



Music at Hurst Green

“Living, loving and learning with God”

National Curriculum 2014 – Statutory Coverage

Purpose of study

Music is a universal language that embodies one of the highest forms of creativity. A highquality 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 art and design 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 works of the great composers and musicians
- learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence
- understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.

Attainment targets

By the end of each key stage, pupils are expected to know, apply and understand the matters, skills and processes specified in the relevant programme of study.

Subject Content

Key Stage 1

Pupils should be taught to:

- use their voices expressively and creatively by singing songs and speaking chants and rhymes
- play tuned and untuned instruments musically
- listen with concentration and understanding to a range of high-quality live and recorded music
- experiment with, create, select and combine sounds using the inter-related dimensions of music.

Key Stage 2

Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory.

Pupils should be taught:

- play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression
- improvise and compose music for a range of purposes using the inter-related dimensions of music
- listen with attention to detail and recall sounds with increasing aural memory
- use and understand staff and other musical notations
- appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians
- develop an understanding of the history of music.

Year Group	Singing	Listening	Composing	Musicianship
<p data-bbox="286 240 394 268">Nursery</p> <p data-bbox="271 360 409 387">2 year olds</p>	<p data-bbox="501 240 808 309">Explore their voices and enjoy making sounds.</p> <p data-bbox="501 360 786 464">Join in with songs and rhymes, making some sounds.</p> <p data-bbox="501 517 779 585">Make rhythmical and repetitive sounds.</p> <p data-bbox="501 638 801 778">Enjoy and take part in action songs, such as 'Twinkle, Twinkle Little Star'.</p>	<p data-bbox="857 240 1205 344">Respond emotionally and physically to music when it changes.</p> <p data-bbox="857 399 1196 426">Move and dance to music.</p> <p data-bbox="857 478 1189 582">Anticipate phrases and actions rhymes and songs like 'Peepo'.</p>	<p data-bbox="1249 240 1666 344">Explore a range of soundmakers and instruments and play them in different ways.</p>	<p data-bbox="1704 240 2009 389">Explore a range of soundmakers and instruments and play them in different ways.</p> <p data-bbox="1704 442 2011 501">Explore their voices and enjoy making sounds.</p> <p data-bbox="1704 553 2011 740">Notice patterns with strong contrasts and be attracted by patterns resembling the human face.</p>
<p data-bbox="226 791 454 818">3 and 4 year olds</p>	<p data-bbox="501 791 763 860">Remember and sing entire songs.</p>	<p data-bbox="857 791 1128 860">Listen with increased attention to sounds.</p> <p data-bbox="857 912 1211 1016">Respond to what they have heard, expressing their thoughts and feelings.</p>	<p data-bbox="1249 791 1626 895">Create their own songs, or improvise a song around one they know.</p> <p data-bbox="1249 948 1666 1051">Play instruments with increasing control to express their feelings and ideas.</p>	<p data-bbox="1704 791 2011 895">Sing the pitch of a tone sung by another person ('pitch match').</p> <p data-bbox="1704 948 2024 1096">Sing the melodic shape (moving melody, such as up and down, down and up) of familiar songs.</p> <p data-bbox="1704 1149 1957 1287">Use drawing to represent ideas like movement or loud noises.</p>

Reception	Sing in a group or on their own, increasingly matching the pitch and following the melody.	Listen attentively, move to and talk about music expressing their feelings and responses. Watch and talk about dance and performance art, expressing their feelings and responses.	Explore and engage in music making and dance, performing solo or in groups. Use drawing to represent ideas like movement or loud noises.	Sing in a group or on their own, increasingly matching the pitch and following the melody.
	Singing	Listening	Composing	Musicianship
Year 1				Pulse/Beat <ul style="list-style-type: none"> • Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. • Use body percussion, (e.g. clapping, tapping, walking) and classroom percussion (shakers, sticks and blocks, etc.), playing repeated rhythm patterns (ostinati) and short, pitched patterns on tuned instruments (e.g. glockenspiels or chime bars) to maintain a steady beat. • Respond to the pulse in recorded/live music through movement and dance, e.g. o Stepping (e.g.

				<p>Mattachins from Capriol Suite by Warlock), o Jumping (e.g. Trepak from The Nutcracker by Tchaikovsky) o Walking on tiptoes (e.g. Scherzo from The Firebird Suite by Stravinsky).</p> <p>Rhythm</p> <ul style="list-style-type: none">• Perform short copycat rhythm patterns accurately, led by the teacher.• Perform short repeating rhythm patterns (ostinati) 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
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				to enhance storytelling, e.g. o ascending xylophone notes to suggest Jack climbing the beanstalk, o quiet sounds created on a rainstick/shakers to depict a shower, o regular strong beats played on a drum to replicate menacing footsteps. • Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum.
	Singing	Listening	Composing	Musicianship
Year 2				Pulse/Beat <ul style="list-style-type: none"> • Understand that the speed of the beat can change, creating a faster or slower pace (tempo). • Mark the beat of a listening piece (e.g. Bolero 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 (e.g. La Mourisque by Susato). Know the difference between left and right to support

				<p>coordination and shared movement with others.</p> <ul style="list-style-type: none">• Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats.• Identify the beat groupings in familiar music that they sing regularly and listen to, e.g. o in 2 Maple Leaf Rag by Joplin o in 3 The Elephant from Carnival of the Animals by Saint-Saëns <p>Rhythm</p> <ul style="list-style-type: none">• 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 crotchets, quavers and crotchets rests.
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				<ul style="list-style-type: none"> • Create and perform their own chanted rhythm patterns with the same stick notation. <p>Pitch</p> <ul style="list-style-type: none"> • Play a range of singing games based on the cuckoo interval (so-mi, e.g. Little Sally Saucer) 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 melodic phrases, 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 tuned percussion, for example:
	Singing	Listening	Composing	Performing

Year 3

Improvise

- 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.

Compose

- 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.

Performing

- 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; allegro and adagio, fast and slow. Extend to question-and-answer phrases.

Reading Notation

- Introduce the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch.
- Introduce and understand the differences between crotchets and paired quavers.

				<ul style="list-style-type: none"> • Apply word chants to rhythms, understanding how to link each syllable to one musical note.
	Singing	Listening	Composing	Performing
Year 4			<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 	<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. • 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,

			<p>example creating music to accompany a short film clip.</p> <ul style="list-style-type: none"> • 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"> ○ graphic symbols ○ rhythm notation and time signatures ○ staff notation ○ o technology. 	<p>crotchets, paired quavers and rests.</p> <ul style="list-style-type: none"> • 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.
	Singing	Listening	Composing	Performing
Year 5			<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 (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano). Continue this process in the composition tasks below. 	<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 stave 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

			<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, La Mer by Debussy and The River Flows In You 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"> ○ graphic symbols ○ rhythm notation and time signatures ○ staff notation ○ o technology 	<p>on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs (e.g. Yellow Submarine by The Beatles).</p> <ul style="list-style-type: none"> • 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.
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				<ul style="list-style-type: none"> • 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.
	Singing	Listening	Composing	Performing
Year 6			<p>Improvise 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 	<p>Instrumental Performance</p> <ul style="list-style-type: none"> • Play a melody following staff notation written on one stave and using notes within an octave range (do–do); make decisions about dynamic range, including very loud (), very quiet (), moderately loud () and moderately quiet (). • 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

			<p>E minor or a key suitable for the instrument chosen.</p> <ul style="list-style-type: none"> • 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. 	<p>melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line.</p> <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.
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