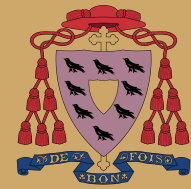


MUSIC

Spotlight on Assessment

Proud to be part of



Bishop Chadwick
Catholic Education Trust

WHY MUSIC?

Music is all around us. It is the soundtrack to our lives. Music connects us through people and places in our ever-changing world. It is creative, collaborative, celebratory and challenging. The sheer joy of music making can feed the soul of a school community, enriching each student while strengthening the shared bonds of support and trust which make a great school.

Model Music Curriculum (March 2021)

We aim for our pupils to:

- be musicians, not just simply experience music but to 'get better at it'.
- have regular opportunities to return to and consolidate their short-term learning, while gradually introducing new ideas, methods and concepts
- develop control over the sound they are producing.
- access whole class instrumental teaching



“The central purpose of good music education is for pupils to make more music, think more musically and consequently become more musical. It’s not just notes on a page; it’s a symphony of fun and excitement that shapes their future”

CURRICULUM DESIGN

The music curriculum is designed to assess what children know and remember over time, as well as assessing the development of skills and pupils' understanding of how we communicate and express ourselves through the power of music.

Pillars of music progression



Aligned to the pillars of music progression, our curriculum is designed with procedural knowledge as the foundation of performing and composing (performing a task, such as playing an instrument) and declarative knowledge (content that can be discussed such as notation, keys and chords, or musical culture) to underpin advanced musical thinking.

- The curriculum scope takes into account what can realistically be learned, rather than encountered, in the time available.
- The curriculum build pupils' **procedural knowledge (technical)** in controlling sound. Building up in a way that is gradual, iterative and coherent.
- **Compositional components (constructive)** are identified for development and given sufficient practice time.
- The curriculum supports pupils to deepen the knowledge of the music elements when listening to music.

A THRESHOLD CURRICULUM

Threshold Concepts are carefully interleaved within the curriculum from EYFS to KS5 so that they are revisited and reinforced with different content and context attached to the concept over time.

In music, there are seven key interrelated threshold concepts, which when combined, ensure that our students can access a deep understanding of the subject. The threshold concepts relate to core aspects of disciplinary knowledge and substantive knowledge. As students progress through the curriculum narratives, so should their understanding of the threshold concepts:



The **pulse or pitch** of music is the underlying and steady beat in a phrase or piece of music. This involves:

- Exploring how to feel the pulse of a piece of music using body percussion to demonstrate.
- Identifying and working with different tempos and recognising changes to tempo.
- Understanding time signatures and how to respond to these in a piece of music.



Rhythm involves the changing pattern of beats that make up a piece of music. This involves:

- Exploring rhythmic notation and the equivalent rests involved.
- Investigating syncopation, how this is notated and the effect this has on a piece of music.
- Understanding the concept of a bars and how notation fits within this.



The **melody** of a piece of music is the tune. When studying this, pupils will:

- Explore pitched notation developing as each year progressing initially working with 2 notes building up to exploring an octave range in Year Six.



Active Listening and Appraising involves listening to music and responding by doing something. Pupils will:

- Explore the features of music and musical changes in the piece.
- Identify and compare music from different traditions with two or more parts.
- Understanding why syncopation is used and the effect it has.
- Identify instrumentation, tempos, styles of music and mood and emotion.



Performing involves the act of playing or singing music to others. Pupils will:

- Learn how to perform using untuned percussion, body percussion, the voice and tuned instruments.
- Read notation and perform from this.
- Learn how to play an instrument and compose using it.



Singing is the act of performing songs or tunes by making musical sounds with the voice. When exploring this, pupils will:

- Sing in unison whilst exploring folk songs.
- Investigate the concepts of singing in rounds and being accompanied with an ostinato.
- Sing in two parts with counter melodies in a given range.
- Sing in tune and with expression, following the direction of the conductor.



Composing involves the process of coming up with your own musical ideas that may or may not be recorded. Pupils will learn to:

- Use rhythm grids to compose using both representations and standard notation.
- Imitate and compose music using instrumentation or with either the voice or tuned percussion.
- Understand rhythm patterns and how they can be re-created.

TEACHER TOOLKIT

Assessment 'embedded' within the design
 Opportunities to know where pupils are with their learning and to identify and address any gaps.



Concise rationale for learning that has been prioritised and how does this learning prepare pupils for the next stages of their learning in music

Clearly defined sequential components to learning.



Year Five - Term One

Rationale/Curriculum links...
 Pupils will explore the concept of syncopation during this unit exploring this through the following key themes:
Pulse, rhythm, melody, listening and appraising, performing, singing and composition.
Pulse - The pupils will explore the time signatures of 2/4 and 4/4 using three contrasting tempos with syncopation within the piece.
Rhythm - Pupils will explore the concept of syncopation further by using dotted rhythms within the time signature is 2/4 & 4/4 exploring tempi too.
Melody - Pupils will explore and perform melodies with 5-8 note ranges captured in different formats for recreation.
Active listening and appraising - Pupils will pick and perform syncopated rhythms from a range of genres.
Performing - Pupils will perform 5-8 note melodies with more complex rhythms incorporated.
Singing - Pupils will sing melodies with a 5-8 note range in two part harmony performed in time with accuracy and expression.
Composition - Pupils will compose with 5 notes up to 4 bar melodies with different tempos focusing on how to use syncopation.

Component One	Component Two	Component Three	Component Four
Singing Pulse Listening Rhythm	Singing Pulse Listening	Singing Pulse Listening Rhythm	Singing Melody Composition

Component One	Component Two
<p>Singing: Sing <i>Do Ron Ron</i> in two parts. Identify and clap back syncopated rhythm of <i>Do ron ron do do ron ron</i> as an ostinato whilst stamping the pulse.</p> <p>Pulse: Complete both activities at two different tempos – Adagio (70BPM) and Allegro (120BPM)</p> <p>Listening: Listen to <i>He's a Pirate</i> and stamp the pulse. Encourage the children to feel the off beat rhythms against this pulse. Children could clap some off beat rhythms whilst stamping.</p> <p>Rhythm:</p>	<p>Singing: Play the game 'Don't clap this one back' with the children with syncopated rhythms. Sing My Paddle's Keen and Bright whilst stamping/clapping/clicking the pulse. Using the Rhythm Grids, create a syncopated rhythm using crotchets, quavers and minims with their equivalent rests but also include pitched notes.</p> <p>Listening: Listen to Vaughan Williams English Folk Song Suite (1) which is a march. Children will identify the and the number of beats per bar. ise the 2 feel. empo changes and how this affects iece.</p>
Component Three	Component Four
<p>Singing: Sing Calypso Carol whilst clapping back the clave rhythm which is syncopated. Listen to London is a Place For Me. Ask children to clap the clave rhythm along to this piece. Pick out the features of the piece which make it a calypso emphasising the importance of syncopation.</p> <p>Pulse:</p> <p>Listening: Use <i>Music Explorer</i> to compose an 8 bar rhythm using notation (including pitch). Allow the children to use 5 notes in reggae style with different tempos. Children could then try performing their peer's rhythms either on instruments or using body percussion and improving them together.</p> <p>Rhythm:</p>	<p>Singing: Sing <i>Four White Horses</i> whilst stamping pulse and clapping the rhythm. Play the clapping game along to this at different tempos (Adagio 70 BPM and Allegro 120 BPM). Play the first phrase of the piece on instruments. See whether the children can identify the pitches independently with the starting note provided on their given instruments.</p> <p>Melody:</p> <p>Composition: Provide the children with bar one of the piece and play this together on chosen instruments or singing. The pupils then compose the next few bars independently either on instruments or vocally changing the original song. A backing track or metronome could be used here. Pupils could then perform this back to their friends and try each other's compositions.</p>

Key Vocabulary

Syncopation - Rhythms where the emphasis is not on the main beat - common in jazz music <https://youtu.be/3Z4BxOKn908>

Adagio - Adagio is a musical tempo meaning play slow 70 bpm.

Allegro - Allegro is a musical tempo meaning play quickly 120 bpm.

Presto - Presto is a musical tempo meaning at a rapid tempo 140-150 bpm.

Calypso - Calypso is a style of music as well as a style of dance and song which originated in the Caribbean. It is a descendant of African and West Indian folk music and resembles the samba of Latin America.

Call and response - Call and response is a performance style with a singing lead who is imitated by a chorus of followers.

Ostinato - Ostinato is a pattern of rhythms or pitches that are repeated in a cycle

Further Resources:

Click here to access Kodaly [MUSICSTARS SING 1.160.mil](https://www.kodaly.com/)

- Cobler, cobler
- Here I come
- Magic Fingers
- Mary Anne

A hyperlink to a demonstration of the game, don't clap this one back. The children listen and repeat all rhythms clapped but if they hear the don't clap this one back rhythm they don't repeat it. This rhythm can be adapted to whatever is being covered.

Musical Contexts

Forward Clave Rhythm

Instrumental version of Calypso Carol for singing.

Notation for the forward clave rhythm with an audio file demonstrating the rhythm to be clapped.

CALYPSONIANS

Information video on Calypso Music.

Clear direction for teachers with links to threshold concepts, ensuring explicit teaching of music



Vocabulary rich, subject-specific terminology to develop understanding of musical language.



Signposting to high quality and relevant resources choices.



Lesson sequences are provided as a guide to ensuring sequential learning across a unit and within a particular aspect of music. This allows for agreed knowledge content and consistency. It also provides interactive links to ensure the use of high quality and accurate teaching resources to avoid misconceptions developing over time.

The curriculum identifies precise end points in performance, composition and listening work, and then sets out the knowledge and skills pupils need, step by step, to reach these end points. It builds, incrementally, pupils' knowledge of the technical and constructive aspects of music

The design, intent and implementation of our curriculum enables our teachers to:

- provide ongoing feedback to pupils that improves the quality of pupils' music making both in terms of technique and expressive quality.
- routinely demonstrate to pupils what high-quality musical responses sound like, and the processes for achieving those outcomes.