

Curriculum with Classroom Instrumental Learning

Intent, Implement & Impact Statement



**Calderdale
Music**

Intent

Our new and developing primary curriculum will align with the 'HEART' principles at the core of our organisation – Honest, Expert, Achieving, Reliable, and Together – while also matching the ambition of the National Curriculum (NC) and Model Music Curriculum (MMC). Schools in Calderdale have a wide variety of contexts and settings. We celebrate these differences and encourage all our pupils to develop an active relationship with, and love of, music.

Our curriculum should leave pupils with a deep understanding of the inter-related dimensions of music, as well as the procedural knowledge to demonstrate this understanding through performance, and the declarative knowledge to discuss, engage with, and create music. All of the children we teach should have the opportunity to see themselves represented in our curriculum and should also experience the diverse range of cultures in Calderdale and the wider world.

We place singing and movement at the heart of our curriculum and use this as the bedrock for KS1. Through a range of songs and games, we aim to nurture children's natural love of singing. We start building an awareness of pulse, beat and rhythm from the start of our curriculum. This develops as children move on to a series of topics which combine progressively more challenging melodic and chordal ideas and explore music from around the world.

By the end of our curriculum, children should be able to:

- Confidently and accurately use a range of technical vocabulary
- Sing and perform with control and expression on a limited number of instruments
- Play with the musical ideas they have acquired through improvisation and composition
- Discuss musical features from a variety of geographical & historical origins

Inclusion

At Calderdale Music, we recognise that we do not all start from the same place and we acknowledge and make adjustments to imbalances, seeking to support those who need it most. We ensure equality of opportunity by considering different needs and capabilities without discrimination when delivering the curriculum, with our Expert Music Leaders using adaptive strategies to ensure the lessons are accessible to all children and young people.



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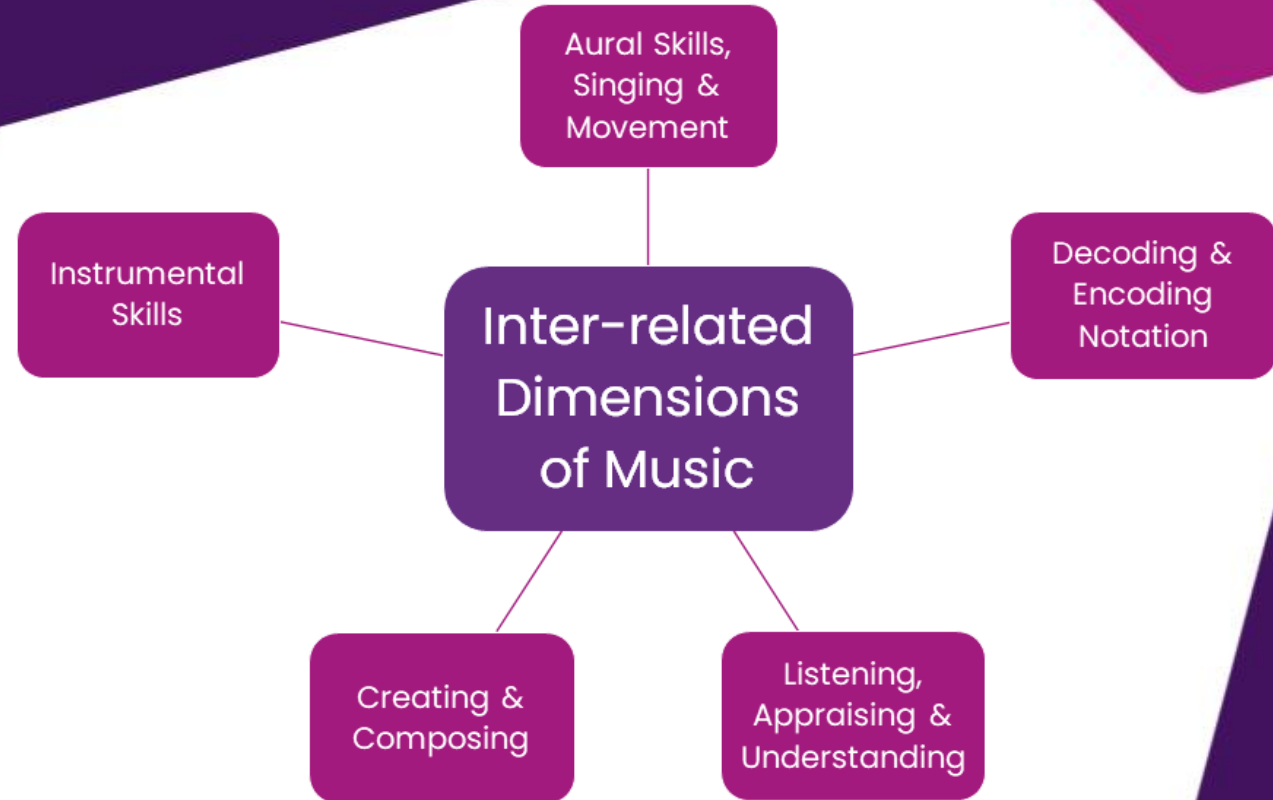
Implement

Our curriculum is separated into 5 inter-linked learning areas, which are woven together with the Inter-Related Dimensions of Music (pitch, duration, dynamics, tempo, timbre, texture, structure).

Activities focused on one learning area may be repeated across topics but will likely accompany more detailed or deeper knowledge or skill in another area.

Developmental stages are separated into 3 phases:

Phase 1 typically corresponds to KS1, **phase 2** to lower KS2, and **phase 3** to upper KS2. However, we acknowledge that different classes may start this track at different points in their school journey. E.g. a class that has had little to no specialist musical input may need to start phase 1 in year 3, but may move through this phase faster than a year 1 class would.



Implement

Aural skills, Singing & Movement (A)

Learning Area A encompasses everything that requires this kind of internalised understanding, including vocal development; rhythm and beat keeping in different metres; rhythm and pitch recall; internalisation of pitch (by sound rather than by label or notation); and awareness of the body when performing.

Many children will start developing this understanding and coordination as babies and toddlers, singing nursery rhymes with, or being rocked by, their parents/guardians. However, it is important to note that some children may not have the chance to experience this early development.

Phase 1	Phase 2	Phase 3
<ul style="list-style-type: none">• beat keeping & feeling a pulse in 4/4• using the voice tunefully and expressively in different contexts reacting and responding to music with the body both in rhythm and pitch• crotchet and quaver rhythms and rests• beginning to develop musical memory• vocal range of middle C – A, with a variety of pitch combinations, particularly mi-so-la, and do-re-mi.	<ul style="list-style-type: none">• responding to different time signatures and metres (particularly 3/4 and 6/8)• performing with voices and body percussion in groups with more than one part• expanding the range of rhythms used• challenging musical memory with longer and more complicated phrases.• expanding the vocal range - a range of around an octave• students will also develop breath control within short musical phrases.	<ul style="list-style-type: none">• respond to a pulse in a range of simple and compound time signatures• sing in tune within a range of an octave plus• perform both solo, and as part of a larger ensemble with voice and body/untuned percussion• confidently dictate simple melodies through body movements• students should have a large bank of songs learned across their musical life, which they can sing with good breath control, healthy posture and an understanding of phrasing

Implement

Decoding & Encoding Notation (B)

Learning Area B relates to reading conventional and other music notations and performing them accurately.

Basic proficiency at reading notation can open doors in a later career, and it also has the potential to speed up attainment in the classroom by making it easier to perform a piece over multiple weeks. Additionally, having visual reminders of some of the different rhythms and techniques learned throughout a student's experience within a music curriculum can also aid in composition and improvisation.

Phase 1	Phase 2	Phase 3
<ul style="list-style-type: none">• 'ta' (crotchet) and 'te-te' (quaver pairs) rhythms (and 'ta' rest) through basic symbols (hearts, stick notation, or symbols related to a current song or topic, e.g. bees and butterflies)• respond to pitch through visual cues, e.g. symbols or physical cues, placed high and low• begin to respond to other musical dimensions, e.g. dynamics and timbre, through different graphical representations (big symbols vs small symbols, or spiky symbols vs smooth symbols)• some knowledge of reduced staff notation with 'mi' and 'so'• exploration of graphic notation to record ideas.	<ul style="list-style-type: none">• conventionally notated crotchets, quaver pairs and 1-beat combinations of quavers and semiquavers. This may expand to include minims and semibreves and corresponding rests.• respond to pitches on a reduced stave• developing understanding that one symbol can give information about multiple dimensions, e.g. pitch and duration• other forms of notation, e.g. chord diagrams, tab, or graphic notation,• writing conventional notation, and experiment with graphic notation.• begin to identify structural and expressive information, e.g. repeat signs and dynamic markings.	<ul style="list-style-type: none">• range of notated rhythm combinations• confidently and accurately read staff notation to sing and play melodies including small jumps• respond confidently to staff and other notations as appropriate to the instruments they have used (pitches as appropriate)• write short musical ideas in staff and other notations, including graphic notation• develop and widen their knowledge of structural and expressive information

Implement

Listening, Appraising & Understanding (C)

Learning Area C encompasses a lot of the declarative knowledge that a student will gain through the curriculum, including subject specific vocabulary and aspects of OFSTED's **Constructive** and **Expressive** 'pillars of progression':

- describing the 'inter-related dimensions of music'
- recognising musical forms
- analysing and discussing musical examples
- identifying key features of specific genres and musical traditions

Phase 1	Phase 2	Phase 3
<ul style="list-style-type: none">• respond to the interrelated dimensions of music through the lens of 'concept pairs', e.g. 'high and low', 'fast and slow'• identify some instruments by sight and/or sound.• begin to comment on the effectiveness of a piece of music, e.g. matching a slow piece paired with a picture of a snail vs a rabbit• develop an awareness of the purpose of a piece of music, e.g. to tell a story, or to use in a religious celebration• begin to compare different pieces of music using concept pairs• may represent and respond to sound through other media, e.g. drawing	<ul style="list-style-type: none">• begin to engage with music more critically• recognise that concept pairs have gradations within them and start to acquire some vocabulary to help describe these, e.g. slow and fast may become "largo, andante, allegro"• increased understanding of time and place in the music they listen to, identifying some notable features that pinpoint these,• compare basic elements of different pieces including tempo, pitch, structure, etc.• develop a larger repertoire of instrument names and have some confidence in pairing some instruments with their sounds.	<ul style="list-style-type: none">• confidently and happily engage in musical discussions• compare pieces from different time periods and traditions, through extended musical vocabulary• link current work to previous work• confidently identify instruments that they have played by sight and sound, as well as other instruments in the same family• use elements from heard examples in their own compositions• desire to discuss and share music they listen to outside of lessons.

Implement

Creating & Composing (D)

Composition and improvisation require making musical choices. To make intelligent choices, students must feel that they understand the options available to them, including their differences and similarities, and the effects that choosing different options could have within the same context.

In music, these options include not only large scope ideas like pitch, dynamics, durations, textures, and timbres (the inter-related dimensions) but also more specific choices like individual pitches and rhythms, as well as organisational and structural ideas.

To realise these choices by performing their compositions and improvisations, students must also ensure that the musical material is within their skill level.

Our approach is to tightly control the scope of the options available, and gradually expand the decision-making space, and increase the specificity of the decisions so that it keeps pace with students' understanding and performing abilities.

Phase 1

- choose and combine sounds from a limited set of options, e.g. a percussion trolley, or a set of pre-determined body percussion sounds
- make compositional choices based on the concept pairs discovered through Learning Area C
- distinguish sounds by basic features including pitch and timbre,
- lead whole class compositions using the composer-conductor model
- combine sounds on their own and in small groups
- compose to simple briefs, e.g. 'a storm soundscape', and make some attempt to explain their choice of sounds.

Phase 2

- begin to experiment with more specific sounds, e.g. a 'C' chord vs an 'F' chord or different pitches on a melodic/single line instrument
- compositions will demonstrate more awareness of structure, e.g. composing within a time signature, or using repeated patterns within a piece
- show stylistic awareness when composing to a brief, e.g. using call and response in a sea shanty
- compose with different instruments or instrumental roles, showing an awareness of layers within a piece of music
- respond to discussion on their compositions.

Phase 3

- compose in a range of styles using a range of ideas and tools acquired throughout their musical journey
- give detailed answers about their musical choices and be open to both providing and receiving feedback
- develop pieces over multiple sessions
- compose for their given instruments with an understanding of the instruments' strengths and limitations.

Implement

Instrumental Skills (E)

Our performance track is based around a combination of instruments which also allows classes to build performances with different instrumental layers and textures, as you see with most professional ensembles.

These are divided into 3 categories based on the roles they can play within an ensemble:

Melody instruments These are primarily monophonic instruments - they can play a melody one note at a time eg recorder, glockenspiel. Accompaniment instruments such as ukulele, guitar, and piano, can also fit into this category with the right preparation and prior learning.

Monophonic accompaniment instruments The instruments above can also fit here, but they play a different role within the piece, secondary to the melody. The part may be lower in pitch, it may be a harmony, or use simplified rhythms, but it will generally be a less challenging part. However, fitting the different layers together offers a challenge in itself.

Chordal accompaniment instruments These are instruments which can play more than one note at the same time. Ukuleles are ideally suited to this, but there could also be opportunities to include guitars, keyboards, and glockenspiels.

Phase 1	Phase 2	Phase 3
<ul style="list-style-type: none">involves untuned (and some tuned) percussion although it can branch out into other curriculum instruments, e.g. recorder, if appropriate.	<ul style="list-style-type: none">instrumental technique, e.g. sound production, posture, finger and hand independence as necessarysome specifics may vary from instrument to instrument, e.g. the ukulele may start with a different set of 3 notes to the recorder, but where possible, the introduction of new pitches and rhythms should be consistent across instrumentsexpressive elements, such as different dynamics and articulations will also be introduced gradually	<ul style="list-style-type: none">students should be developing confidence on at least one instrument, but may have some experience on more than one, e.g. a class may perform a piece with combined recorders, glockenspiels and ukulelesstudents will perform fluently and accurately, in solo and ensemble contexts, in unison and 2-3 parts.

Impact

The impact of the Calderdale Music Curriculum can be monitored through ongoing formative and summative assessment. Our curriculum does not aim to assess progress in every learning area every half term, but any progress within one learning area is likely to have a positive impact on others. Following the Calderdale Music Curriculum should result in children leaving primary school ready and equipped to access music in KS3 and beyond.

The impact of our curriculum will be shown through students' ability to:

- develop a deep understanding and love of music from a wide range of cultures and traditions that will grow throughout their lives
- identify and articulate their own musical preferences
- sing and play musical instruments with musical understanding and control.
- feel the communal bonding experience of playing and singing with others, being part of something greater than themselves
- experience the joy and satisfaction of creating their own music
- 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
- 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 from around the world