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| **Progression in Music** | | | | | | |
| **Intent**  We aim for children to have acquired the essential characteristics of Musicians:   * To promote a love of music and singing. * To acquire an excellent knowledge of historical periods in Music, musical styles, traditions and genres. * An excellent understanding of what music is through listening, singing, playing, evaluating, analysing, and composing. * An extensive base of Musical knowledge and vocabulary. * Fluency in complex, Musical enquiry and the ability to apply questioning skills and use effective analytical and presentational techniques. * To develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person’s life. * To ensure children understand the value and importance of music in the wider community, * To encourage our pupils to be able to use their musical skills, knowledge, and experiences to involve themselves in music, in a variety of different contexts. * We aim to provide high-quality music education that will 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. * Significant levels of originality, imagination or creativity as shown in interpretations and representations of the subject matter. * A passion for and commitment to the subject, and a real sense of curiosity to find out about the world and the people who live there. * The ability to express well-balanced opinions | | | | | | |
| **Implementation:**   1. Curriculum drivers shape our curriculum breadth in geography. They are derived from an exploration of the backgrounds of our students, our beliefs about high quality education and our values. They are used to ensure we give our students appropriate and ambitious curriculum opportunities. **Our curriculum drivers community, spirituality, equality, opportunity and aspiration.** 2. Cultural capital gives our students the vital background knowledge required to be informed and thoughtful members of our community who understand and believe in British values. 3. Curriculum breadth is shaped by our curriculum drivers, cultural capital, subject topics and our ambition for students to study the best of what has been thought and said by many generations of academics and scholars. 4. Our curriculum distinguishes between subject topics and ‘threshold concepts’. Subject topics are the specific aspects of subjects that are studied. 5. **Threshold concepts** tie together the subject topics into meaningful schema. The same concepts are explored in a wide breadth of topics. Through this ‘forwards-and-backwards engineering’ of the curriculum, students return to the same concepts over and over and gradually build understanding of them. In Music, these threshold concepts are; ***Describing, Composing, Transcribing and Performing.*** 6. **Knowledge categories** 7. Cognitive science tell us that working memory is limited and that cognitive load is too high if students are rushed through content. This limits the acquisition of long-term memory. Cognitive science also tells us that in order for students to become creative thinkers, or have a greater depth of understanding they must first master the basics, which taken time. 8. **Milestones:** For each of the threshold concepts three Milestones, each of which includes the procedural and Knowledge categories in each subject give students a way of expressing their understanding of the threshold concepts. Milestone 1 is to taught across Years 1 and 2, milestone 2 is taught across Year 3 and 4 and milestone 3 is taught across Year 5 and Year 6 9. **Cognitive Domains:** Within each Milestone, students gradually progress in their procedural fluency and semantic strength through three cognitive domains: basic, advancing and deep. The goal for students is to display sustained mastery at the ‘advancing’ stage of understanding by the end of each milestone and for the most able to have a greater depth of understanding at the ‘deep’ stage.  |  |  |  | | --- | --- | --- | | **Progression through the Cognitive Domains** | | | | **Basic** | **Advancing** | **Deep** | | Acquiring knowledge. | Applying knowledge. | Reasoning with knowledge. | | Knowledge is explicit and unconnected. | Knowledge is explicit and connected. | Knowledge is connected and tacit. | | Relying on working memory. | Drawing on long-term memory, freeing working memory to consider application. | Relies on long-term memory, freeing working memory to be inventive. | | Procedures processed one at a time with conscious effort. | Procedures being automatic. | Automatic recall of procedures. | | Understands only in the context in which the materials are presented. | Sees underlying concepts between familiar contexts. | Uses conceptual understanding in unfamiliar situations. | | New information does not readily stick. Schemes are limited. | New information is linked to prior knowledge. Schemas are strong. | Readily assimilates new information into rapidly expanding schemas. | | Struggles to search for problem solutions. Relies on means-end analysis. | Combines searching for problem solutions with means-end analysis. | Draws on a vast store of problem solutions. | | Requires explicit instructions and models. | Uses models effectively. | Prefers discovery approaches to learning. |  1. **Pedagogical Content Kn** 2. **owledge and Strategies:** As part of our progression model we use a different pedagogical style in each of the cognitive domains of basic, advancing and deep. This is based on the research of Sweller, Kirschner and Rosenshine who argue to direct instruction in the early stages of learning and discovery based approaches later. We use direct instruction in the basic domain and problem based discovery in the deep domain. This is called the reversal effect. 3. Also as part of our progression model we use POP tasks (Proof of Progress) which shows our curriculum expectations in each cognitive domain. 4. Our curriculum design is based on evidence from cognitive science; three main principles underpin it:  * Learning is most effective with spaced repetition. * Interleaving helps pupils to discriminate between topics and aids long-term retention. * Retrieval of previously learned content is frequent and regular, which increases both storage and retrieval strength.  1. In addition to the three principles we also understand that learning is invisible in the short-term and that sustained mastery takes time. 2. Our content is subject specific. We make intra-curricular links to strengthen schema. 3. Continuous provision, in the form of daily routines, replaces the teaching of some aspects of the curriculum and, in other cases, provides retrieval practice for previously learned content. | | | | | | |
| **ELG for Music:** | * Sing a range of well-known nursery rhymes and songs. * Perform songs, rhymes, poems and stories with others, and (when appropriate) try to move in time with music. | | | | | |
| **Milestone 1**  **Key Stage 1** | **Milestone 2**  **Lower Key Stage 2** | | | **Milestone 3**  **Upper Key Stage 2** | | |
| **Perform** | | | | | | |
| * Take part in singing, accurately pitch-matching simple melodies from memory. * Sing songs in different styles * Follow instructions on how and when to sing or play an instrument. * Make and control long and short sounds, using voice and/or instruments. * Imitate changes in pitch. * Use body percussion and simple percussion instruments to perform simple repeating rhythm patterns keeping a steady beat * Follow simple pictures and symbols to guide singing and playing | * Sing a song from memory accurately that uses a wider range of pitches. * Sing in tune and with expression * Maintain a simple part within a group performance. * Pronounce words within a song clearly. * Perform actions confidently when singing. * Sing songs with a recognised structure * Play notes on an instrument with care so that they are clear. * Perform with control and awareness of others. * Perform a solo * Perform to an audience of adults | | | * Develop the skill of playing a melody by ear * Sing or play from memory with confidence. * Perform solos or as part of an ensemble. * Sing or play expressively and in tune. * Hold a part within a 3 or 4-part round. * Sing a harmony part confidently and accurately. * Sing a song with an awareness of its history and purpose * Sing a simple second part of a song with confidence * Sustain a drone or a melodic ostinato to accompany singing. * Perform with controlled breathing (voice) and skilful playing (instrument). * Be able to play a small number of major and minor chords either broken or as a triad * Maintain own part on a pitched instrument in a group | | |
| ***Relevant Knowledge Categories:*** | | | | | | |
| **Compose** | | | | | | |
| • Create a sequence of long and short sounds  • Experiment with a variety of different sounds (long and short, loud and quiet, high and low).  • Choose sounds to create an effect in a story.  • Sequence sounds to create an overall effect. To enhance storytelling  • Improvise short, rhythmic phrases in a question and answer style  Explore ways in which sounds are made 9tp, shake bang etc.,) | * Compose and perform stepwise moving melodies. * Use sound to create abstract effects. * Create repeated patterns with a range of instruments. * Create accompaniments to songs. * Use drones as accompaniments. * Choose, order, combine and control sounds to create a specific mood * Compose music to create a specific mood or paint a picture * Select and arrange rhythm cards to create a composition then use notes from the pentatonic scale to create a melody * Use digital technologies to compose pieces of music. | | | * Create songs with verses and a chorus. * Create rhythmic patterns with an awareness of timbre and duration. * Combine a variety of musical devices, including melody, rhythm and chords. * Use drones and melodic ostinati (based on the pentatonic scale) and improvise a melody over the top of it. * Compose music for a special occasion * Compose a piece of descriptive music * Convey the relationship between the lyrics and the melody of a song * Use digital technologies to compose, edit and refine pieces of music. | | |
| ***Relevant Knowledge Categories: .*** | | | | | | |
| **Transcribe (musicianship and notation)** | | | | | | |
| * Use graphic symbols, dot notation and stick notation as appropriate to keep a record of compositions * Understand the difference between crotchets, quavers and crotchet rests | • Introduce the notes EGBDF and FACE on the musical stave. Use dot notation to show an increasingly wider range of pitch  • Recognise the symbols for a minim, crotchet and semibreve and say how many beats they represent. | | | • Use the standard musical notation of crotchet, minim and semibreve to indicate how many beats to play and introduce semiquavers  • Read and create notes on the musical stave.  • Understand the purpose of the treble and bass clefs and use them in transcribing compositions.  • Understand and use the # (sharp) and ♭ (flat) symbols.  • Use and understand simple time signatures. | | |
| ***Knowledge Categories*** | | | | | | |
| **Describe Music (Listening)** | | | | | | |
| * Know the difference between pulse/beat and rhythm * Recognise the difference between low and high-pitched notes * Understand that the speed of the beat can change to create a faster or slower tempo * Recognise the sounds of different percussion instruments * Begin to use music terminology when describing a piece of music e.g. I think the music is sad because of its slow tempo and being very quiet | * Use the terms: duration, timbre, pitch, beat, tempo, texture, structure and use of silence to describe music. * Evaluate music using musical vocabulary to identify areas of likes and dislikes. * Listen to longer pieces of music e.g. 5 minutes, with concentration * Recognise the sound of different instruments in a piece of recorded music   **Indicative musical features from Model Music Curriculum**   * Rhythm, Metre and Tempo - Getting faster (accelerando), getting slower (rallentando), Bar, metre * Pitch and Melody - Pentatonic scale, major and minor tonality, pitch range do–do * Structure and Form - Rounds and partner songs, repetition, contrast * Harmony - Static, moving * Texture - Duet, melody, and accompaniment * Dynamics and Articulation - Getting louder (crescendo), getting softer (decrescendo); legato (smooth), staccato (detached) | | | * Choose from a wide range of musical vocabulary to accurately describe and appraise music including: * pitch * dynamics * tempo * timbre * texture * lyrics and melody * sense of occasion * expressive * solo * rounds * harmonies * accompaniments * drones * cyclic patterns * combination of musical elements * cultural context. * Describe how lyrics often reflect the cultural context of music and have social meaning. * Compare 2 versions of the same song considering, voice, instruments, tempo, dynamics, style etc., * **Indicative musical features** * Rhythm, Metre and Tempo - Simple time, compound time, syncopation * Pitch and Melody - Full diatonic scale in different keys * Structure and Form - Ternary form, verse and chorus form, music with multiple sections * Harmony - Triads, chord progressions * Texture - Music in 3 parts, music in 4 parts * Dynamics and Articulation - Wider range of dynamics including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet) | | |
| **Key Vocabulary** | | | | | | |
| **Y1**  High and low - pitch  Fast and slow – tempo  Loud and quiet – dynamics  Percussion – instruments you hit or shake  Pulse/beat  **Y2**  **As above plus**  Octave for pitch – jumping from a pitched note such as C to the same note name 8 notes higher or lower  Crescendo for getting louder and diminuendo for getting quieter  2-part song – texture  Timbre – sounds that instruments make such as metallic or sparkly if it is a glockenspiel  Rhythm - the number of sounds on each beat – ta (1 sound), tete (2 sounds)  Structure – e.g. verse, chorus – the different sections in a piece of music | **Y3**  **As above plus**  Names for the different parts of the instrument they are learning to play e.g. strings, bow  Tempo – accelerando for getting faster  Rhythm – crotchet (ta), quavers (tete)  Texture – adding an **ostinato** accompaniment (repeating pattern)  Solo texture – just one person playing  Stave – the 5 lines that notes are placed  Dynamics – forte (loud) piano (quiet)  **Y4**  **As above plus**  Pitch – ascending/descending  Rhythm – minim, a note lasting for 2 beats  Crotchet rest – silence for 1 beat  Scale – a series of 8 notes moving by step either ascending or descending  Tempo – rallentando for slowing down  Melody – the musical name for a tune  Time signature – how the number of beats in a bar are indicated e.g. 3-time or 4-time  Texture – melody and accompaniment  Drone – 2 notes sounding together to make an accompaniment to a melody  Structure – a round – where the same tune is played or sung from different starting points | | | **Y5**  **As above plus**  Chord – 3 or more pitches sounding together  Major and minor chords – happy or sad sounds  Plucking, bowing or strumming strings to create a different timbre  Staccato – playing notes in a short, detached way or legato – playing in a smooth way  Structure – the number of sections that a piece of music can be divided into e.g. binary form which has 2 contrasting sections and ternary form ABA structure – like a sandwich the 2 outer sections are the same and the middle section contrasts with it  Dynamics – mezzo forte for moderately loud and mezzo piano for moderately quiet  **Y6**  **As above plus**  Rhythm – syncopated – off beat used in jazzy music  Dynamics – fortissimo (very loud) or pianissimo (very quiet)  Rhythm – semiquavers – 4 notes played over 1 beat  Semibreve – 1 note played over 4 beats  Texture – 3 or 4 parts played or sung at the same time  TAB notation – for ukulele players using lines and numbers to represent the strings and fingers used to create different pitches.  Sharp, flat and natural – ways of slightly altering the pitch of a note | | |
| **EYFS PITA Statements** | | | | | | |
| Baseline | | Advent | Lent | | Pentecost/ELG |
| \*Creates movement in response to music.  \*Sings to self and makes up simple songs.  \*Makes up rhythms.  \*Notices what adults do, imitating what is observed and then doing this spontaneously when adult is absent.  \*Engages in imaginative play based on own first hand experiences.  \*Enjoys joining in with dancing and ring games.  \*Sings a few familiar songs.  \*Develops preferences for forms of expression.  \*Plays instruments with increasing control to express themselves. | | \*Begins to build a repertoire of songs and rhymes.  \*Plays alongside other children who are engaged in the same theme.  \*Introduces a narrative into their play based on own experiences.  \*Plays cooperatively as part of a group to develop and act out a narrative.  \*Begins to perform songs and rhymes with others, and expresses themselves using music. | \*Begins to build a repertoire of songs, rhymes, poems and stories.  \*Extends play with other children who are engaged in the same theme.  \*Introduces a storyline or narrative into their play.  \*Plays cooperatively as part of a group to develop and act out a story.  \*Begins to perform songs, rhymes, poems and stories with others, and- when appropriate try to. | | \*Invent, adapt and recount narratives and stories with peers and their teachers.  \*Sing a range of well-known nursery rhymes and songs.  \*Perform songs, rhymes, poems and stories with others, and- when appropriate try to move in time with music. |
| Below At Above | | Below At Above | Below At Above | | Below At Above |
| **EYFS Vocabulary**  • Chant  • Fast  • Follow  • High  • Instrument  • Low  • Loud  • Quiet (use instead of ‘soft’)  • Repeat  • Rhythm  • Sing  • Slow  • Song  • Sounds | | | | | |