

Programme of Study for Music at Key Stage 2

2

KEY STAGE

Introduction

The fundamental aim of the music curriculum is to develop pupils' musical ability. All pupils are potentially musical. Music has one attainment target which is defined through the key experiences of making and responding to music. All pupils should have experiences in both making and responding to music.

At Key Stage 2, pupils should be encouraged to participate in, and enjoy, an expanding range of musical activities. These should develop their composing, performing and listening skills, and provide them with opportunities to exercise imagination and respond intuitively to a variety of stimuli. A mixture of individual, pair, small group and whole class activities, including opportunities for pupils to direct and rehearse their own work, should support the continued development of self-esteem and social skills.

Contribution to Educational (Cross-curricular) Themes

This programme of study promotes the objectives of Education for Mutual Understanding (EMU) and Cultural Heritage. It does so by requiring pupils to work collaboratively and to share ideas and resources when making and responding to music. Pupils are also required to **listen and respond to music in a variety of styles**. *For example, they could begin to compare ways in which their own and other cultures are expressed or influenced by music. They could explore some of the shared and distinct musical traditions in Northern Ireland and the historical significance of some of the tunes and instruments. They could also begin to explore the musical links between different countries.*

The programme of study provides opportunities for the development of Information Technology (IT) skills, *for example, through the use of simple computer programs which control and record sounds and musical patterns.*

MAKING AND RESPONDING TO MUSIC

Pupils should explore an extended range of sounds in order to create their own music and should investigate ways of preserving what they have created. They should sing and play accompaniments to different types of songs and develop skills in playing a wider range of instruments. Pupils who begin to play an orchestral instrument should be encouraged to use their developing skills within the classroom.

Pupils should make choices and provide reasons for their preferences during music-making activities. They should listen carefully to different kinds of music and describe and discuss what they hear happening in relation to the atmosphere and effects achieved. Pupils should also have opportunities to respond imaginatively and in other ways which are appropriate to the style and mood of the music.

Pupils' experiences of making and responding to music should, over the duration of the key stage, enable them to develop:

- an understanding of the elements of music, in relation to
 - variations in volume, including increasing and decreasing levels of sound, and silence (dynamics),
 - variations in speed, including getting faster and slower (tempo/pace),
 - patterns of longer and shorter sounds (rhythm/pulse/metre),
 - patterns of higher and lower sounds (melodic shape),
 - qualities of the sounds they make and hear, *for example, smooth/jagged, soothing/menacing* (timbre),
 - combinations of sound, *for example, melody and accompaniment* (texture),
 - repetition and contrast (ways of creating musical structures);
- an increasing ability to combine and use the elements of music to express their own ideas and feelings and to create mood and atmosphere;
- an awareness of the individual sound characteristics of common musical instruments, *for example, violin, guitar, tin whistle*, and how composers and performers use them to create effects and atmosphere.

The making and responding to music requirements are carried out within the context of the following composing, performing and listening activities. While one or more of these activities may provide the main focus for a lesson, or part of a lesson, the three are interdependent. Pupils should be encouraged to perceive their inter-relatedness.

Composing (improvising and composing short pieces of music)

Pupils should have opportunities to:

- a create short stories and pictures told through sound, *for example, a walk by the river or a windy day;*

- b explore rhythm and pitch to create short musical patterns and accompaniments, *for example, rhythms based on their names or word patterns in songs, and melodic patterns using a simple computer program or melodic instrument;*
- c develop further, musical memory and musical spontaneity, *for example, by singing or playing from memory and by inventing musical 'conversations' using instruments or voices;*
- d create short pieces which explore and combine the elements of music, *for example, pieces based on repeated patterns, contrasts or gradations of pitch and/or volume and/or tempo;*
- e investigate ways of preserving what they have created, *for example, by using their own graphic symbols, or by recording it on tape or computer.*

Performing (singing and using instruments)

Pupils should have opportunities to:

- a sing a variety of songs with increasing control and confidence and develop awareness of singing in parts, *for example, by singing simple rounds;*
- b play simple accompaniments to songs, *for example, short rhythmic or melodic patterns they have created;*
- c develop skills on a wider range of instruments, *for example, metallophone, tin whistle, recorder, guitar or available orchestral/electronic instruments;*
- d develop increasing control and understanding of ways in which the elements of music are used in the pieces they perform, *for example, variations in volume or speed and ways of communicating the mood of the music;*
- e play both by ear and from notations, *for example, by working out how to play parts of simple songs, and by reading from pupils' own symbols and other forms of notation.*

Listening and Responding (to their own and others' music-making)

Pupils should have opportunities to:

- a listen to and discuss the music they have created, *for example, in terms of its beginning, middle and ending, or the use of instruments and effects created;*
- b respond imaginatively to an increasing range of short pieces in a variety of styles;
- c think about and discuss their songs and accompaniments, *for example, offering suggestions about performance or the appropriateness of the accompaniment;*
- d become familiar with the sounds of some common instruments and combinations of instruments, *for example, flute, violin, trumpet, different guitars, brass band, 'pop' group or Irish traditional group;*
- e discuss how the elements of music are used in pieces from different periods, styles and cultures, *for example, repetition, contrast, or the use of particular instruments or voices in folk, 'pop', 'classical', religious, or traditional music.*