

KS1-KS2 Music Objective Overview



Purpose of study

Music is a universal language that embodies one of the highest forms of creativity. A high-quality music education should engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. As pupils' progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon.

Aims

The national curriculum for music aims to ensure that all pupils:

- Perform. Listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the work of the great composer and musicians.
- Learn to sing and to use their voices, to create music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence
- Understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, durations, dynamics, tempo, timbre, texture, structure and appropriate music notation

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Strand	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Singing	<ul style="list-style-type: none"> • Sing simple songs, <i>chants</i> and rhymes (e.g. <i>Boom Chicka Boom</i>) from memory, singing collectively and at the same <i>pitch</i>, responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in. • Begin with simple songs with a very small range, <i>mi-so</i> (e.g. <i>Hello, How are You</i>), and then slightly wider (e.g. <i>Bounce High, Bounce Low</i>). Include <i>pentatonic songs</i> (e.g. <i>Dr Knickerbocker</i>). • Sing a wide range of <i>call and response</i> songs (e.g. <i>Pretty Trees Around the World</i> from <i>Rhythms of Childhood</i>), to control vocal pitch and to match the pitch they hear with accuracy. 	<ul style="list-style-type: none"> • Sing songs regularly with a <i>pitch</i> range of <i>do-so</i> with increasing vocal control. • Sing songs with a small pitch range (e.g. <i>Rain, Rain Go Away</i>), pitching accurately. • Know the meaning of <i>dynamics</i> (loud/quiet) and <i>tempo</i> (fast/slow) and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. <i>crescendo, decrescendo, pause</i>) 	<ul style="list-style-type: none"> • Sing a widening range of unison songs of varying styles and structures with a pitch range of do-so tunefully and with expression. Perform forte and piano, loud and soft. • Perform actions confidently and in time to a range of action songs (e.g. <i>Heads and Shoulders</i>). • Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. • Perform as a choir in school assemblies. 	<p>Continue to sing a broad range of unison songs with the range of an octave (do-do) pitching the voice accurately and following directions for getting louder (<i>crescendo</i>) and quieter (<i>decrescendo</i>).</p> <ul style="list-style-type: none"> • Sing rounds and partner songs in different time signatures (2, 3 and 4 time) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony. • Perform a range of songs in school assemblies. 	<ul style="list-style-type: none"> • Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style. • Sing three-part rounds, partner songs, and songs with a verse and a chorus. • Perform a range of songs in school assemblies and in school performance opportunities. <p>This list of repertoire in the MMC is intended to give teachers a good start in terms of choosing music for Year 5 and to highlight music which is age-appropriate. It should not limit the imagination and creativity of the teacher in terms of seeking and using other musical examples – it may be a useful starting point.</p>	<ul style="list-style-type: none"> • Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style. • Continue to sing three- and four-part rounds or partner songs, and experiment with positioning singers randomly within the group – i.e. no longer in discrete parts – in order to develop greater listening skills, balance between parts and vocal independence. • Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience. <p>This list of repertoire in the MMC is intended to give teachers a good start in terms of choosing music for Year 6 and to highlight music which is age-appropriate. It should not limit the imagination and creativity of the teacher in terms of seeking and using other musical examples.</p>
Listening	<p>The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles.</p>	<p>The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles.</p>	<p>The teaching and learning of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles.</p>	<p>The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or provided by other partners (E.G. the Schools Music Service), which may include local or national ensembles.</p>	<p>The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles.</p>	<p>The teaching and learning of music is enriched by developing pupils' knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles.</p>
Composition	<ul style="list-style-type: none"> • Improvise simple vocal chants, using <i>question and answer</i> phrases. • Create musical sound effects and short <i>sequences</i> of sounds in response to stimuli, e.g. a rainstorm or a train journey. Combine to make a story, choosing and playing classroom instruments (e.g. rainmaker) or sound-makers (e.g. rustling leaves). • Understand the difference between creating a <i>rhythm</i> pattern and a <i>pitch</i> pattern. • Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns. • Use music technology, if available, to capture, change and combine sounds. • Recognise how graphic notation can represent created sounds. Explore and invent own symbols 	<ul style="list-style-type: none"> • Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch). • Work with a partner to <i>improvise</i> simple <i>question and answer</i> phrases, to be sung and played on <i>untuned percussion</i>, creating a musical conversation. • Use <i>graphic symbols, dot notation</i> and <i>stick notation</i>, as appropriate, to keep a record of composed pieces. • Use music technology, if available, to capture, change and combine sounds. 	<p>Improvise</p> <ul style="list-style-type: none"> • Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played in whole-class/group/individual/instrumental teaching), inventing short 'on-the-spot' responses using a limited note-range. • Structure musical ideas (e.g. using echo or question and answer phrases) to create music that has a beginning, middle and end. Pupils should compose in response to different stimuli, e.g. stories, verse, images (paintings and photographs) and musical sources. <p>Compose</p> <ul style="list-style-type: none"> • Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi). • Compose song accompaniments on untuned percussion using known rhythms and note values. 	<p>Improvise</p> <ul style="list-style-type: none"> • Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato). • Begin to make compositional decisions about the overall structure of improvisations. Continue this process in the composition tasks below. <p>Compose</p> <ul style="list-style-type: none"> • Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions. • Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars. • Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip. • Introduce major and minor chords. • Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work. • Capture and record creative ideas using any of: <ul style="list-style-type: none"> o graphic symbols o rhythm notation and time signatures o staff notation o technology. 	<p>Improvise</p> <ul style="list-style-type: none"> • Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments. • Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment with using a wider range of dynamics, including very loud (<i>fortissimo</i>), very quiet (<i>pianissimo</i>), moderately loud (<i>mezzo forte</i>), and moderately quiet (<i>mezzo piano</i>). Continue this process in the composition tasks below. <p>Compose</p> <ul style="list-style-type: none"> • Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment. • Working in pairs, compose a short ternary piece. • Use chords to compose music to evoke a specific atmosphere, mood or environment. For example, <i>La Mer</i> by Debussy and <i>The River Flows In You</i> by Yiruma both evoke images of water. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book. • Capture and record creative ideas using any of: <ul style="list-style-type: none"> o graphic symbols o rhythm notation and time signatures o staff notation o technology. 	<p>Improvise</p> <p>Extend improvisation skills through working in small groups to:</p> <ul style="list-style-type: none"> • Create music with multiple sections that include repetition and contrast. • Use chord changes as part of an improvised sequence. • Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape. <p>Compose</p> <ul style="list-style-type: none"> • Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody. • Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. • Either of these melodies can be enhanced with rhythmic or chordal accompaniment. • Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.

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Musicianship and Performing	<p>Pulse/Beat</p> <ul style="list-style-type: none"> Walk, move or clap a steady <i>beat</i> with others, changing the speed of the beat as the <i>tempo</i> of the music changes. Use <i>body percussion</i>, (e.g. clapping, tapping, walking) and <i>classroom percussion</i> (shakers, sticks and blocks, etc.), playing repeated rhythm patterns (<i>ostinati</i>) and short, pitched patterns on <i>tuned instruments</i> (e.g. glockenspiels or chime bars) to maintain a steady beat. Respond to the <i>pulse</i> in recorded/live music through movement and dance. <p>Rhythm</p> <ul style="list-style-type: none"> Perform short copycat rhythm patterns accurately, led by the teacher. Perform short repeating rhythm patterns (<i>ostinati</i>) while keeping in time with a steady beat. Perform word-pattern chants (e.g. ca-ter-pil-lar crawl, fish and chips); create, retain and perform their own rhythm patterns <p>Pitch</p> <ul style="list-style-type: none"> Listen to sounds in the local school environment, comparing high and low sounds. Sing familiar songs in both low and high voices and talk about the difference in sound. Explore percussion sounds to enhance storytelling, e.g. ascending xylophone notes to suggest Jack climbing the beanstalk, quiet sounds created on a rainstick/shakers to depict a shower, regular strong beats played on a drum to replicate menacing footsteps. <p>Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum.</p>	<ul style="list-style-type: none"> Understand that the speed of the beat can change, creating a faster or slower pace (<i>tempo</i>). Mark the beat of a listening piece (e.g. <i>Bolero</i> by Ravel) by tapping or clapping and recognising tempo as well as changes in tempo. Walk in time to the beat of a piece of music or song. Know the difference between left and right to support coordination and shared movement with others. Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats. Identify the <i>beat groupings</i> in familiar music that they sing regularly and listen to Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion. Create rhythms using word phrases as a starting point (e.g. Hel-lo Si-mon or Can you come and play?). Read and respond to chanted rhythm patterns, and represent them with stick notation including <i>crotchets</i>, <i>quavers</i> and <i>crotchets rests</i>. Create and perform their own chanted rhythm patterns with the same stick notation. Play a range of singing games based on the <i>cuckoo interval</i> (<i>so-mi</i>, e.g. <i>Little Sally Saucer</i>) matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track. Sing short phrases independently within a singing game or short song. Respond independently to pitch changes heard in short <i>melodic phrases</i>, indicating with actions (e.g. stand up/sit down, hands high/hands low). Recognise dot notation and match it to 3-note tunes played on <i>tuned percussion</i>, 	<ul style="list-style-type: none"> Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. Play and perform melodies following staff notation using a small range (e.g. Middle C-E/do-mi) as a whole class or in small groups (e.g. trios and quartets). Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; <i>allegro</i> and <i>adagio</i>, fast and slow. Extend to question-and-answer phrases. <p>Reading Notation</p> <ul style="list-style-type: none"> Introduce the staff, lines and spaces, and clef. Use dot notation to show higher or lower pitch. Introduce and understand the differences between crotchets and paired quavers. Apply word chants to rhythms, understanding how to link each syllable to one musical note. 	<p>Instrumental Performance</p> <ul style="list-style-type: none"> Develop facility in the basic skills of a selected musical instrument over a sustained learning period. This can be achieved through working closely with the Music Service who can provide whole-class instrumental teaching programmes. Play and perform melodies following staff notation using a small range (e.g. Middle C-G/do-so) as a whole-class or in small groups. Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. Identify static and moving parts. Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A). <p>Reading Notation</p> <ul style="list-style-type: none"> Introduce and understand the differences between minims, crotchets, paired quavers and rests. Read and perform pitch notation within a defined range (e.g. C-G/do-so). Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble. 	<p>Instrumental Performance</p> <ul style="list-style-type: none"> Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one staff and using notes within the Middle C-C'/do-do range. This should initially be done as a whole class with greater independence gained each lesson through smaller group performance. Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs (e.g. Yellow Submarine by The Beatles). Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra. Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies. <p>Reading Notation</p> <ul style="list-style-type: none"> Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. Understand the differences between 2/4, 3/4 and 4/4 time signatures. Read and perform pitch notation within an octave (e.g. C-C'/do-do). Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations. 	<p>Instrumental Performance</p> <ul style="list-style-type: none"> Play a melody following staff notation written on one staff and using notes within an octave range (do-do); make decisions about dynamic range, including very loud (ff), very quiet (pp), moderately loud (mf) and moderately quiet (mp). Accompany this same melody, and others, using block chords or a bass line. This could be done using keyboards, tuned percussion or tablets, or demonstrated at the board using an online keyboard. Engage with others through ensemble playing (e.g. school orchestra, band, mixed ensemble) with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line. <p>Reading Notation</p> <ul style="list-style-type: none"> Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests. Further develop the skills to read and perform pitch notation within an octave (e.g. C-C'/do-do). Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations. Read and play from notation a four-bar phrase, confidently identifying note names and durations. <p>Transition Project</p> <p><i>The end of Year 6 transition project</i> provides a way to bring together what the pupils have learnt about reading notation, playing an instrument, composing melodies and singing as a class.</p>
ICT	Use ICT to experiment with sounds and to change and manipulate them. Ipad programmes that can be used for composition Blob Chorus, loopseque and Soundrop					
Music Appreciation	Regularly listen to a full range of Musical performances including recorded and live (which can be staff/children playing an instrument they have learned to play) from a range of genres and historical periods.					