

Music development plan summary: Hanwell Fields Community School

Overview

Detail	Information
Academic year that this summary covers	2024-25
Date this summary was published	September 2024
Date this summary will be reviewed	July 2025
Name of the school music lead	Anna Haywood
Name of school leadership team member with responsibility for music (if different)	
Name of local music hub	Oxfordshire County Music Service
Name of other music education organisation(s) (if partnership in place)	The school is part of United Learning MAT and accesses support from the Performing Arts Curriculum team.

This is a summary of how our school delivers music education to all our pupils across three areas – curriculum music, co-curricular provision and musical experiences – and what changes we are planning in future years. This information is to help pupils and parents or carers understand what our school offers and who we work with to support our pupils' music education.

Overall vision and objectives:

At Hanwell Fields Community School, we believe that Music is fundamental to children's wellbeing, their emotional and physical health, their sense of belonging within the school community and their wider cultural identity. Children experience a broad and balanced Music curriculum that provides opportunities to develop skills in listening and appraising, singing, performing and composing. In both Music lessons and assemblies, children develop an awareness of the history of western music and the great composers. However, we also recognise and celebrate the diversity of our community and of modern Britain and aim to reflect this in the music we listen to, the songs we learn, the instruments we play and the musicians we celebrate through our curriculum. Effective use of scaffolding is an integral part of the children's learning in Music. This supports learning for all pupils, including those with additional learning needs. Where physical needs impact on pupils' ability to access the curriculum, consideration is given to the instruments that are used to give all pupils the best opportunity to take part.

Part A: Curriculum music

This is about what we teach in lesson time, how much time is spent teaching music and any music qualifications or awards that pupils can achieve.

Current practice	Actions to be taken
<p>NMPE key features of high-quality music provision:</p> <ul style="list-style-type: none"> • Music represented in the school leadership structure, with a designated Music Lead. There is a Music Lead staff member, Anna Haywood, who has been in post since September 2018. All music lessons in KS1 and 2 are taught by the music lead. • A broad and ambitious music curriculum for EYFS, KS1, KS2 and SEND The school music curriculum is based on the skills framework published by Oxfordshire Music Hub, which is itself informed by the Model Music Curriculum. This framework sets out the progression of skills in Listening, Composing, Performing and Musicianship from Years 1 – 6. On the basis of this skills framework, the music lead has developed a curriculum that draws on resources from BBC Ten Pieces, Charanga and other online resources. The curriculum overview can be found at the end of this document. The Music Lead will be meeting with Early Years staff and leaders in September 2024 to review music in Nursery and Reception and identify ways that the Music Lead can support musical teaching and learning. • Timetabled curriculum music of at least one hour each week of the school year for Key Stages 1 and 2 Currently, Music in KS1 and 2 is taught on a termly rotation, with each year group receiving an hour of music teaching per week for three half-terms a year, led by a specialist music teacher, and takes part in a 15-minute singing assembly once a week. This means that not all classes currently receive one hour of music a week. The music lead will work with class teachers and SLT to identify how we can implement 1 hour a week of music learning for the year 2024-25. • Classroom percussion instruments and music resources Pupils in Year 3 learn the recorder through whole-class ensemble teaching throughout the whole year. In addition, all pupils use glockenspiels, boomwhackers, djembe, samba drums and keyboards in their curriculum music lessons throughout their time at the school. A request for a class set of ukuleles has been submitted in collaboration with Hill View School, and if approved, these will also be used in whole class music lessons. 	<ul style="list-style-type: none"> • <i>Music Lead to liaise with SENDCo to identify needs and plan support arrangements for children with SEND, including use of Soundbops.</i> • <i>Early Years Music CPD in Sept 2024</i>

<ul style="list-style-type: none"> • Space for class music teaching Music curriculum lessons are currently taught in classrooms by the Music Lead. • Music technology In their curriculum music lessons, children in Year 6 make use of Charanga YuStudio to compose using samples as well as creating their own instrumental tracks. Lessons also include use of web-based software such as Novation, Chrome Music Lab and Incredibox. Some class teachers also use Purple Mash to compose music as part of the computing curriculum. 	
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Part B: Extra-curricular music

This is about opportunities for pupils to sing and play music, outside of lesson time, including choirs, ensembles and bands, and how pupils can make progress in music beyond the core curriculum.

Current practice	Actions to be taken
<p>NMPE key features of high-quality music provision:</p> <ul style="list-style-type: none"> • A school choir or vocal ensemble There is an established school choir which runs weekly as an afterschool club and is open to pupils in Years 4, 5 and 6. The choir takes part in concerts both locally and further afield, including Children Singing for Children, Young Voices and the Big Summer Sing, as well as performing at school events such as the Christmas and Summer Fayres. There is a charge of £5 per term for the choir, and parents are also asked to contribute to the cost of some events, such as Young Voices and the Big Summer Sing. Pupil Premium children are funded by the school for any of these costs. • Access to lessons across a range of instruments and voice Peripatetic instrumental lessons are provided by Oxfordshire Music Hub (keyboard and guitar) and Music for Schools Foundation (brass and woodwind). The school facilitates this by providing a suitable space for lessons, but the booking and payments are managed online by the providers. The school aims to increase participation by Pupil Premium children during the year 2024-25, by making parents of PP eligible children aware of the financial support available and encouraging them to sign their child up for instrumental tuition. 	<ul style="list-style-type: none"> • <i>Music Lead to discuss with SLT any possible way of providing designated space for individual lessons, informal practice and music storage.</i> • <i>Music Lead to meet with SLT to discuss PP participation</i>

<ul style="list-style-type: none"> • A school orchestra/ensemble/band/group For the year 2024-25, the music lead will be working alongside the peripatetic brass and woodwind tutor to establish a school band, which will run after school and will be open to any pupils learning a brass or woodwind instrument. • Space for rehearsals and individual practice Although the school provides space for peripatetic lessons to take place, there is currently no dedicated space for individual practice or lunchtime rehearsals. 	
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Part C: Musical experiences

This is about all the other musical events and opportunities that we organise, such as singing in assembly, concerts and shows, and trips to professional concerts.

Current practice	Actions to be taken
<p>NMPE key features of high-quality music provision:</p> <ul style="list-style-type: none"> • A termly school performance There are currently a number of opportunities for the choir to perform throughout the school year, including Children Singing for Children, Young Voices and the Big Summer Sing. In addition, children in EYFS and Year 1 and 2 take part in nativity plays and a Christingle service. There are also several occasions when whole year groups perform to an invited audience of parents and other visitors, e.g. Year 3 recorder performance and Year 5 Djembe. There is also a whole school outdoor concert in the Summer Term in which all year groups participate. The Music Lead will liaise with staff to increase opportunities for performances throughout the year and set dates for when these will take place. • Opportunities to enjoy live performance at least once a year (in or out of school) There are currently no plans in place for children to watch live performances in the year 2024-25. This has been identified as an area for development, and the Music Lead has approached Oxfordshire Music Hub to ask for 	<ul style="list-style-type: none"> • <i>Music Lead to approach NOA and other local secondaries re: live performances.</i>

<p>support in meeting this need. The Music Lead will also contact local secondary schools to ask whether their students could perform to our children.</p> <ul style="list-style-type: none"> • Whole school singing and singing at the core of the curriculum <p>Weekly singing assemblies are held for each key stage. In the summer term, the school holds ‘Hanwell Summer Fest’ – an outdoor concert and picnic to which parents are invited. Each year group or ‘double year group’ performs a song or instrumental piece. For the year 2024-25, there are plans to extend the event to include the school band and individual performers.</p>	
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In the future

This is about what the school is planning for subsequent years.

<p>Use this space to include any information on any improvements you plan to make for subsequent years in curriculum music, co-curricular music or musical experiences, including when you plan to introduce changes. Also consider including:</p> <ul style="list-style-type: none"> • any information that relates to the 7 features of high-quality music provision (see the text box at the beginning of the template), such as increasing lesson time to one hour a week each term, introducing the teaching of new instruments or having a termly school performance. 	
<p><i>Changes to be implemented:</i></p>	<p><i>Date by which this will be achieved</i></p>
<ul style="list-style-type: none"> • Setting up the new school brass and woodwind band, across Hanwell Fields and Hill View Schools, led by the Music Lead and Music for Schools tutor. 	<ul style="list-style-type: none"> • To start in September 2024.
<ul style="list-style-type: none"> • Introduction of Listening and Appraisal activities every morning 8:30 – 8:50 	<ul style="list-style-type: none"> • To be trialled by some year groups from September 2024
<ul style="list-style-type: none"> • Introduction of ukuleles into the school curriculum for Year 4 	<ul style="list-style-type: none"> • Once agreed and provided by CATS
<ul style="list-style-type: none"> • Live performance by music students from NOA or other local secondary school 	<ul style="list-style-type: none"> • Spring 2025

Appendix 1 – Music Curriculum Overview 2024-25

Year 1		
Composing	Musicianship	Performance
Carnival of the Animals	Pulse and rhythm: Minibeasts	Epo i tai tai e
Composing – Carnival of the Animals / Jack and the Beanstalk		Outcome
<ul style="list-style-type: none"> Keep a steady beat, including when the tempo changes (M) Respond to different moods in music through movement and/or drawing (L) Identify high and low sounds and use low and high voices for familiar songs (M) Follow pictures and symbols to guide singing and playing (M) Notice simple changes in sound and dynamics (L) Talk about the music and instruments they listen to using simple vocabulary (L) Create musical sound effects and short sequences in response to given starting points (C) Recognise, explore and invent graphic score to represent sounds (C) 		<p>Whole class movement and musical response to Carnival of the Animals;</p> <p>Group response to Jack and the Beanstalk</p>
Performing – Epo i tai tai e		
<ul style="list-style-type: none"> Sing simple songs, chants and rhymes from memory (S) Pitch match with the leader in call and response songs (S) Respond to counting in and simple visual instructions (S) Keep a steady beat, including when the tempo changes (M) Follow pictures and symbols to guide singing and playing (M) Recognise, explore and invent graphic score to represent sounds (C) Use music technology to capture, record and combine sounds (C) 		<p>Whole class performance using 3 different percussion instruments</p>
Musicianship – Minibeast songs and rhythms		
<ul style="list-style-type: none"> Copy short rhythms accurately (M) Keep a steady beat when performing simple ostinato (M) Improvise simple vocal chants, using question and answer phrasing (M) Follow pictures and symbols to guide singing and playing (M) Know the difference between a rhythm pattern and a pitch pattern (C) Recognise, explore and invent graphic score to represent sounds (C) Use music technology to capture, record and combine sounds (C) 		<p>Individual/paired rhythm patterns using minibeast words</p>
Singing Assembly		

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| <ul style="list-style-type: none">• Sing simple songs, chants and rhymes from memory (S)• Pitch match with the leader in call and response songs (S)• Respond to counting in and simple visual instructions (S)• Notice simple changes in sound and dynamics (L)• Talk about the music and instruments they listen to using simple vocabulary (L) | |
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Year 2

Composing	Musicianship	Performance
Kerry Andrews: No Place Like...	3 notes melodies / Ta & te-te rhythms	Jambo Bwana
Composing – No Place Like . . .		Outcome
<ul style="list-style-type: none"> Respond to music in a variety of ways, using simple musical vocabulary (i.e. tempo, dynamics and timbre) to explain choices (L) Compare different types of music and express an opinion using appropriate vocabulary (L) Describe how music can create different moods and effects using simple musical vocabulary (L) Play and invent copy-cat rhythms (M) Create music in response to a non-musical stimulus (i.e. a storm, the sea, a haunted house) (C) Improvise simple question and answer phrases with a partner, (sung and/or played on untuned percussion), creating a musical conversation (C) Use graphic, dot and stick (rhythm) notation, as appropriate, to keep a record of composed pieces (C) Use music technology, if available, to capture, change and combine sounds (C) 		Whole class response using body percussion, spoken word and vocal sounds; Paired body percussion patterns
Performing – Jambo Bwana		
<ul style="list-style-type: none"> Begin to group/tap beats in twos and threes, identifying beat groupings in familiar music (M) Independently respond with actions/ movements to pitch changes in short melodic phrases (M) Describe how music can create different moods and effects using simple musical vocabulary (L) Compare different types of music and express an opinion using appropriate vocabulary (L) Sing with an increasing sense of control, including short independent phrases in singing games (S) Pitch songs with a small range (4 notes/ do- so) accurately (S) Describe and demonstrate dynamics and tempo when singing (S) 		Whole class performance using singing, claves, boomwhackers and glockenspiels
Musicianship – 3 Note Melodies / Ta and te-te rhythms (Charanga – Music is in my Soul)		
<ul style="list-style-type: none"> Play and invent copy-cat rhythms (M) Read, respond, create and perform chanted rhythms using stick notation (M) Recognise dot (pitch) notation and match it to 3-note tunes (M) Improvise simple question and answer phrases with a partner, (sung and/or played on untuned percussion), creating a musical conversation (C) Use graphic, dot and stick (rhythm) notation, as appropriate, to keep a record of composed pieces (C) Use music technology, if available, to capture, change and combine sounds (C) 		Partner work to create and perform their own call and response rhythm sequence and 3 note pattern
Singing Assembly		

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| <ul style="list-style-type: none">• Sing with an increasing sense of control, including short independent phrases in singing games (S)• Pitch songs with a small range (4 notes/ do- so) accurately (S)• Describe and demonstrate dynamics and tempo when singing (S)• Compare different types of music and express an opinion using appropriate vocabulary (L) | |
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Year 3

Composing	Musicianship	Performance
Benjamin Britten: Storm	3 note melodies / Charanga	Recorders – First Access
Composing – Benjamin Britten: Storm (Soundscapes)		Outcome
<ul style="list-style-type: none"> Identify instruments, dynamics and patterns from listening and identify their effects on the listener (L) Describe the character of music and express an opinion about it using appropriate vocabulary and examples (L) Improvise short responses using voices and/or instruments in whole class, small group and paired work (C) Structure musical ideas (e.g. using copycat or question and answer phrases) to create music that has a beginning, middle and end in response to different musical stimuli (C) 		<p>Group soundscape composition using changes in dynamics.</p>
Performing – Recorders		
<ul style="list-style-type: none"> Begin to play and perform melodies written in staff notation over a small range (e.g. C-D-E) (P) Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (C-D-E/do, re and mi) (C) <i>Develop facility in the basic skills of a selected musical instrument over a sustained learning period (Yr4) (P)</i> <i>Introduce and understand the differences between minims, crotchets, paired quavers and rests (Yr4) (MMC)</i> 		<p>Small group and whole class recordings;</p> <p>Performance to parents</p>
Musicianship – 3 note melodies (Charanga – Listen)		
<ul style="list-style-type: none"> Use listening skills to correctly order dot notated phrases, showing different arrangements of notes C-D-E/do-re-mi (P) Individually copy stepwise melodic phrases accurately at different tempos. (P) Extend to question-and-answer phrases (P) Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (C-D-E/do, re and mi) (C) Improvise short responses using voices and/or instruments in whole class, small group and paired work (C) Structure musical ideas (e.g. using copycat or question and answer phrases) to create music that has a beginning, middle and end in response to different musical stimuli (C) Use known rhythms and note values to compose simple song accompaniments on untuned percussion (e.g. ostinatos) (C) 		<p>Whole class vocal and instrument performance of Listen;</p> <p>Partner work to create and perform 3 note melodies</p>
Singing Assembly		
<ul style="list-style-type: none"> Perform in a choir as part of assembly (S) Sing a widening range (4 notes/ do-so) of unison songs tunefully, with dynamics and expression (S) Walk, move, clap or use actions to show a steady beat, including tempo changes (S) Show an awareness that there are different types and styles of music (L) 		

Year 4

Composing	Musicianship	Performance
Greig: In the Hall of the Mountain King	Boomwhackers	Let Your Spirit Fly
Composing – Hall of the Mountain King		Outcome
<ul style="list-style-type: none"> • Begin to identify simple structure within music, (i.e. verse/chorus, Ternary (ABA) form, AABA) (L) • Know that music is written in different times and places and begin to identify specific genres (L) • Begin to listen for different elements and how they create mood (L) • <i>Introduce and understand the differences between minims, crotchets, paired quavers and rests (MMC)</i> • Play and perform melodies from staff notation (including those in 2 or more parts) as a whole class or small groups. Identify static and moving parts (P) • Combine known rhythmic notation with letter names to create, sing and play short pentatonic phrases using a limited range of 5 pitches (P) • Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A) (P) • Improvise using a limited range of pitches on the instrument they are now learning, using features including legato (smooth) and staccato (short) sounds (C) • Compose music to create a specific mood, including the introduction of major and minor chords/tonality (C) • Capture and record creative ideas using graphic (picture) symbols, rhythm notation and time signatures, staff notation and/or technology (C) 		<p>Group composition inc: 2 bar rhythm (drums); 4 bar melody (glockenspiel) bassline (boomwhackers)</p>
Musicianship – Boomwhackers		Outcome
<ul style="list-style-type: none"> • Begin to identify simple structure within music, (i.e. verse/chorus, Ternary (ABA) form, AABA) (L) • <i>Introduce and understand the differences between minims, crotchets, paired quavers and rests (MMC)</i> • <i>Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble (MMC)</i> • <i>Arrange individual notation cards of known note values to create sequences of 2-, 3- or 4-beat phrases, arranged into bars (MMC)</i> • Capture and record creative ideas using graphic (picture) symbols, rhythm notation and time signatures, staff notation and/or technology (C) 		<p>Whole class and group call-and response; layering rhythmic patterns using chords.</p>
Performance – Composing melodies (Charanga - Let Your Spirit Fly)		Outcome

<ul style="list-style-type: none"> • Begin to identify simple structure within music, (i.e. verse/chorus, Ternary (ABA) form, AABA) (L) • <i>Introduce and understand the differences between minims, crotchets, paired quavers and rests (MMC)</i> • Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A) (P) • Play and perform melodies from staff notation (including those in 2 or more parts) as a whole class or small groups. Identify static and moving parts (P) • Improvise using a limited range of pitches on the instrument they are now learning, using features including legato (smooth) and staccato (short) sounds • Combine known rhythmic notation with letter names to create, sing and play short pentatonic phrases using a limited range of 5 pitches (C) 	<p>Whole class performance of 'Let Your Spirit Fly' including 2-part glockenspiel melody;</p> <p>Paired composition of 4 bar melody using minims and crotchets (5 note range)</p>
<p>Singing Assembly</p>	<p>Outcome</p>
<ul style="list-style-type: none"> • Perform a range of songs in school assemblies (S) • Continue to sing a broad range of unison songs with the range of an octave (8 notes/do–do) pitching the voice accurately and following directions for dynamics (S) • Sing rounds and partner songs (including simple second parts) in different time signatures, including small and large leaps (S) • Know that music is written in different times and places and begin to identify specific genres (L) 	

Year 5		
Composing	Musicianship	Performance
Grayzena Bacewicz: Overture	Combining chords and rhythms	Rhythm: Samba and Djembe
Composing – Grayzena Bacewicz		Outcome
<ul style="list-style-type: none"> Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies (P) Play melodies on tuned percussion, melodic instruments or keyboards, following one stave of notation and using notes within the Middle C– C'/do–do range Identify simple structures within music, and comment on the effect this has on the listener using appropriate vocabulary Describe the character and mood of the music, giving examples of motifs and/or instrumentation as reasoning Improvise freely over a drone or simple groove developing sense of shape and character, using a wider range of dynamics, e.g. fortissimo, pianissimo, mezzo forte and mezzo piano Compose melodies made from pairs of phrases in either C major or A minor and, in pairs, a piece in ternary form (ABA) (C) Capture and record creative ideas using graphic symbols, rhythm notation and time signatures, staff notation and/or technology (C) 		Partner work to build an 8-bar melody using pairs of phrases in ABCB structure. Paired performance of the melody over a backing track, chord sequence (I IV V I) or rhythmic accompaniment.
Performing – Djembe/Samba		
<ul style="list-style-type: none"> Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semi-quavers (MMC) Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations (MMC) Identify simple structures within music, and comment on the effect this has on the listener using appropriate vocabulary Describe the character and mood of the music, giving examples of motifs and/or instrumentation as reasoning Compare music that spans genres using appropriate vocabulary to describe musical characteristics 		Whole class djembe or samba performance, layering different rhythm patterns.
Musicianship – Combining chords and melody (glockenspiels and boomwhackers)		
<ul style="list-style-type: none"> Compose melodies made from pairs of phrases in either C major or A minor and, in pairs, a piece in ternary form (ABA) (C) Use chords to compose music to evoke a specific atmosphere, mood or environment (C) Capture and record creative ideas using graphic symbols, rhythm notation and time signatures, staff notation and/or technology (C) 		
Singing Assembly		
<ul style="list-style-type: none"> Perform a range of songs in school assemblies and in school performance opportunities (S) 		

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| <ul style="list-style-type: none">• Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance, including observing phrasing, accurate pitching and appropriate style (S)• Sing three-part rounds, partner songs and songs with a verse and a chorus (S)• Compare music that spans genres using appropriate vocabulary to describe musical characteristics (L)• <i>Perform a range of pieces and arrangements combining acoustic instruments to form mixed ensembles, (e.g. a school orchestra) (P)</i> | |
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Year 6

Composing	Musicianship	Performance
Music Tech: Hip Hop	Major and Minor	Pachelbel's Canon / Seven Nation Army
Composing – Music Tech		Outcome
<ul style="list-style-type: none"> • Compare and evaluate simple structures within music, commenting on the effect this has on the listener using appropriate vocabulary (L) • Evaluate the character and mood of the music, giving examples of motifs and/or scoring and comparing to the composer's intentions (L) • Compare and evaluate different genres and time periods of music using appropriate vocabulary to describe musical characteristics (L) • Accompany melodies with block chords or a bass line, using keyboards, tuned percussion, tablets or an online keyboard (P) • Plan, compose and notate an 8- or 16-beat melodic phrase using the pentatonic scale, incorporating a variety of rhythms to create interest (C) • Compose a ternary (ABA) piece, using available music software/apps to create and record it, using appropriate language to discuss how musical contrasts are achieved (C) 		<p>Individual compositions using Charanga YuStudio, Novation software or Google Chrome Lab Songmaker.</p>
Performing – Keyboard ensemble		Outcome
<ul style="list-style-type: none"> • Play as part of an ensemble, with pupils taking on melody or accompaniment roles (P) • Play a melody following a one staff staff notation, using notes within an octave (8 notes), making decisions about dynamics (P) • Accompany melodies with block chords or a bass line, using keyboards, tuned percussion, tablets or an online keyboard (P) 		<p>Whole class ensemble performance of Pachelbel's Canon / Seven Nation Army</p>
Musicianship – Major and Minor		Outcome

<ul style="list-style-type: none"> • Compare and evaluate simple structures within music, commenting on the effect this has on the listener using appropriate vocabulary (L) • Evaluate the character and mood of the music, giving examples of motifs and/or scoring and comparing to the composer's intentions (L) • Plan, compose and notate an 8- or 16-beat melodic phrase using the pentatonic scale, incorporating a variety of rhythms to create interest (C) • Compose a ternary (ABA) piece, using available music software/apps to create and record it, using appropriate language to discuss how musical contrasts are achieved (C) • Accompany melodies with block chords or a bass line, using keyboards, tuned percussion, tablets or an online keyboard (P) 	<p>Partner work – creating a composition in C major or A minor, ABA piece with simple melody accompanied by chord progression or drone.</p>
<p>Singing Assembly</p>	<p>Outcome</p>
<ul style="list-style-type: none"> • Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience (S) • Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance, including observing rhythm, phrasing, accurate pitching and appropriate style (S) • Continue to sing three- and four-part rounds or partner songs, positioning singers in order to develop greater listening skills, balance between parts and vocal independence (S) • Evaluate the character and mood of the music, giving examples of motifs and/or scoring and comparing to the composer's intentions (L) • Compare and evaluate different genres and time periods of music using appropriate vocabulary to describe musical characteristics (L) 	