – Prokofiev The Four Seasons – Vivaldi The Nutcracker – P. Tchaikovsky The Carnival of the animals – Saint – Saëns</p> <p>Annexe 6.6</p>
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<ul style="list-style-type: none"> <li>• Identify and tap <ul style="list-style-type: none"> <li>- <b>pulse</b></li>   <li>- <b>tempo</b></li> </ul> </li> </ul>	<p>Feel your own pulse, listen to a clock ticking. Play a steady beat on a percussion instrument.</p> <p>Use the body to show the <b>steady beat</b> (clap, slap, stamp, walk)</p> <p>Represent the <b>pulse/steady beat</b> on paper using graphics. Draw the pulse by using small vertical lines.</p> <p>Compare two works with different <b>tempos</b>.</p> <p>Listen to music where a variety of tempo changes can be heard (getting faster, slowing down), for example music from Eastern Europe.</p>	<p>Demonstrate the metronome.</p> <p>Morning - Grieg and Badinerie - Bach</p> <p>Romanian Folk Dances IV, V, V Bela Bartok (variations of tempo)</p> <p>Peer Gynt OP. 23 'In the Hall of the Mountain King' by Grieg (accelerating tempo)</p>
<ul style="list-style-type: none"> <li>• Identify <b>rhythm patterns</b></li> </ul>	<p>Clap hands, stamp feet, move the body, use a percussion instrument to tap a rhythm (for example a phrase or motif from a known piece of music).</p> <p>Play rhythmic guessing games, identify the name of the tune when a leader claps a rhythm (main theme or phrase).</p> <p>Repeat/echo clap a rhythmic pattern.</p>	
<ul style="list-style-type: none"> <li>• Identify the main <b>melodic phrase</b> in a piece of music</li> </ul>	<p>For example, be able to reproduce (sing) the theme, (the main musical phrase) of a work you have listened to.</p> <p>Be able to recognise when it repeats (raise your finger each time you hear the main theme).</p> <p>Make students aware of the simple organisation and structure of a piece (repetitions, contrasts, echo, rondo etc.)</p>	<p>Ode to Joy - Beethoven,</p> <p>Symphony no.5 - Beethoven,</p> <p>Peter and the Wolf - Prokofiev,</p> <p>The Carnival of the Animals - Saint – Saëns, Badinerie - J.S Bach and the Star Wars Theme - John Williams etc.</p>

<ul style="list-style-type: none"> <li>• Begin to identify the main <b>families of instruments</b></li> </ul>	<p>Begin to identify from which family of instruments the sound comes (woodwind, brass, string, percussion). Begin to know some instruments from different families (main instruments, for example trumpet, flute, violin).</p>	<p>Use posters, flashcards etc. Annexe 6.2: "The major families of musical instruments" <a href="http://www.orchestredeparis.com/figuresdenotes">www.orchestredeparis.com/figuresdenotes</a> Piccolo, Sax and co. (Jean Broussole/André Popp)</p>
<ul style="list-style-type: none"> <li>• Know and identify some key examples of different musical <b>styles</b> and <b>genres</b></li> </ul>	<p>Listen to, become aware of and show and interest in different styles of music. Be open and sensitive to styles from different <b>eras</b> and <b>cultures</b>: classical music, popular music (jazz, rock, blues, electronic music etc.), traditional music.</p>	<p>Annexe 6.3: "Systematic timeline of European Art Music"</p>
<ul style="list-style-type: none"> <li>• Express feelings and preferences about a piece of music and listen to and respect the ideas of others</li> </ul>	<p>Create opportunities for children to explore and express their points of view, feelings and emotions about a piece of music and share these with others.</p> <p>Record opinions, feelings and emotions about particular pieces of music and use appropriate vocabulary, for example to conclude a lesson or topic or to create an entry for the Portfolio.</p> <p>Listen to a piece of music and draw a picture of what it could be about.</p>	<p>Annexe 6.5: "Grid to describe the character of a musical work"</p> <p>Include reflection on learning in the <b>portfolio</b>.</p>

P3, P4 and P5

Pupils should:	Content/Activities to meet the objectives	Suggested resources
<ul style="list-style-type: none"> <li>Identify, record and describe sounds from our environment and invent graphic symbols to represent sounds</li> </ul>	<p>Listen to a <b>soundscape</b> (seaside, busy street etc.), a sound journey (where we note the main events).            Identify the main ideas and sounds, and when they are heard (only once, repeated or at certain points).            Make it clear that some sounds can be present throughout a montage, others overlap, some last longer than others, and so on.            Record the different events on paper (for example represent the sounds on a <b>graphic score</b>).            Record sounds and moods using recording equipment.            It is also interesting to find soundscapes in musical works.</p>	<p>Sound bank, soundscape, microphone, Dictaphone, computer            Annexe 6.6 “Musical Notation”            Étude aux chemins de fer – Pierre Schaefer            Check it out – City Life, Steve Reich, Money – Pink Floyd</p>
<ul style="list-style-type: none"> <li>Describe and compare the <b>characteristics of a piece of music</b> using appropriate vocabulary, building on the learning from P1 and P2:</li> </ul> <p>- <b>Pitch</b></p>	<p>Listen to chosen musical extracts (short extracts with specific characteristics) and identify their characteristics.</p> <p>Identify the low and high notes in a piece of music. Students can be asked to draw a diagram that represents the path of the instrument/pitch listened to in an excerpt.</p> 	

<p>- <b>Duration:</b> including the <b>steady beat, measure</b> and <b>rhythm</b></p>	<p>Distinguish between different voice types (opera): <b>soprano, mezzo-soprano, contralto, tenor, baryton, bass</b></p> <p>Beat time to a piece of music, identifying the strong and weak beats. Listen to the difference between music <b>with a steady beat</b> and music <b>without a steady beat</b>.</p> <p>Students can continue to be made aware of simple rhythmic notation: semibreve, minim, crotchet, quaver, semiquaver, dotted notes, tie, fermata. Beat the beat (strong or weak) of a piece of music. Start to identify the <b>time signature</b> (2/4, 3/4, 4/4,6/8).</p> <p>Identify, for example, the characteristics of a waltz (3 beats), strong first beat and swinging motion. To make appreciate works where several rhythms combine, are superimposed.</p>	<p>Compare Blues March – Art Blakey and the Jazz Messengers with Prélude à un après-midi de faune – Claude Debussy or Lux Aterna – György Ligeti.</p>
<p>- <b>Tempo</b></p>	<p>Listen for the <b>tempo</b> of a piece of music or compare two works of music and describe the tempo using musical vocabulary: moderate (moderate), allegro (fast), Presto (very fast), largo (very slow), adagio (slow) Are there any variations (acceleration, slow down) in the work being listened to?</p>	<p>Waltz, Opus 39 no. 15 for violin - Brahms Music for pieces of wood – Steve Reich Concerto for violin (adagio) – J. Haydn Libertango (allegro) – Piazzola</p>
<p>- <b>Dynamics, silence, contrast, accentuations</b></p>	<p>To characterise the <b>dynamics</b> of a piece of music, use the vocabulary: piano (soft), Mezzo forte (moderately loud), forte (loud), crescendo (soft to loud) and decrescendo (loud to soft). Identify the variations in dynamics, what triggers them (entry or departure of other instruments, of voices, ...)</p>	<p>Bolero – ravel (crescendo and orchestration), Marche au supplice, Symphonie Fantastique - Hector Berlioz (crescendo and decrescendo)</p>



<p>- <b>Structure</b>, including <b>repetition, contrast, verse and refrain, rondo, canon, form ABA, theme and variation</b></p>	<p>Listen for the <b>ostinato</b> – is it rhythmic, melodic, harmonic?</p> <p>Identify how a piece of music is structured. Explain that a composer is like a poet, he chooses the order of the musical phrases/movements and establishes a plan, structures his work (verse / chorus, theme and variations, rondo, form ABA, etc.), uses elements of organization (introduction, instrumental bridge, etc.).</p>	<p>Ostinato rhythm of Bolero – Ravel; melodic ostinato – Stand by me – Ben E. King or L’Arlésienne Suite No.1 ‘Carillon’ – Bizet (melodic pattern of 3 notes played by brass and strings) or also Canon in D – Pachelbel (8 notes played by the cello)</p> <p>Yellow Submarine – The Beatles (alternate couplet/refrain) Prélude de l’Arlésienne (The girl from Arles) – Bizet (theme and variations)</p>
<p>• Know the <b>main families of instruments</b> and gradually build on the being able to recognise instruments belonging to the same family</p>	<p>Identify the instrument families in the orchestra (woodwind, brass, string, percussion), traditional instruments, old instruments, amplified instruments and electronic music.</p> <p>Build on understanding of how the instruments are linked in each family, how work and the way in which the instrument is held and played.</p>	<p>Annexe 6.2: “The major families of musical instruments” The Young Person’s Guide to the Orchestra – Britten <a href="http://www.orchestredeparis.com/figuresdenotes">www.orchestredeparis.com/figuresdenotes</a> Piccolo, Sax and co. (Jean Broussole/André Popp)</p>

<ul style="list-style-type: none"> <li>• Know and identify some examples of instrumental and vocal <b>ensembles</b></li> </ul>	<p>Listen to and recognise the differences between symphonic orchestra, chamber orchestra and chamber music, big band, percussion ensemble and choir (children’s choir, men’s choir etc.), etc.</p>	<p>Visit concert halls and invite musical ensembles to school.  The Four Seasons, Winter – Vivaldi (chamber orchestra)  Violin concerto no. 5, Spring Sonata – Beethoven (chamber music), Take the A Train – Duke Ellington (Big Band)  Batucada – Abacaxi (percussion ensemble)  O sacrum convivium - Messiaen (mixed choir)</p>
<ul style="list-style-type: none"> <li>• Know and identify some key examples of different musical <b>styles</b> and <b>genres</b> and place these in historical context</li> </ul>	<p>Listen to a variety of music from different <b>styles</b> and eras and place them on a timeline and in relation to each other.  <b>Discover the life and works of some great composers.</b>  Recognise the <b>function and historical context of music</b>, for example sacred music, dance.  Let pupils discover <b>dances from different countries</b>, periods, styles; compare their <b>technical and musical characteristics</b> (rhythm, melody, character, etc.).</p>	<p>Annexe 6.3 “Systematic timeline of European Art Music”</p>
<ul style="list-style-type: none"> <li>• Identify the characteristics of music from a <b>different culture</b></li> </ul>	<p>Listen to and show interest in traditional music.  Find the country on a world map and determine the characteristics of the different genres.</p>	<p>Maps, Atlas of the world</p>
<ul style="list-style-type: none"> <li>• Make links with <b>other artistic areas</b></li> </ul>	<p>Compare with painting, dance, drama and theatre, video and the written word.  E. g. Impressionism pictorial movement with musical variations which can be found in Claude Debussy, Manuel de Falla, Maurice Ravel, ...</p>	<p>Provide examples of literature, art and dance etc.</p>

<ul style="list-style-type: none"> <li>Discover the link between the music we hear and how it is written</li> </ul>	<p>Discover music notation, score, notes, range etc.</p> <p>How a composer communicates, for example, how a piece of music should be played (slurred notes - legato, staccato - notes, silences etc.).</p>	<p>Annexe 6.6</p>
<ul style="list-style-type: none"> <li>Express a critical appreciation of a piece of music taking into account the diversity of personal taste</li> </ul>	<p>Listen and respond appropriately using acquired knowledge and vocabulary to speak competently about musical works. Music is very personal and so can be analysed differently by different children. Music can be soothing, tormented, painful, joyful, sad, nostalgic, and so on.</p> <p>Ask what the elements (choice of timbres, tempo, etc.) are that reinforce this feeling, which give the work a particular character.</p> <p>Children should have the opportunity to express their feelings through art and writing (poems and stories).</p>	<p>Annexe 6.5: Grid to describe the character of a musical work</p> <p>The Can Can – Offenbach Wedding March – Felix Mendelssohn</p> <p>Include reflections on learning and listening in the <b>portfolio</b>.</p>

## INTERPRETATION

### Learning objectives:

- Use correct posture, breathing and vocalisation
- Play with the voice
- Experience solo singing and singing together
- Reproduce sounds and rhythms using musical instruments, body percussion and movement
- Use notation of music (standard and/or non-standard) for the interpretation of music

### P1 and P2

Pupils should:	Content/Activities to meet the objectives	Suggested resources
<ul style="list-style-type: none"> <li>• Use the correct <b>posture</b> and warm up of the body</li> </ul>	<p>Learn correct posture and how to prepare the body to sing. A warm up of the body should always take place before singing, body (yawning, stretching), face (massaging, pulling faces), parts of the body used in singing (lips, tongue, jaw). Exercises to ensure stability (standing up straight but not stiff, shoulders relaxed, feet shoulder width apart) and watching the leader/conductor.</p>	Annexe 6.7
<ul style="list-style-type: none"> <li>• <b>Breathe</b> correctly when interpreting a song</li> </ul>	<p>After the body is warmed up, correct breathing technique should be practiced. Filling and emptying the lungs (extinguish a candle) abdominal breathing using the diaphragm (imitating train, siren, rocket). The teacher will ensure that the breaths which punctuate a song are sufficient and well placed. Children should learn to control their breathing.</p>	Annexe 6.7

<ul style="list-style-type: none"> <li>Develop the strength of the <b>voice</b> and <b>articulation</b> of the mouth in the interpretation of a song</li> </ul>	<p>Take part in a vocal warm up before singing.</p> <p><b>Articulation</b> (using the teeth, tongue and lips), variations of <b>timbre</b> (speak/sing like a..), <b>high and low notes</b> (siren), the <b>duration</b> of sounds (telephone, alarm ringing, insect flying), dynamics (sing a phrase quietly, then loudly).</p>	Annexe 6.7
<ul style="list-style-type: none"> <li>Accurately reproduce a <b>melodic phrase</b> and a <b>rhythmic pattern</b></li> </ul>	<p>The melodies and patterns should get longer and more complex as the child progresses, with a focus on improving precision and accuracy.</p> <p>Children should sing a melodic phrase from a song they have learnt or are learning, or from a work they have listened to. Children should sing within their vocal range and the starting note can be given with an instrument, using an instrumental version of the song or using an accompaniment.</p>	
<ul style="list-style-type: none"> <li>Develop the confidence to <b>sing solo</b></li> </ul>	<p>Sing short extracts/phrases of simple songs solo/independently. Be careful not to force any reluctant singers to sing alone and encourage volunteers.</p>	
<ul style="list-style-type: none"> <li>Sing a varied repertoire of songs from memory in a <b>choir or group</b></li> </ul>	<p>Sing songs from different eras, of different styles, cultures, different types of songs (rhymes, songs with movements, traditional and folk songs, contemporary songs).</p>	
<ul style="list-style-type: none"> <li><b>Beat</b> time using body percussion or an instrument (claves, tambourine, maraca, cajón, etc.)</li> </ul>	<p>Children begin to beat time using their body (clapping hands, thighs).</p> <p>Children beat time together in a group, stamping etc.</p> <p>One child or the group can begin to <b>beat</b> time using a percussion instrument. Once children can beat time the tempo can be changed. Singing can be accompanied by a group simply beating time. The instruments can be varied to suit the <b>structure</b> of the song.</p> <p>In a sung round, in the dances the movements are synchronized thanks to the pulsatory support.</p>	

<ul style="list-style-type: none"> <li>• Listen to and repeat a short, simple <b>rhythm</b> using body percussion or a percussion instrument (claves, tambourine, maraca etc.)</li> </ul>	<p>A leader (child or teacher) plays a <b>rhythm</b> which is then repeated several times by the class.          Play a rhythm from memory or using notation, standard or non-standard.</p>	<p>'We Will Rock You' Queen – simple ostinato rhythm</p>
<ul style="list-style-type: none"> <li>• Use instruments             <ul style="list-style-type: none"> <li>- to accompany a song or dance, etc.</li> <li>- to play a simple song</li> </ul> </li> </ul>	<p>Children should accompany a simple song with an <b>ostinato, drone</b> or a simple melody using metallophones or Boomwackers, but by <b>taking care not to fall into a level of technicality beyond the reach of the pupils.</b></p>	<p>Use instruments such as Boomwackers, xylophone, glockenspiel, etc.</p>
<ul style="list-style-type: none"> <li>• Imitate <b>movements</b> and <b>gestures</b> in time to music</li> </ul>	<p>Echo and mirroring games, simple basic traditional dance steps (skipping steps, etc.) by varying the formations: round, circle, quadrille, long way, etc..</p>	

P3, P4 and P5

Pupils should:	Content/Activities to meet the objectives	Suggested resources
<ul style="list-style-type: none"> <li>Establish good habits when controlling posture, breathing and voice (continuing on from P1 and 2)</li> </ul>	<p>It is important to prepare the body to produce sounds (voice and rhythms). Relaxed body, standing still and stable with feet shoulder width apart, correct breathing and concentration.</p> <p>Vocal warm up can be done through vocal games, working on articulation, projection of the voice and correct posture.</p>	Annexe 6.7
<ul style="list-style-type: none"> <li>Memorise and interpret a varied repertoire of songs <b>with expression</b> (<b>solo</b> or in a <b>group</b>)</li> </ul>	<p>Learn around 10 songs in different styles and from different eras: traditional songs, contemporary songs, well-known songs.</p> <p>Perform an interpretation of the song, taking into account <b>expression</b>, <b>dynamics</b> (where can we sing louder, softer etc.), <b>tempo</b>.</p>	Repertoire of songs and rhymes
<ul style="list-style-type: none"> <li>Maintain a voice part in a <b>choir</b>, particularly when there is more than one voice part (<b>polyphony</b>)</li> </ul>	<p>Sing a <b>canon</b> in two or three groups. Singing in two parts where each group sings a different part.</p> <p>A group may also be asked to sing a melodic ostinato. While the children sing, the teacher should keep time and direct the children, showing the entries for each voice part or group using gestures.</p>	
<ul style="list-style-type: none"> <li>Copy and play increasingly complex <b>rhythms</b> from notation, using body percussion or percussion instruments</li> </ul>	<p>A child begins by playing a <b>rhythmic pattern</b>, which is then copied and played repeatedly by the class.</p> <p>Repeat a rhythmic pattern from a piece of music or song that the child has already listened to or from <b>decoding</b> a rhythmic notation.</p> <p>Discover the Haka, for example.</p>	Annexe 6.6

<ul style="list-style-type: none"> <li>• Be able to play an <b>accompaniment</b> while staying in time <b>with the beat</b></li> </ul>	<p>For example, accompany the class with percussion instruments while they are singing a song, tapping the steady beat. One group plays a steady beat while another plays a rhythmic pattern. Play a melodic ostinato or a rhythm to accompany a song.</p>	
<ul style="list-style-type: none"> <li>• Use simple instruments to play a <b>melody</b></li> </ul>	<p>By imitating or deciphering a conventional or non-conventional score but by taking care not to fall into a level of technicality beyond the reach of the pupils.</p>	<p>Use instruments like Boomwackers, xylophones, glockenspiel, etc.</p>
<ul style="list-style-type: none"> <li>• Perform a simple dance of a sequence of <b>movements</b></li> </ul>	<p>Build on the work in P1 and P2 by including dances with diverse origins and styles. Gradually achieve better control of posture and coordination in the interpretation of dances.</p>	

## CREATION

### Learning objectives:

- Explore and create sound effects using
  - voice and body
  - objects which make sounds
  - untuned/tuned instruments and electronic instruments
  - to illustrate stories, poems, characters
- Interpret music through movement and dance
- Create and record with use of new technologies
  - a simple composition
  - a simple choreography
- Use notation of music (standard and/or non-standard) to record a musical composition

## P1 and P2

Pupils should:	Content/Activities to meet the objectives	Suggested resources
<ul style="list-style-type: none"> <li>• Use the <b>voice</b> to <b>experiment</b> and <b>explore</b> vocal sounds</li> </ul>	<p>Explore the different registers of the voice (head voice, chest voice), speaking voice/singing voice.</p> <p>Play games with siren sounds and be aware of the change of timbre.</p> <p><b>Improvise</b> and play games with syllables, words, tongue twisters, <b>invent</b> short melodies/jingles and singing conversations.</p>	<p>Guy Reibel (« Le jeu vocal »)</p> <p>Gioachino Rossini „Duetto buffo di due gatti“</p>
<ul style="list-style-type: none"> <li>• <b>Explore</b> creating           <ul style="list-style-type: none"> <li>- Sounds</li> <li>- Rhythms</li> </ul>           (using the body, instruments, objects etc.)         </li> </ul>	<p>Make different sounds with the body, an instrument or an object (stones, paper, wood etc.) using the hands.</p> <p>Make sounds by hitting, beating, tapping, scraping, rubbing, shaking, twisting.</p> <p>Look for new and original sound possibilities.</p> <p><b>Create homemade instruments</b> using everyday items.</p>	<p>Use percussion instruments, use of various materials (paper, wood, stones, etc.)</p> <p>Watch clips from Stomp, Barbatuques, Mayumana</p>

<ul style="list-style-type: none"> <li>• Create and perform a simple <b>sound creation</b></li> </ul>	<p>Invent a sequence of sounds to portray/accompany a simple story, event, clip from a film, cartoon.</p> <p>Create, for example, a <b>soundscape</b> to introduce and / or conclude a song known to the class and create an atmosphere related to the theme of the song. Imitate natural phenomena (wind, rain, storm, etc.), characters, their movements, their appearance, create atmospheres (night, fear, etc.).</p> <p>Create the <b>soundtrack of a cartoon</b> broadcast without sound by identifying possible noises and imagining the soundscapes.</p> <p>Use the <b>recording</b> to listen to and improve the children's performance.</p> <p>Sensitize the child with the importance of keeping a <b>written record</b> of the production created: the musical coding.</p>	<p>Use different ways to produce sounds: voice, body percussion, instruments, various sound objects (paper, wood, stones, etc.)</p> <p>Use microphones, voice recorders, sound processing software like Audacity Annex 6.6</p>
<ul style="list-style-type: none"> <li>• Respond imaginatively to a piece of music using <b>movements and gestures</b></li> </ul>	<p>Play games of opposites (sad/happy, loud/quiet, fast/slow).</p> <p>Clapping, skipping, marching, waving etc. to a piece of music. Translate into the movement, rhythm, structure, character of a piece.</p> <p>Dance freely, spontaneously, for the pleasure of discovering oneself, of surprising oneself, of feeling, of sharing, of creating through movement.</p> <p><b>Invent a small choreography</b> to music.</p> <p>Take part in a performance with choreographed dance.</p>	

P3, P4 and P5

Pupils should:	Content/Activities to meet the objectives	Suggested resources
<ul style="list-style-type: none"> <li>• <b>Experiment</b> with the different parameters of sound using the <b>voice</b>, the <b>body</b>, instruments and <b>ICT tools</b></li> </ul>	<p>Read or say a text and change the tone of voice, pretend to be a character, portray a mood (tired, excited, joyful, etc.).</p> <p>Be inspired by the work of Luciano Berio, listen to "Sequenza 3", note the different ways of saying the text (very fast, silently, kept vowels, laughter, sighs, ascending and descending sounds, spoken voice, sung voice).</p> <p>Play instruments in different ways to produce several sounds (knock, rub, shake, scrape, etc.).</p> <p>Use ICT to <b>record</b> and <b>modify sound</b>.</p>	<p>Watch clips from Stomp, Barbatuques, Mayumana Guy Reibel (« Le jeu vocal »)</p> <p>Use microphones, voice recorders, sound processing software such as Audacity, Garage band, etc.</p>
<ul style="list-style-type: none"> <li>• <b>Invent</b> simple melodic motifs and rhythms</li> </ul>	<p><b>Improvise</b>, create melodies, rhythms, ostinato, singing conversations, and accompaniments to songs using percussion instruments (tambourine, triangle, maracas, claves), the voice, body percussion etc.</p> <p>For example, use the pentatonic scale (two notes removed from each octave on a xylophone, metallophone, Boomwackers). Invent and memorize a melodic phrase.</p> <p>Sing conversations with voice, practice vocal rhythm from onomatopoeia (scat, beatbox), begin with slam etc.</p>	
<ul style="list-style-type: none"> <li>• Use acquired knowledge to present an <b>individual or group production</b></li> </ul>	<p>Propose situations to invent improvisations (sound sheets, occasional interventions) that leave room for invention and creation.</p> <p>You can, for example:</p> <ul style="list-style-type: none"> <li>- <b>create a soundscape</b> based on a learned song, a story, a poem, a photograph, a film excerpt or an art reproduction.</li> <li>- <b>sounding images</b> (set to music) for example an extract from a cartoon</li> <li>- invent a play with the voice on the basis of</li> </ul>	<p>Use different ways to produce sounds: voice, body percussion, instruments, various sound objects (paper, wood, stones, etc.)</p>

	<ul style="list-style-type: none"> <li>▪ a poem, scores (drawings/ onomatopoeia)</li> <li>▪ the scores with drawings of Cathy Berberian</li> </ul> <p>- <b>invent songs:</b></p> <ul style="list-style-type: none"> <li>▪ by inventing a <b>melody to an existing text</b> (poem, story, advertising slogan).</li> <li>▪ by inventing the <b>text and the melody</b></li> <li>▪ by inventing a <b>new text</b> for an existing song</li> </ul> <p>- <b>invent music</b> for an existing dance.</p> <p>The creation of soundscapes, songs and their accompaniment can have as common origin a project such as the creation of a musical tale or a musical comedy.</p>	<p>Jacques Brunius « J'aime »  <a href="https://vimeo.com/120127864">https://vimeo.com/120127864</a>  « Stripsody » Cathy Berberian</p>
<ul style="list-style-type: none"> <li>• Create and perform a <b>choreography</b></li> </ul>	<p>Actively participate in the creation of a choreography or a production, vary use of space, modes and direction of movement while taking into account the musical elements such as timbre, rhythm, tempo, dynamics, silences and the structure of the piece (e.g. ABA) . The pupils contribute their ideas, their personality, their expressive and creative capacities.</p> <p>Have stage experience.</p>	
<ul style="list-style-type: none"> <li>• Record work using <b>ICT</b></li> </ul>	<p>Enable children to record their own work using ICT and listen to/watch the recordings.</p> <p>Editing with digital tools, creating montages, adding effects, etc.</p> <p>Listen to (or watch) the recordings, perform a review.</p>	<p>Use microphones, voice recorders, cameras, computer tools (with software such as Audacity, Garage Band, FL Studio, etc.).</p>
<ul style="list-style-type: none"> <li>• <b>Record</b> compositions using notation</li> </ul>	<p>Use a notation to save a piece of created work. This sheet music will be a visual memory of music the children have composed.</p> <p>Children who have composed music can then be given free rein to use their imagination to create sound productions that they can present to others and reinterpret at will.</p>	<p>Annexe 6.6</p>

## 5. Assessment

Assessment and self-assessment play an essential role in the process of teaching and learning and are an integral part of that process. Assessment procedures in Music are based on the document 'Assessment tools for the Primary Cycle of the European Schools' including the final version of the School Report 2013-09-D-38-en-5.

The purpose of assessment and self-assessment is:

- to inform about individual pupils' progress, strengths and areas for further development
- to inform about pupils' development and ability to meet the learning objectives
- to engage pupils to improve the quality of their achievements
- to engage pupils in their own learning process and to enable them to improve their learning strategies
- to motivate and guide pupils towards further learning
- to improve the quality of teaching by modification of teaching strategies in relation to achieved results
- to provide a record of each pupil's achievements; especially for making decision about promotion to the next class
- to provide a record of each pupil's achievements for parents
- to help teachers in the planning of Music and to adapt activities to the group's needs
- to facilitate a smooth transition by the transfer of information to the Secondary Cycle
- to help the school to evaluate its implementation of the Music syllabus

The child's progress should be recorded, and achievements recognised and communicated to the child, to other teachers and parents.

## 5.1 Formative and summative assessment

Formative and summative assessments are an integral part of the teaching and learning process, providing useful information without consuming excessive teaching time.

**Formative assessment** is ongoing during the learning process, is based on prior learning and provides feedback about how learning is proceeding, for pupils as well as teachers. Formative assessment supports the pupils' development and motivation. It enables teachers to know how effective their teaching is. The results of the assessment are the basis for planning the next stages of learning for individuals and for the group.

The pupil's self-assessment is a fundamental part of formative assessment.

**Summative assessment** takes place at the end of a teaching/learning period, to see if intended learning outcomes have been reached and to grade pupils. Summative assessment provides a summary of what has been achieved.

## 5.2 Assessment methods and tools

A range of assessment methods and tools can be used to gather information about a pupil's progress not only their achievement but also their motivation, participation and interest:

- **Observations** - Teachers continually observe children and monitor their progress as they engage in activities within the Music lesson.
- **Self-assessment** should facilitate the pupils in evaluating their own strengths and weaknesses.
- **Portfolio** – A portfolio is a tool to record children's evidence of musical progress. It should demonstrate the child's attitude to Music.
- The teacher provides a range of tasks for the child to complete and thus continually assess pupils' learning.
- Provision of a platform for the recognition and feedback of a process and product (performance, project, class, group or individual activity).
- **School report** - This is an obligatory tool which records the level of achievement of the Music objectives. The child's progress is assessed and recorded documenting both the "child's strengths" and "areas for future development". Recommendation to encourage the child's motivation, participation and interest in Music should be reflected in the cross-curricular competences.

### 5.3 Attainment descriptors for Year P5

Level of attainment of the competences listed below is assessed on a scale using 4 levels with use of the General Criteria for Achievement of subject objectives (understanding, accuracy, independence, use/application).

#### PERCEPTION

The pupil listens carefully to a piece of music and describes it with use of appropriate musical terminology.

The pupil compares the modes of musical expression in two or more compositions and is able to explain their use in chosen pieces.

The pupil can place pieces of music into the main periods in the history of music using a timeline and can make links between different artistic disciplines of the same time (music, dance, painting, plastic arts, poetry).

The pupil identifies the musical instruments he/she has learnt about and assigns these instruments to the correct family.

The pupil is able to express his/her opinion, defend their point of view and listen to the opinion of others.

#### INTERPRETATION

When singing, the pupil adopts a good posture and controls breathing and voice.

The pupil interprets a song adequately, singing solo, in a choir, singing in unison or more than one part.

The pupil uses simple musical instruments to accompany a song by listening or using a sheet of music.

The pupil is able to repeat simple dance steps and a simple choreography.

The pupil participates and cooperates with others in short performances and respects the abilities and opinions of others.

#### CREATION

The pupil uses his/her voice, body and instruments to experiment.

The pupil creates a melody and rhythm pattern for short texts using a variety of musical motifs.

The pupil creates a rhythmic, melodic or harmonic accompaniment to a song or dance.

The pupil creates a simple, short choreography.

The pupil records his/her work using a variety of resources.

**General criteria for Achievement of subject objectives (Annexe III of the document Ref.: 2013-09-D-38) will enable teachers to assess the pupils progress.**

Level of achievement of learning objectives	General Criteria for Achievement of Subject Objectives			
	Understanding	Accuracy	Autonomy	Use/Application
<b>+++++</b> <b>Learning objectives are completely achieved</b>	Deep understanding High achievement. Able to explain concepts to others.	Accurate work showing a very good level of understanding and comprehension.	Works independently, showing self-confidence.	Use of the knowledge and skills in different situations and contexts Able to create own learning strategies.
<b>++++</b> <b>Learning objectives are almost completely achieved</b>	Good understanding of the objectives required by the syllabus. Few gaps remain. There is room for further acquisition.	Most of the results are correct showing a good level of understanding and comprehension.	Works almost independently; sometimes needs encouragement.	Use of the knowledge and skills with confidence.
<b>+++</b> <b>Learning objectives are partially achieved</b>	Partial understanding of most of the objectives required by the syllabus The knowledge and skills need to be further developed and practised.	Results are sometimes correct. However, the frequency of incorrect results shows a basic level of understanding and comprehension.	Begins to work independently with occasional help from an adult or another pupil.	Able to use competence in common or simple situations only.
<b>++</b> <b>A few learning objectives are achieved</b>	Able to meet a minimum number of objectives required by the syllabus Indicates little understanding of concepts.	Frequent incorrect results, usually caused by lack of understanding and comprehension.	Very dependent on an adult's help.	Struggling to apply what is learned.
<b>+</b> <b>Learning objectives are not yet achieved</b>	Struggling to meet the objectives required by the syllabus. Serious gaps in achievement of learning objectives.	Significant number of incorrect results caused by lack of understanding and comprehension.	Unable to work without constant support of an adult.	Unable to apply knowledge and skills to common or simple situations. Weak performance.

**Exceptional, excellent results – in comment boxes**

# ANNEXES

## 6. Annexes

### 6.1. Learning continuum: objectives from M2 up to S3

M2	P 1 – P5	S1 – S3
<p><b>Me and the others</b></p> <p>I learn to respect and share my own cultural heritage and that of other children.</p> <p><b>Me and the word</b></p> <p>I am becoming a confident and competent communicator.</p> <p>I become more curious and knowledgeable about the world.</p> <p><b>Me and my body</b></p> <p>Using all my senses I actively explore the world and develop my imagination in dance, music, art and play.</p> <p>I explore the possibilities of human movement.</p>	<p><b>Perception</b></p> <ul style="list-style-type: none"> <li>• Develop focused listening to environmental sounds and short musical extracts</li> <li>• Identify musical elements (pulse and rhythm, timbre, pitch, dynamics, tempo, texture and structure, ...)</li> <li>• Express and reflect on feelings and emotions felt when listening to music</li> <li>• Develop appropriate vocabulary to describe music</li> <li>• Know a wide variety of traditions, genres, musical styles and musical instruments</li> <li>• Learn about music which reflects a variety of cultural heritage and some of the associated composers</li> <li>• Use notation of music (standard and/or non-standard) to represent sounds and transcribe them into text</li> </ul> <p><b>Interpretation</b></p> <ul style="list-style-type: none"> <li>• Use correct posture, breathing, articulation and vocalisation</li> <li>• Play with the voice</li> <li>• Experience solo singing and singing in a group</li> <li>• Reproduce sounds and rhythm by using musical instruments, body percussion and movement</li> <li>• Use notation of music (standard and/or non-standard) for the interpretation of music</li> </ul>	<p><b>Listening and responding</b></p> <p>By the end of S3 students can:</p> <ul style="list-style-type: none"> <li>• listen and respond to music in the context of improvising and performing.</li> <li>• recognize some common musical styles and their characteristics.</li> <li>• draw on appropriate technical and non-technical vocabulary to describe and discuss music.</li> </ul> <p><b>Performing</b></p> <p>By the end of S3 students can perform music appropriate to their age and musical development with fluency, expression, technical control and making expressive use of dynamics, articulation and phrasing.</p>

<p>I demonstrate co-ordination in using a range of tools and equipment.</p> <p><b>Me as person</b></p> <p>I develop my imagination and creativity through a variety of different activities: play, movement, art, music.</p>	<p><b>Creation</b></p> <ul style="list-style-type: none"> <li>• Explore and create sound effects using <ul style="list-style-type: none"> <li>• voice and body</li> <li>• objects</li> <li>• instruments and computer tools <ul style="list-style-type: none"> <li>... to illustrate stories, poems, characters etc.</li> </ul> </li> </ul> </li> <li>• Interpret music through movement and dance</li> <li>• Create and record with use of new technologies <ul style="list-style-type: none"> <li>- a simple composition</li> <li>- a simple choreography</li> </ul> </li> <li>• Use notation of music (standard and/or non-standard) to record a musical composition</li> </ul>	<p><b>Composing and improvising</b></p> <p>By the end of S3 students can compose and improvise music in simple structures to a given or chosen stimuli; make expressive and appropriate use of melody, rhythm, harmony, and dynamics demonstrating an awareness of the characteristics of a limited range of voices and instruments.</p>
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## 6.2. The major families of musical instruments

There are many different attempts to divide the variety of musical instruments into groups. All classification systems have advantages and disadvantages as well as more or less numerous exceptions. Nowadays, the preferred classification system for musical instruments is that of Hornbostel and Sachs. Developed in the 1910s, it was the first system applicable to instruments worldwide.

### Instruments for a symphony orchestra

<b>String instruments</b> 	<b>Wind instruments</b> 	<b>Percussion instruments</b> 
<b>Bowed string instruments</b> violin, viola, cello, double bass  <b>Plucked instruments</b> harp	<b>Woods</b> piccolo, flute, cor anglais, oboe clarinet, bass clarinet, bassoon, double bassoon, saxophone	<b>With membranes</b> kettledrum, bass drum, snare drum, tambourine, bongos, conga
<b>Struck string instruments</b> piano	<b>Brasses</b> trumpet, trombone, tuba, French horn	<b>Without membranes</b> xylophone, marimba, vibraphone, glockenspiel, tubular bells, wood-block, cymbals, triangle, castanets, maracas, gong

## The major families of musical instruments (expanded version)

String instruments Chordophones 	Wind instruments Aerophones 	Percussion instruments Membranophones Idiophones 	Electrical instruments Electrophones 
<p><b>Bowed string instruments</b> violin, viola, cello, double bass, viol, hurdy-gurdy</p> <p><b>Plucked string instruments</b> guitar, ukulele, banjo, mandolin, harp, lute, lyre, harpsichord</p> <p><b>Struck string instruments</b> piano, cymbalom, clavichord</p>	<p><b>Woods</b>, which include a bevel or a reed:</p> <ul style="list-style-type: none"> <li>• bevel instruments <b>flutes</b></li> <li>• instruments with simple reeds <b>clarinet, saxophone</b></li> <li>• double-reed instruments <b>oboe, bassoon</b></li> <li>• instruments with free reeds <b>harmonica, accordion, melodica</b></li> </ul> <p><b>The brass</b>, which uses the vibration of the lips in a mouth: <b>trumpet, trombones, tuba, French horn</b></p> <p><b>The organ</b>, whose tubes are made of large flutes.</p> <p><b>The voice</b>, which exploits all the possibilities of the mucous membranes of the larynx (vocal cords) <b>soprano, mezzo-soprano, contralto, tenor, baryton, bass</b></p>	<p><b>Membranophones</b> <b>Skins</b>, natural or synthetic, they consist of a membrane struck by the hands or by sticks <b>bass drum, timbale, snare drum, djembe</b></p> <p><b>Idiophones</b> They are made of rigid materials. Idiophones can be subdivided according to their mode of shaking. They can be <b>struck</b>: <b>xylophone, vibraphone, gong, triangle</b>; <b>clattered</b>: <b>cymbals, castanets, claves, Boomwackers</b>; <b>shaken</b>: <b>maracas</b>; <b>plucked</b>: <b>jaw harp, sanza</b>; <b>scraped</b>: <b>ratchet, Güiro</b>; <b>rubbed</b>: <b>Tibetan bowl</b>.</p>	<p><b>Amplified instruments:</b> <b>electric guitar, electric bass, electric piano</b></p> <p><b>Electronic musical instruments:</b> <b>ondes Martenot, synthesizer, Hammond organ</b></p> <p><b>Digital instruments:</b> <b>sampler, digital piano</b></p>

### 6.3. Systematic timeline of European Art Music

Middle Ages 800 - 1450	Renaissance 1450 - 1600	Baroque 1600 - 1750	Classical 1750 - 1800	Romantic 1800 - 1900	Modern 1900 - 1950	Contemporary 1950 - today
<p>Art music is largely sacred and is mainly the preserve of the church.</p> <p>Musical notation is invented, though it is still copied by hand.</p> <p>Music is mostly only written for voices.</p>	<p>The invention of the printing press allows greater distribution of musical works.</p> <p>Art music is no longer the sole preserve of the church.</p> <p>The first purely instrumental pieces of music are composed.</p>	<p>Popular instruments are the organ and the clavichord.</p> <p>Music becomes separated from religion.</p> <p>The first operas are created.</p>	<p>Musical style becomes less ornate and more sober.</p> <p>The main forms of classical music are developed: sonata, symphony and quartet.</p> <p>Orchestras (as we know them now) start to develop.</p>	<p>The piano is invented and quickly becomes one of the most important instruments.</p> <p>As orchestras get bigger, the importance of a conductor grows.</p> <p>Compositions are increasingly complex and lengthy.</p>	<p>Musical recording is invented.</p> <p>Many new ways of generating sound and music are invented, including a huge variety of percussion instruments.</p> <p>Instruments and music from outside the European art music tradition are discovered and begin to influence musical development.</p>	<p>Electricity and electronics begin to be used in music making.</p> <p>New sounds and generation techniques are developed through electro-acoustic music.</p> <p>Through modern distribution methods, music diversity blossoms.</p>
<p>Religious music (e.g. Gregorian Chant)</p> <p>Secular music mostly takes the form of folk or street music.</p>	<p>Janequin Sermisy Palestrina W. Byrd T. Tallis Di Lasso</p>	<p>J.-S. Bach A. Vivaldi J-B. Lully G.F. Händel J. Pachelbel</p>	<p>W.A. Mozart J. Haydn L. van Beethoven</p>	<p>L. van Beethoven R. Schumann F. Mendelssohn F. Chopin P. Tchaïkovski J. Offenbach R. Wagner F. Schubert C. Saint-Saëns G. Verdi E. Grieg</p>	<p>C. Debussy M. Ravel I. Stravinsky B. Bartók B. Britten S. Prokofiev E. Satie</p>	<p>P. Boulez P. Schaeffer P. Henry E. Varèse S. Reich G. Ligeti</p>

## 6.4. Glossary

This is not a definitive glossary of musical terms but only refers to those terms found in the syllabus which may require definition for those teachers without a musical background. For a detailed list of musical terms in English, refer to Wikipedia, or websites such as <https://www.naxos.com/education/glossary.asp#>

### ABA Form

ABA form, sometimes referred to as ternary form, is a three-part form in which the first part is repeated after the second (with the sections denoted by A and B).

### Baroque

A period of music, roughly corresponding to the period 1600 to 1750, characterized by ornate detail in music, similar to the ornate architectural detail of that time. Major composers include Vivaldi, Bach and Händel.

### Big band

A big band is a type of musical ensemble that usually consists of combinations of brass and woodwind instruments with a rhythm section. Big bands typically play jazz or dance music and were popular in the 1930's to 1950's.

### Bourdon

Used to describe the lowest drone on the hurdy-gurdy and the low-pitched, free vibrating strings of the larger lutes.

### Canon

Piece of music where one voice repeats the part of another, often creating a complex texture.

### Chamber music

Chamber music is a form of classical music that is composed for a small group of instruments as opposed to a large orchestra.

### Chamber orchestra

A small orchestra usually with one player for each part.

### Choir

A musical ensemble of singers. Choral music is the music written for choirs.

## Chord

A combination of three or more musical notes sounded simultaneously.

## Classical music

Classical music generally refers to the Western Art music originating in Europe in the last 1000 years. Classical can also refer to a specific period of “Classical” music corresponding to the years 1750 to 1830 approximately. Mozart is typical composer of this period.

## Concerto

A piece for one or more soloists and orchestra with three contrasting movements.

## Duration

The simplest meaning for duration is the length of time that a note is sounded.

## Electro-acoustic music

Electroacoustic music is part of the western Classical music tradition. It first appeared in the middle of the 20<sup>th</sup> century. Electro-acoustic music incorporates sounds produced electronically into a composition or can be entirely composed of electronic elements.

## Form

Musical form refers to the structure of a piece of music. Musical forms can be simple e.g. ABA form, or more complex e.g. rondo.

## Genre

Indicates a “type” of music and can be categorized by musical form, instrumentation, style, period or a combination of these e.g. jazz, pop.

## Haka

A traditional dance in Maori culture which includes chanting, call and response, dance and postures such as stamping of the feet.

## Interpretation

When performing written music, all musicians create a unique performance. The degree to which they personalize the performance is the interpretation.

## Melody

A melody or “tune” is usually the most recognizable feature of western music. It is a linear sequence of notes that can be played or sung.

## Measure / Bar

Most music is broken up into regular measures or bars of time. On a musical score these appear as vertical lines crossing the entire score.

## Monody

In a monody, a single melody is sung or played by one or more voices or instruments.

## Musical Theme

A recognizable melody on which the rest of a composition is based.

## Nuance

Nuance is used to describe the various modifications of time, force, and expression by a performer.

## Opera

An extended dramatic composition, in which all or most parts are sung to instrumental accompaniment. Operas can include arias, recitative and even ballet.

## Ostinato

A repeated melody or phrase.

## Percussion instrument

An instrument that is sounded by being struck e.g. drum. Percussion instruments are usually untuned in that they do not produce sounds of a certain pitch, but there are some tuned percussion instruments e.g. marimba. A piano can be classified as a percussion instrument a piano makes its sound by hammers hitting the strings.

## Pitch

Pitch refers to how high or low a note sounds. Female and male voices, as well as different instruments, have different ranges of pitch. The pitch of a note is indicated by a note name, or, in physical terms, by its frequency (Hz).

## Polyphony

Two or more tones (notes) playing at once. Polyphony often refers however, to more complex musical arrangements in which there are many notes or voices playing independently at once.

## Pulse

Indicates the implied (and sometimes played) beat of a piece of music. The speed of the pulse or beat is the tempo.

## Rhythm

Rhythm refers to the pattern of durations and accents of sets of notes. Rhythms can be organized into regular groups (bars or groups of bars) or can be less structured.

## Romantic music

Romantic music is a period of Western classical music that began in the early 19th century. It is characterized by music that was increasingly harmonically complex, longer or more explicitly expressive.

## Rondo

Rondo is a musical form in which a single idea is repeated again and again between different contrasting material.

## Soundscape

A soundscape has been defined as the auditory environment which surrounds a listener. The term soundscape is analogous with landscape in that it represents an individual's unique experience of inhabiting an auditory environment, based on their previous experiences and interests.

## Structure

The way the piece of music is constructed. For example, a pop song often has a simple verse-chorus-verse-chorus-bridge-chorus structure.

## Scat singing

In vocal jazz, scat singing is vocal improvisation with wordless vocables, nonsense syllables or without words at all. In scat singing, the singer improvises melodies and rhythms using the voice as an instrument rather than a speaking medium.

## Style

A way of expressing something (in language or art or music etc.) that is characteristic of a particular person or group of people or period.

## Symphony Orchestra

A large orchestra composed of wind, string, brass and percussion instruments and organized to perform symphonic compositions.

## Tempo

The speed at which a piece of music is played e.g. fast or slow.

## Texture

Refers to the density and range of a musical arrangement, i.e. how many different parts or notes are sounding at once.

## Timbre

The quality of musical sound. E.g. a piano has a different timbre to a drum.

## Unison

A group of singers sing in unison when all of them sing the same melody (versus polyphony).

## Variation

Variation is a form technique where musical material is repeated in a changed form. The change can involve combinations of melody, rhythm, harmony, instrumentation etc...

## Vocal range

The range of notes, from bass to treble, that a singer or musician is able to produce.

There are different names: bass (man with a deep voice), tenor (man with a high voice), contralto (woman with a deep voice), soprano (woman with a high voice).

## Volume

How loud or quiet music is.

## 6.5. Grid to describe the character of a musical work

# GRID TO DESCRIBE THE CHARACTER OF A MUSICAL WORK

When the musical extract reflects...

**joy:** happy, light,  
colorful, carefree,  
cheerful, playful...



**sadness, fear:** dark, sad,  
melancholy, sinister, dramatic,  
stormy, aggressive, threatening,  
gloomy, tragic, violent,  
scary, tormented, icy,  
black, heavy, tense,  
funereal, agonizing,  
heartbreaking...



**peace:** calm, tranquil, clear,  
muffled, pure, light, fluid,  
tender, serene, melodious,  
peaceful, harmonious,  
monotonous, graceful,  
luminous, moving, pastoral...



**victory:** military, brilliant, powerful,  
triumphal, victorious, glorious, martial...



**humour:** comic, funny,  
humorous, curious,  
mocking, ironic,  
absurd, parodic,  
unexpected,  
surprising, bizarre,  
strange, crazy...



**movement:**  
rhythmic,  
dancing,  
dynamic,  
energetic,  
hopping, lively,  
furious, balanced,  
swirling, nervous, fast,  
agile, lively, whirling,  
virtuoso, repetitive, festive...



**grandeur:** majestic,  
solemn, royal,  
elegant,  
ceremonious,  
subtle, noble,  
serious, refined,  
ornamented,  
charged.



**dream:** magical, fairy,  
heavenly, wonderful,  
meditative, fantastic,  
heavenly, mysterious,  
childish, naive, sublime,  
poetic, hovering, dreamy...



## 6.6. La notation musicale

### 6.6.1 Historique

On trouve les premières traces de notation musicale en Orient, dès l'antiquité : les premières notations musicales connues sont des tablettes cunéiformes provenant d'Ur, au XVIII<sup>e</sup> siècle avant JC.

En Occident, il faut attendre le V<sup>e</sup> siècle avant J.C., et dans le monde chrétien, le IX<sup>e</sup> siècle après J.C. pour trouver des traces de notation musicale : les « neumes ».



Tablette cunéiforme (XVIII<sup>e</sup> siècle avant JC)

BM 95100  
Old Babylonian cuneiform musical notation. Babylon, 2000-1700 BC  
And its modern transcription

Ces neumes seront disposés sur des lignes par **Guido d'Arezzo**, moine bénédictin du X<sup>ème</sup> siècle. C'est la naissance des portées. C'est à celui-ci que l'on attribue l'origine du nom des notes (**ut, ré, mi, fa, sol, la, si**), premières syllabes des vers d'un chant religieux latin.

Hymn.  
U T que-ant laxis re-soná-re fíbris Mí- ra gestó-  
rum fámu-li tu-ó-rum, Sól-ve pollú-ti lábi-i re-á-tum,  
Sáncte Jo-annes. 2. Núnti-us célso véni-ens Olýmpo,

Guido d'Arezzo (X<sup>ème</sup> s.)

La finalité de tout système de notation est de transcrire des hauteurs relatives, des durées, des nuances. Le système conçu au Moyen-Âge va peu évoluer.

Quelques exemples de partitions :

Extrait d'une tablature de luth de 1507

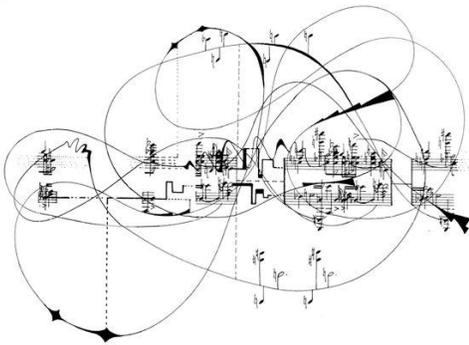


J.S. Bach, manuscrit

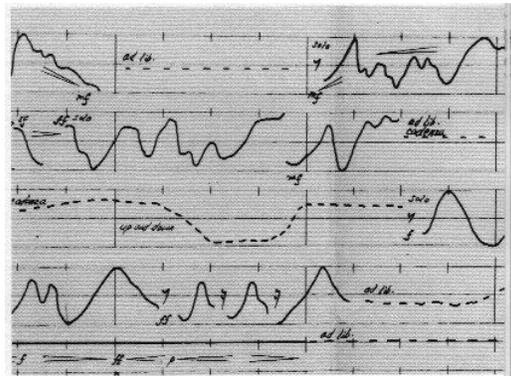


Système de notation actuel

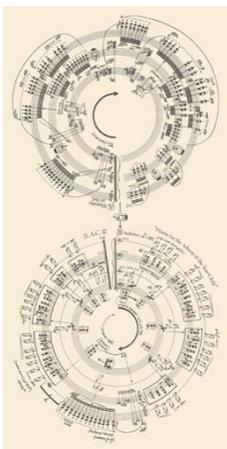
En intégrant des techniques nouvelles, la **musique contemporaine** a réinventé ses codes de notation.



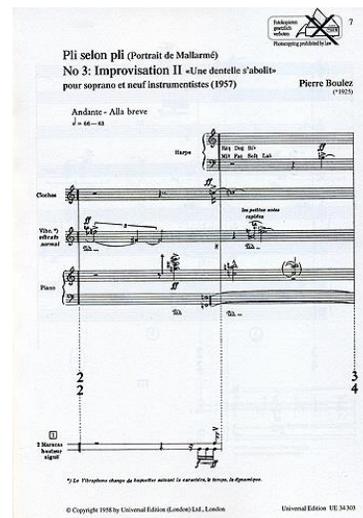
John Cage « Bal des Pendus »



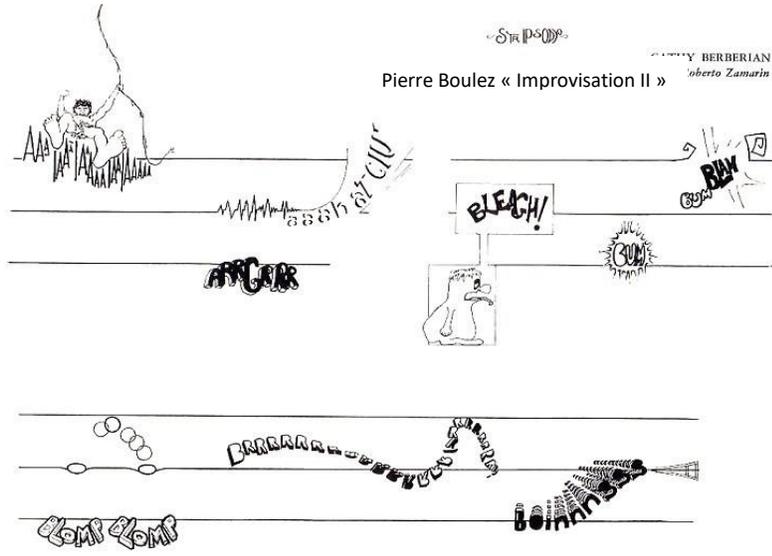
Edgar Varèse « Poème électronique »



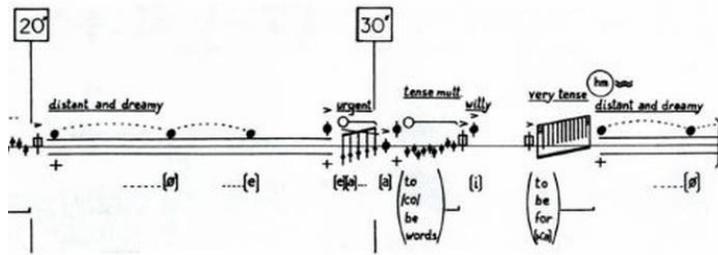
Georges Crumb « Makrokosmos »



Le début de la partition « Stripsody », se présentant sous forme de bande dessinée humoristique. Cathy Berberian chante cette œuvre a capella.



Pierre Boulez « Improvisation II »  
Cathy BERBERIAN  
Roberto Zamarin



Luciano Berio, partition de la Sequenza III.  
Œuvre dans laquelle la voix est utilisée en chantant, parlant, chuchotant, ...

## 6.6.2. Décodage

« Décoder », c'est pouvoir déchiffrer un message codé, qui a été déterminé dans un autre temps ou un autre espace.

Par le biais de jeux d'écoute, associer un extrait musical à sa partition à partir des indices suivants : notation musicale « classique » ou non (symboles, dessins, etc.), présence ou non de paroles, indications écrites (titre, année, instruments, ...), disposition de la partition, nombre de lignes, indications codés (silences, nuances, hauteurs, densité).

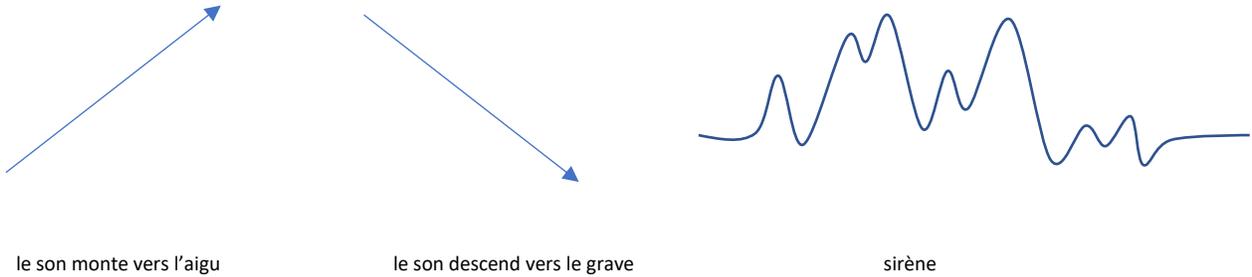
### 6.6.3. Codage

« Coder », c'est transcrire un message en code pour en garder une trace (mémoire) ou pour le transmettre (communiquer).

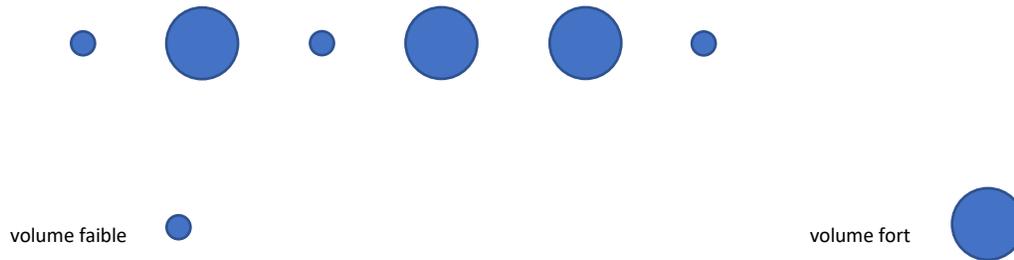
Le codage peut être réalisé avec **des dessins** (notamment pour l'organisation de bruitages), avec **des mots**, avec **des symboles** (qu'il faudra légender pour les rendre accessibles à tous).

Exemples de codages

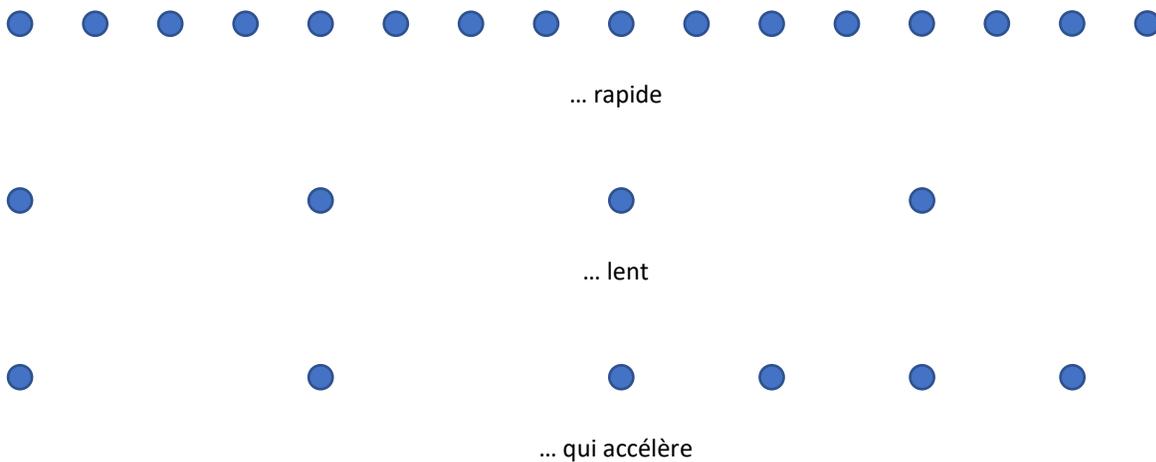
#### Hauteur :



#### Intensité :



#### Tempo :



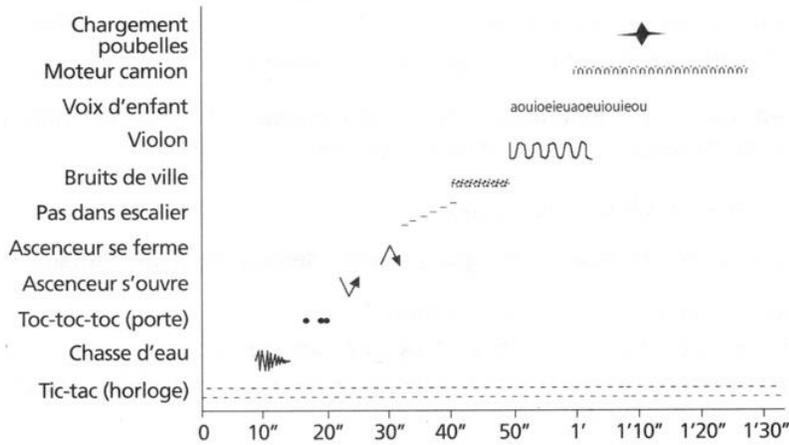
Durée :

The image shows four rows of musical notation with corresponding blue bars below them, illustrating different durations:

- Row 1: A single whole note (semibreve) above a single long blue bar.
- Row 2: Two half notes (minims) above two medium-length blue bars.
- Row 3: Four quarter notes (crotchets) above four short blue bars.
- Row 4: Eight eighth notes (quavers) above eight very short blue bars.

Le silence pourrait être représenté par un rectangle vide :

**Exemple de carte sonore :**



« Dans l'immeuble de Mathieu » activité issue du livre « L'éducation musicale à l'école élémentaire » (Agnès Matthys) Ed. Retz

### 6.6.4 Les figures de notes et de silence (codage standard)

Pour représenter les durées musicales, deux classes de symboles existent, l'une pour représenter les notes jouées ou chantées (les figures de note), l'autre pour représenter les moments de silence entre certaines notes (les figures de silence).

### Les Notes

Les figures de note se présentent sous la forme d'un ovale appelé « tête de note » dont la position sur la portée indique la hauteur de la note. La tête de note est « de couleur blanche » en ce qui concerne la blanche ainsi que toutes les valeurs qui lui sont supérieures, ronde et carrée, principalement, et « de couleur noire » en ce qui concerne la noire ainsi que toutes les valeurs qui lui sont inférieures croche, double croche, etc. La blanche ainsi que toutes les valeurs qui lui sont inférieures possèdent en outre une hampe (ou queue). Enfin, la croche ainsi que toutes les valeurs qui lui sont inférieures, sont dotées d'un ou plusieurs crochets.

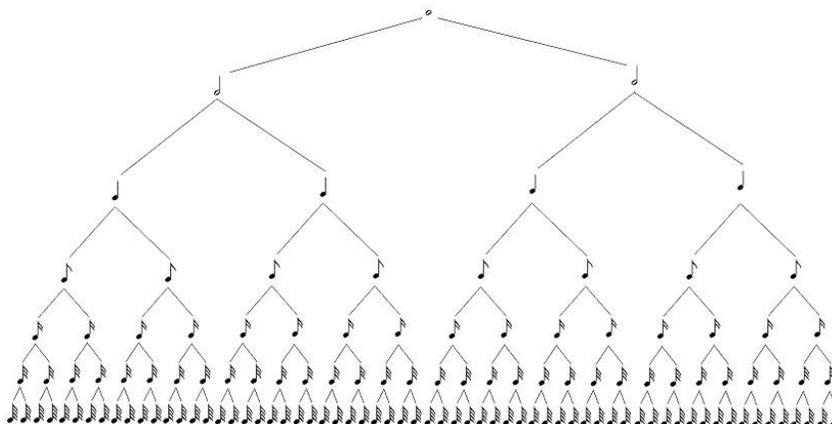
Dans le tableau précédent, chaque figure vaut en durée, la moitié de la figure précédente, et le double de la figure suivante. Par exemple, la croche vaut la moitié de la noire, le quart de la blanche, etc. mais aussi, le double de la double croche, le quadruple de la triple croche, etc.

De ce principe, nous pouvons déduire les deux tableaux suivants :

valeur relative des figures de notes

valeur relative de figure de silences

Les équivalences des figures peuvent être représentées sous la forme d'un arbre. Voici l'arbre des figures de notes :



### Valeur absolue des figures

Les figures ne sont attachées à aucune valeur absolue en temps. C'est l'unité de temps, fixée au début de chaque morceau, qui va permettre de déterminer (pour ce morceau seulement) la valeur des différentes figures, inférieures ou supérieures à cette unité de temps.

### Augmentations des durées

#### Le point

Une figure de note ou une figure de silence peut être suivie par un point, ce qui en augmente la durée selon cette règle:

**Le point augmente la durée de la note précédée de la moitié de sa valeur.**

On parle de *note pointée* quand une note est suivie d'un point.

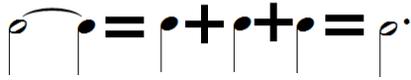
Exemples :

$$o \cdot = o + \text{half note}$$

La ronde pointée vaut une ronde plus la moitié d'une ronde, c'est-à-dire une ronde et une blanche.

## La liaison

La liaison est aussi une façon d'augmenter la durée des sons, il s'agit d'une simple addition des durées des figures de notes.



## Le point d'orgue / d'arrêt

Comment dessiner un point d'orgue ?



Le point d'orgue / **d'arrêt** permet au musicien d'arrêter le tempo sur une note / une figure de silence. Ainsi le musicien interprète peut jouer la note sur laquelle se trouve le point d'orgue aussi longtemps qu'il le souhaite. Une note avec un point d'orgue doit durer au minimum la valeur de sa figure de note.

## 6.7. L'échauffement

Liste, non exhaustive, d'exercices de préparation corporelle et vocale.

### La préparation corporelle

#### Nuque-tête :

- faire des petits cercles, de droite à gauche puis de gauche à droite en contrôlant bien le mouvement (sans forcer quand la tête est en arrière)
- le papillon : on suit avec les yeux et la tête un papillon imaginaire
- oui/non : faire des hochements de tête verticalement puis latéralement

#### Le visage :

- froncer tout le visage puis se détendre
- mâcher un gros chewing-gum imaginaire que l'on fait passer d'un côté de la mâchoire à l'autre

#### Épaules-bras :

- monter les épaules très haut jusqu'aux oreilles, décontracter le reste du corps, laisser les bras se balancer, puis laisser retomber les épaules lourdement
- la locomotive : petits cercles en avant ou en arrière, les deux épaules en même temps (en avant, en arrière, lentement, rapidement)
- le crawl : cercles en avant et en arrière, les bras l'un après l'autre

#### Le corps tout entier :

- serrer fort les poings puis relâcher (troc d'arbre dans la tempête)
- serrer fort les orteils puis relâcher
- s'étirer dans tous les sens en baillant
- marcher sur place : lever un genou puis l'autre, la pointe des pieds
- les fourmis : tapoter avec la pointe des doigts (en commençant par le haut du crâne)

#### La respiration :

- souffler sur une bougie d'un coup sec pour éteindre la flamme, tout doucement pour faire danser la flamme sans l'éteindre ou encore souffler sur une fleur de pissenlit
- le petit chien : petits halètements, mâchoire relâchée, bouche ouverte
- sonoriser le souffle sur ss, ff, ch,... en variant les longueurs et les intensités
- l'abeille : imiter l'abeille (« bz ») en cherchant un son léger
- gonfler son ventre (ballon) et le dégonfler (en le perçant) en émettant un long « psssss »

## La préparation vocale

### Glissandos

- la fusée : sur un son défini (« o » par exemple) partir du son le plus grave possible et glisser lentement vers le plus aigu, comme une fusée qui décolle.
- le toboggan : grimper vers l'aigu marche par marche sur une syllabe répétée (« ma » par exemple) puis glisser lentement vers le grave.
- imaginer un immense gâteau très appétissant. Sonoriser des « mmm » bouche fermée (tout en frottant son ventre)

### Articulation

- Faire répéter des « virelangues » (en anglais « tongue-twister »). Répéter ces locutions de plus en plus vite.
- Faire répéter des syllabes (ex. « manéminéma »), une succession de sons (ex. « pp tt kk ») en boucle.

### Expression vocale

- pousser des « oh ! » de surprise, de colère, de déception, de tristesse, etc.
- choisir un prénom et le dire sur différents tons : la surprise, la joie, la timidité, en éclatant de rire, en chuchotant, etc.

### Hauteur et justesse

- faire répéter des petites phrases très courtes construites sur des onomatopées. Transposer ces phrases (plus haut ou plus bas)
- clusters : faire tenir des notes différentes

## 6.8. Schlüsselkompetenzen für lebenslanges Lernen

Schlüsselkompetenzen für lebenslanges Lernen	Verknüpfung mit Inhalten des Musikunterrichts
1. Muttersprachliche Kompetenz	<ul style="list-style-type: none"> <li>- Präzision in der Wortwahl musikalischer Begriffe</li> <li>- Verwendung von Bildungs- und Fachsprache</li> <li>- Musikalische Sachverhalte verständlich und zusammenhängend darlegen und mittels Körpersprache verdeutlichen</li> <li>- Die Bedeutung und Wirkung von Sprache in der Musik kennen und nutzen</li> <li>- Informationen aus dem Musikbereich recherchieren, sammeln und verarbeiten</li> <li>- Reime</li> <li>- Worrrhythmus, Silben</li> <li>- Poetische Kreationen</li> <li>- ...</li> </ul>
2. Fremdsprachliche Kompetenz	<ul style="list-style-type: none"> <li>- Vergleich von L1 mit L2 und weiteren Sprachen in Bezug auf musikalische Fachausdrücke</li> <li>- Sprache in der Musik, z.B. Oper</li> <li>- Reime</li> <li>- ...</li> </ul>
3. Mathematische Kompetenz und grundlegende naturwissenschaftlich-technische Kompetenz	<ul style="list-style-type: none"> <li>- Lesen und Verarbeiten nicht linearer Texte, Noten lesen</li> <li>- Takt und der körperliche Puls</li> <li>- Musikalisch argumentieren</li> <li>- Experimentierfreude entwickeln</li> <li>- Funktionen der Sprech- und Hörwerkzeuge</li> <li>- ...</li> </ul>
4. Computerkompetenz	<ul style="list-style-type: none"> <li>- Computeranwendungen nutzen: Musik programmieren</li> <li>- Gestaltung von Musik</li> <li>- Beschaffung von Musik und Verarbeitung von Informationen über Musiker</li> <li>- Anwendung der Technologien der Informationsgesellschaft (TIG) (E-Mail, Netzanwendung)</li> <li>- ...</li> </ul>
5. Lernkompetenz	<ul style="list-style-type: none"> <li>- Anwendung von Strategien und Methoden, z.B.</li> <li>- Beim Auswendiglernen durch rhythmische Bewegungen oder rhythmisches Sprechen</li> <li>- einen Lernprozess planen, durchführen, reflektieren</li> <li>- Sich selbst Ziele setzen</li> <li>- Alleine und in der Gruppe lernen</li> <li>- Beratungen in Anspruch nehmen und umsetzen</li> <li>- Formen der mündlichen und schriftlichen Reflexion nutzen (z.B. Portfolio)</li> <li>- ...</li> <li>-</li> </ul>

<p>6. Soziale und Bürgerkompetenz</p>	<ul style="list-style-type: none"> <li>- Analoge und digitale Medienkompetenz entwickeln</li> <li>- Verantwortungsvoller Umgang mit Sprache in den sozialen Netzwerken</li> <li>- Wertschätzung von Vielfalt</li> <li>- konstruktive Beteiligung am Schulleben</li> <li>- Musik als gemeinschaftsstiftende Aktivität erleben</li> <li>- Eigene Meinungen vertreten, begründen und überdenken</li> <li>- Demokratische Werte kennen und im Schulleben anwenden</li> <li>- ...</li> </ul>
<p>7. Eigeninitiative und unternehmerische Kompetenz</p>	<ul style="list-style-type: none"> <li>- Verantwortung übernehmen</li> <li>- Eigene musikalische Interessen erkennen und weiterentwickeln</li> <li>- Entscheidungsfähigkeit entwickeln</li> <li>- Selbsteinschätzung trainieren</li> <li>- Perspektiven entwickeln</li> <li>- Kreativität nutzen</li> <li>- Selbstständig handeln</li> <li>- Eine musikalische/choreografische Idee in die Tat umsetzen</li> <li>- Konfliktbewältigung lernen</li> <li>- ...</li> </ul>
<p>8. Kulturbewusstheit und kulturelle Ausdrucksfähigkeit</p>	<ul style="list-style-type: none"> <li>- Berichte über: <ul style="list-style-type: none"> <li>• Musikalische Gestaltung von Festen/Aktivitäten mit anderen Sektionen</li> <li>• Konzert und Opernbesuche</li> <li>• singen/musizieren auf Familienfesten</li> </ul> </li> <li>- Verknüpfung mit den Lernbereichen Kunst, Sport (Tanz, Bewegung) und Sprache</li> <li>- Bewusstsein für die eigene kulturelle Identität entwickeln</li> <li>- In Verbindung mit der eigenen Kultur und anderen Kulturen ein interkulturelles Bewusstsein entwickeln</li> <li>- Erfolgreich in verschiedenen kulturellen Zusammenhängen kommunizieren</li> <li>- Klänge bildlich und grafisch darstellen</li> <li>- Musik in einen historischen, geografischen, politischen und sozialen Zusammenhang stellen</li> <li>- ...</li> </ul>