

Primary Music Curriculum

The Warriner Multi Academy Trust Primary Music Curriculum

The WMAT music curriculum is a progression model that provides children with the opportunity to meet all of the aims of the National Curriculum for music. It sets out the journey of how children will get increasingly more fluent in music. Music specialists have carefully considered what pupils will learn and in what order, ensuring that they are always building on prior learning. The music curriculum enables children to deepen their understanding of the key concepts within each curriculum area and develop their knowledge and skills through carefully sequenced units of work. The detail of this is informed by research, such as that carried out by Ofsted and the national college and through discussion with music specialists from the Music Service.

The WMAT Music Curriculum includes PowerPoint Presentations for each and every lesson within all units of study. The progression maps, highlight how the components of music are explicitly taught before being applied in a more complex task, containing many of the components – a composite task. For example, in the Rhythm and Pulse unit, children learn about the components of beat and note values before performing the composite task of body percussion. Children have opportunities to revisit the component elements of the curriculum throughout the key stages, ensuring they can be learned, practised and consolidated. It is understood that working memory affects how much children can learn in each lesson and cognitive load has been carefully considered when planning the units.

Progression in music can be conceptualised as three overlapping pillars of progression: technical, constructive and expressive. Technical progression refers to the techniques musicians develop and apply, such as posture, hand-body movements and understanding the software used in music technology. This has been carefully sequenced and time provided for substantial practice. For example, children learn handbells during KS1, lower KS2 and again in upper KS2, building on their technical knowledge. The lessons are supported by videos of music experts demonstrating the key learning, ensuring that non-music specialist teachers are supported to deliver the music curriculum with expertise.

Constructive progression refers to how music works - such as knowledge and understanding about chords, keys, systems, forms and structure. Within this pillar, pupils will learn to deconstruct music when analysing it, and to construct music when creating new music, such as in composition.

Expressive knowledge has been mapped across the key stages, ensuring children have opportunities to know and understand music's provenance and its significance historically, socially, geographically and culturally, as well as its meaning and purpose. Progress in the expressive pillar combines knowledge from the technical and constructive pillars as pupils learn to give music personal meaning.

Knowledge of music is developed alongside practical learning, ensuring pupils learn about the wider aspects of music as well as developing procedural knowledge. This includes formal, symbolic, social and personal knowledge about music. Knowledge can be described as tacit, procedural or declarative.

Tacit – Tacit knowledge refers to the knowledge gained through experience, i.e. through listening to music. This is often difficult to put into words but is incredibly important for pupils to develop. The importance of developing tacit knowledge underpins the WMAT music curriculum.

Procedural – Procedural knowledge is the knowledge exercised in the performance of a task – i.e. how to play a note on the recorder. It is key to remember that cognitive load means that we can only learn 4 to 7 new pieces of information at a time and that this needs to be rehearsed and transferred to long term memory before learning more new information. This underpins the music curriculum.

Declarative – Declarative knowledge refers to facts or information stored in the memory. In a musical context, examples of declarative knowledge might include that of notation, keys and chords or of the works of composers.

The curriculum supports the development of schemas. Children revisit learning throughout a unit of work, ensuring they can consolidate their learning. Units are repeated throughout their journey through KS1, LKS2 and UKS2, with future learning building upon previous learning, ensuring progression and consolidation. Learning in the Early years provides opportunities for children to begin to understand the language of music and basic musical concepts that links to future learning.

These are the units of work, that are developed and built upon as children progress through the curriculum:

Rhythm and Pulse units ensure that the foundations of music develop over time. Children learn the concepts and terminology of musical elements through examples embedded within wider units of work, taking prior learning into account. This includes: pitch, texture, tempo, structure, timbre, dynamics and duration.

Wind instruments and Percussion instruments have been selected to develop children's ability to play music. Within the wind section, children's skills progress and are then applied to more sophisticated instruments. In KS1, children learn the ocarina, progressing to the recorder in LKS2 and then applying these skills in the learning of Toot flutes in UKS2. Within percussion, children learn to play handbells and glockenspiels within each of the key stages. They also have opportunities within each phase to experience untuned instruments. Children's knowledge of notes and types of notes progresses through and is enhanced through both these units. It must also be remembered that it takes time to get better at music and that practice must be planned alongside the procedural knowledge. Practice also ensures that pupils are able to automatically recognise symbols and notes in music, thus developing reading fluency.

Opportunities for composition are developed within each phase, with carefully selected musical compositions used to inspire, including works by Vivaldi, Tchaikovsky, Andrews, Saint-Saens, Stravinsky, Gershwin and Price. Composers have been carefully selected to ensure that children learn about music diversity, with opportunities to revisit and extend learning over time. Children also use IT for composition within KS1 and KS2. These units also provide extensive listening opportunities to help develop pupils' expressive intentions and tasks at a technical level appropriate for pupils to be able to realise their expressive intentions.

Knowledge of the **Instruments of the Orchestra** is developed at each key stage and the **history of music** is developed within lower and upper KS2. Elements included within the history of music are carefully selected to provide a rich diversity of culture and a broad experience of genres of music.

Folk music has been selected to ensure that pupils experience the diversity of music from around world. Folk music from the British Isles is studied at KS1. Folk music from other areas of Europe is studied within LKS2. Folk music from other continents is studied within UKS2. Within these units are opportunities for schools to personalise the curriculum to their cohorts, ensuring that their children's heritage is celebrated. Opportunities to gain knowledge of musical culture and repertoire, is not only part of a broad education, but is also a joy in itself. We are mindful to ensure that children understand that the types of folk music studied are specific to particular places within the continents; that they do not represent the continents as a whole and that traditionally, many different styles of music were developed across these continents.

Musical Genres are studied throughout KS2. **Film and Video Game Music, Musical Styles through the 20th Century and Musicals** are studied during lower key stage two, giving children an introduction to different styles and some of the greats! **Jazz and Blues** have been selected to be studied in upper KS2, due to the complexity of the musical structures within these and the importance of the social history. **Blues** developed in America. The majority of blues musicians had descendants from Africa who were transported to America in the slave trade and were forced to work on plantations in the South, and factories in the North. **Jazz** is a fusion of African and European

music and was developed in the USA in the early part of the 20th century. Throughout the 1920s, jazz seeped into nearly every aspect of American culture. Everything from fashion and poetry to the Civil Rights movement was touched by its influence. Jazz emerged within Britain from the 1930s. Jazz highlights gender equality, as the Women's liberation movement was thanks in part to the influence of jazz. As dance halls and jazz clubs spread, a growing number of women had a place to go to act as an outlet for their rebellions against traditional gender roles. They were allowed to be free with language and dress. At the same time, it gave them a chance to meet with other like-minded women, perhaps for the first time.

Musical theatre opportunities at the end of both key stages ensure a breadth of experience for the pupils.

The music curriculum makes links, where appropriate with other areas of the curriculum. For example, the Jazz and Blues units are taught alongside the UKS2 history unit of WW2. The folk units link with the geography units studied within each phase, with KS1 learning about the UK; LKS2 learning about Europe, and UKS2 learning about the wider world.

The music curriculum supports pupils to gain cultural capital. Children make progress in music, but are also exposed to a range of composers and genres of music

Supporting children with SEND

Planning for pupils with SEND will depend on the needs of the children. The SENCos in schools are able to advise in relation to some of the difficulties that may need to be overcome. It may be that tasks need breaking down, reducing the burden on working memory. Materials may need to be adapted to ensure a good but achievable level of challenge.

Outside agencies and music specialists within the WMAT are able to support teachers where physical difficulties may result in children being faced with additional challenges.

Assessment in Music

Assessment enables us to check that pupils are learning what we want them to learn and supports us to adapt planning and informs future teaching. There are two types of assessment: formative assessment and summative assessment. Formative assessment is undoubtedly the most important in relation to music in primary schools.

Formative assessment in music involves listening to children playing music or singing and shaping their practice through instruction or modelling, rather than solely providing feedback. This instruction or modelling should be 'in the moment' and should support the pupil to improve the technical or expressive quality of their playing or singing.

Formative assessments **do not** need to be recorded or written down anywhere. If a pupil doesn't know how to do something and they learn this through additional modelling or instruction, the proof of learning is in the performance.

Summative assessment is when the learning stops and is used to judge whether the curriculum is working. This informs not only the teacher but also the subject leader. Summative assessment could be an end of unit performance, that is recorded and may be shared with an audience.

It is important to remember that there are no universal features of music that allow an assessment of attainment in the domain as a whole. For example, a grade 5 piano exam only assesses the technical and expressive qualities of piano playing.

Aims of the National Curriculum

The national curriculum for music aims to ensure that all pupils:

- 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.
- learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence.
- 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.

Subject content

Key stage 1

Pupils should be taught to:

- use their voices expressively and creatively by singing songs and speaking chants and rhymes
- play tuned and untuned instruments musically
- listen with concentration and understanding to a range of high-quality live and recorded music
- experiment with, create, select and combine sounds using the inter-related dimensions of music.

Key stage 2

Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory.

- play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression
- improvise and compose music for a range of purposes using the inter-related dimensions of music
- listen with attention to detail and recall sounds with increasing aural memory
- use and understand staff and other musical notations
- appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians
- develop an understanding of the history of music.