

The Wolds Federation of Schools

Music Curriculum



“Where words fail, music speaks. “

Hans Christian Anderson

Curriculum intent

Music is a powerful, unique form of communication that can change the way pupils feel, think and act. It transcends different cultures, abilities and generations – stimulating responses on both emotional and intellectual levels. It allows opportunity for personal expression and plays an important part in the personal development of an individual.

We want our children to be agents of change, in their own lives, in the lives of their local community and in the global community. By engaging children in musical experiences, we offer the chance to develop as a proficient musician who enjoys the act of producing music, as a performer or composer sharing their music and enhancing the cultural life of those around them. By listening and enjoying music from different eras and different heritages it helps connect children with those who have gone before and understand the world around them better.

Musical education has intrinsic value but we believe there are attitudes, skills and attributes that can support learning in other curriculum areas. As such, good music teaching will also support development of life skills such as listening, the ability to concentrate, creativity, self-confidence and a sensitivity towards others and the environment.

What underpins the organisation of our curriculum

We believe that music performing and listening is a transient experience; it exists in time; it starts, it travels, it finishes and then exists only in memory. This makes learning music very memory dependent. In order to prevent cognitive overload when learning a new song or the complex skills involved in playing a musical instrument, the children must become fluent. These complex skills require regular practice if a state of habit forming (instant memory recall) is to be achieved. Music skills are aural memory dependent but are helped and prompted by associated muscle memory and visual symbols and prompts. Our strategy of little and often, we believe, is much the best approach to ensure that children can do more, know more and remember more.

Music in the EYFS (creative development)

We recognise that the basis of all of our learning in any subject starts with the experiences the children have in the early years. To ensure that there is a smooth transition between early years and KS1, the expectations and early learning goals are therefore included in our progression grids. We do not plan explicitly for music as a subject but as part of the day to day provision and through overarching topics planned with the children's interests at heart. The programme starts at Foundation Stage and children are supported through a variety of songs and listening materials to explore vocal sounds, to listen and copy, listen and respond and begin to develop a core repertoire of songs that form the foundation for future singing development.

KS1

The voices foundation inside music programme provides the platform for a two-year teaching cycle. Each unit is the basis for several weeks of music teaching. The curriculum is rooted in singing and the use of untuned percussion. The children also get the opportunity to develop ensemble playing through whole class teaching using the pbuzzes.

Year A	Year B
Term 1 units 1-5	Term 4 17-21
Term 2 units 6-10	Term 5 22-26
Term 3 units 11-16	Term 6 27-30

KS2

In KS2 we use the voices foundation, inside music programme as the platform for our teaching. This programme places the use of the voice at the heart of our teaching. There are two units of work, A and B. The playing of tuned and untuned instruments is a continuous thread running through the programme and playing arises out of a musical activity. Listening material is integrated seamlessly through the units and careful use of questioning helps to focus listening and develop appropriate musical understanding. Throughout the teaching, pupils are encouraged to work with the musical elements and use the correct terms. In addition, we use specialist music whole class teaching so that every child and their teacher, learns to play the trombone.

Unit A Inside Music First Steps: 7-11 2-year cycle Units 1-12	Unit B Inside Music First Steps 7-11 2-year cycle Units 13-22
Instrumental tuition over 4 years of KS2 Differentiated by ability Delivered by East Riding Music Service with class teacher	

Extra curricular

Bishop Violin, Guitar, Whole school handbellsBeswick Guitar

Our music curriculum

We recognise seven strands which contribute to the developing musicality of children and we use these as the basis of our planning for effective teaching and learning.

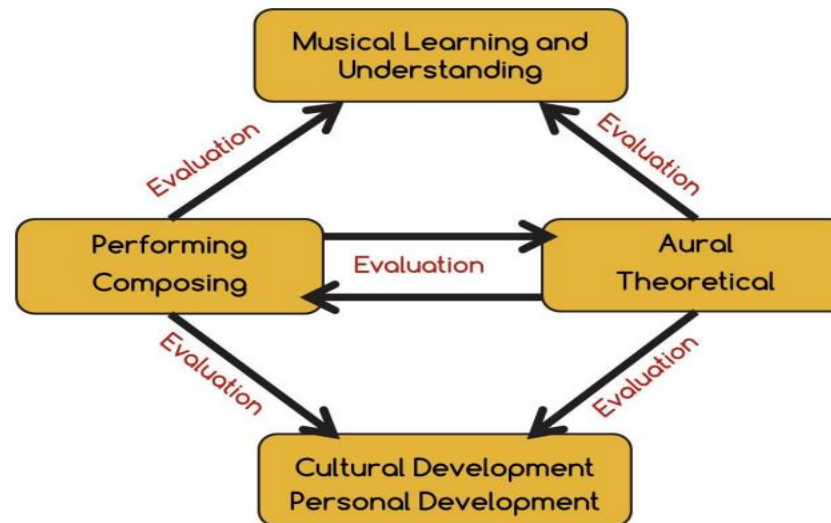
Strand descriptions

Performing skills	Composing skills
Developing technical control in playing an instrument or singing To be able to perform musically with authenticity	Improvising, creating, organising and refining rhythmic and melodic patterns and harmonies, using textures and structures as appropriate To be able to create own original music
Aural knowledge	Theoretical knowledge
Aural development by responding to music and by recognising features in music To be able to use and exploit appropriate musical features when performing and performing	Understanding the vocabularies and grammars of a range of different types of music, their notations and theoretical ideas. To be able to realise musical intentions from a range of notations and be able to notate musical intentions in a variety of ways.
Evaluation	
Understanding the nature, context and purpose of the creation and performance of music To be able to evaluate a variety of musical ideas, pieces and traditions and develop own artistic voice.	
Cultural development	Personal development
Through gaining a knowledge of styles and genres from local, national and world traditions and contemporary practice	Making, presenting and evaluating music

- To develop cultural identity and understanding

- To make a contribution to cultural life; to develop self esteem and self confidence; independent learning; problem solving and the ability to use self evaluation; team work and leadership; and to promote emotional development

The following diagram shows how the seven strands are interconnected and how evaluation is the linking skill between the other six.



This table sets out the expectations for the end of each point in the curriculum. Since the classes in KS2 have all four year groups in the class there are three different expectations. These are called first access outcomes, subsequent access outcomes and higher access outcomes. These three end points allow for extension within the taught music curriculum for high achieving children or children who access additional peripatetic music lessons and so need extension to their peers in their curriculum music provision.

Learning strand	Learning sequence	Foundation stage	Key Stage One	Key Stage Two First access	Key Stage Two Subsequent access	Key Stage Two Higher access
Singing	Technique		Basic posture with relaxed shoulders Dynamic contrasts Breathing to show phrases	Supportive posture when standing or sitting Singing is in tune	Open mouth, relaxed jaw and clear pronunciation Dynamic range established Singing is pleasing to the ear	Even tone across the dynamic range with clear open vowels Expressive singing with regard for the words
	Range		Range of a sixth By ear	Range of an octave, mostly by step Using notation	Range of an octave with leaps	Range beyond an octave
Playing an instrument	Technique		(For classroom percussion) Basic posture Dynamic contrast	Trombone Basic posture Clear tone	Dynamic contrasts Articulation contrasts Phrasing	Freedom of movement which facilitates technical development Cresc and dim
	Range		Limited range Rhythmic patterns By ear	First four or five notes Rhythms (using notation) with two note lengths	Range about an octave Rhythmic playing with at least three note lengths	Range beyond an octave in more than one key (or limited melodic range and more than 6 chords) Rhythmic playing with changes in tempo

Performing with others	Ensemble	Instruments used correctly and cared for properly	Unison	Simple additional part with others (e.g. round, ostinato accompaniment)	More complex additional part with others (e.g. a simple song phrases on pitched percussion)	Simple additional part(s) on own (e.g. round, ostinato, bass or chord accompaniment)
Explicit opportunities to develop SMCS Social development – Singing as a group, taking different parts. Spiritual development – turning written notation into music. Combination of notes becoming a piece of emotional music. Moral development – Practice in order to improve.						
Composing (including improvising)	Melody		Free exploration of pitch and rhythm	Improvise a 1 bar rhythm Improvise a 1 bar melodic phrase (3 pitches)	Improvise an ostinato/riff (e.g. for an accompaniment) Improvise a melodic phrase (up to 5 pitches) within a structure	Improvise and refine a melodic phrase (e.g. for intros, bridges and outros for songs)
	Harmony		Explore combinations of sounds	Explore the use of ostinato and given key tones of chords	Explore layering of rhythmic and / or melodic phrases	Harmonise a melody using chords I, V
	Expression		Explore dynamic choices Explore instrument choices	Use dynamic choices and specific instrument choices	Indicate tempo	Use dynamic and articulation contrasts
Explicit opportunities to develop SMCS Spiritual development – Exploring melody. Social development – working together for harmony. Spiritual development – Expressing oneself. Cultural development – Ways of expressing emotion.						
Aural and theoretical knowledge	Rhythm		Pulse (moving in in time to music) Simple rhythmic patterns	Crotchets and rests (in four beat rhythms) Quaver pairs or minims	4/4, bars and bar lines (strong and weak beats) Crochets, quaver pairs,	3/4, 2/4 with semiquavers and rests, dotted rhythms Variation of tempo

			aurally (identify / repeat)	and minim rests (in four beat rhythms)	minims, semibreves and rests	
	Melody		High and low	Three note melody (e.g. hand signs or one line stave)	First five notes of a major scale on a clef	All notes on a clef, including accidentals More than one clef More than one key signature
	Harmony		Single or multiple sounds (instruments / voices / parts)	Maintain a melodic drone whilst others sing/play a melody	Recognise and maintain a melodic ostinato part as part of a group	Chords I and V in major key
	Form		Phrase (breathing points)	Simple 4 bar or 8 bar structures.	Simple structure (e.g. introduction, verse and chorus)	More complex structures A, B, A B, C patterns Bridges, outros
	Expression		Dynamics (loud and soft) Timbre of different instruments	Contrasting dynamics (forte / piano)	Articulation (staccato / legato)	Variation of dynamics (cresc and dim) and articulation (slurs, accents)
Explicit opportunities to develop SMCS Spiritual development – Music making us move. Understanding what sounds nice. Expressing oneself. Social development – Why do we move together to music? Moral development – Knowing I can describe in different ways, what I perceive is good/bad? Cultural development – Similarities and differences.						
Evaluation	Concepts		Use of musical choices to create an effect Use of graphic score	Use of staff notation	How musical concepts are used to reflect different intentions	How musical concepts are used to reflect different intentions
	Context		Respond to different moods in music	Features of music for different purposes	How music reflects different cultural contexts How venue and occasion influence performance and composition	How music changes over time How music demonstrates cross cultural influences

	Improvements		Identify good features	Improve own work	Suggest improvements for own and others work	Reflect on our work and being to improve as part of the creative process.
Explicit opportunities to develop SMCS Cultural development – Use of music in different cultures to express. Moral development – Doing the best job I can.						
Cultural development	Traditional		Children's songs and singing games from local, national and pupils' own heritages	Music from national and other heritages	Traditional music from other parts of the world	Further investigate traditional music from other parts of the world
	Classical	Music as defined by the Voices Foundation Programme. See Appendix 1 for list of music and composers				
	Popular			Popular music		Music from a fusion of styles
Personal development	Making a contribution		Perform to an audience	Support other musicians (e.g. play / sing a part to accompany an instrumental piece or song)	Support other artists (e.g. play or create music for a dance or drama performance or an exhibition)	Play or create music for a specific purpose or occasion
	Self esteem		Perform with class in a school assembly	Perform a solo to teacher Perform in a group to teacher	Perform a solo to school class Perform in a group in a school assembly	Perform in an ensemble (with more than one part) in a school assembly or concert
	Independence		Show desire to practice and improve.	Following teacher's guidance, practise at home to improve an aspect of playing	Identify an aspect of performing or composing to improve through working at home	Without teacher's guidance learn a piece of music or create own composition
	Team work		Take turns	With teacher's guidance work in a group to improve a	Without teacher's help work in a group to improve a group	Able to take the lead and to respond to the leadership of others

				group performance or composition	performance or composition Express contrasting emotions through music (e.g. happy, sad)	
	Emotional	Show enjoyment of music	Show enjoyment of music	Show enjoyment of music	Show enjoyment of music	Show enjoyment of music

Explicit opportunities to develop SMCS

Social development – Performing together. Working together.

Moral development – Overcoming anxiety about performing. Desire to improve.

KS1 music

Bucalossi The Grasshopper's Dance

Daquin Le Cocou

Hertel/Lanchbery Clog Dance

Greig In the hall of the mountain king

Bizet La Toupie

Kodaly The Viennese Musical Clock

Shatin Nun, Gimel, Hei, Shin

Britten Oliver Cromwell

Fucik Entry of the Gladiators

Handel Arrival of the Queen of Sheba

Ibert Parade

Mussorgsky Bydlo

Rimsky Korasakov Flight of the Bumble Bee

Anderson The Typewriter

Villa Lobos O Polichinelo

Villa Lobos A Pobrezinha

KS2 Music

Bach Badineirie

Prokofiev The Bird, The Cat and the Duck

Traditional Russian Where are you?

Britten Percussion

Hildegard O Euchari

Pitfield Tocacata

Anonymous The Green Man

Traditional Tibet Sangva Duva

Tchaikovsky Arabian Dance, Arabian Dance

Anonymous Under the Greenwood Tree

Warlock Pavane

Hildegard O Pastor Animarum

Hampton Tempo's Boogie

Holst Ostinato

Holst The Dargason

Bach Musette

Terpestra Snow in Kalamazoo

