

# Stoneraise School Curriculum Statement



**Subject:** Music

**Subject Leader:** Bee Marriot

## Overarching Curriculum Statement

At Stoneraise School, our vision statement is, 'Living and learning together to care for each other and our world.' Our curriculum has been designed to focus the children's learning on this statement. We are based on the rural outskirts of the historic city of Carlisle and the majority of our pupils travel from local housing estates within the city. We try to make the very most of our beautiful surroundings at every opportunity. From Hadrian's Wall to the mountains of the Lake District, we ensure that our children gain an awe of the majestic landscape on our doorstep. Developing friendships, keeping ourselves safe and preparing our children to be the 'citizens of tomorrow' are all key parts of our curriculum as we follow the journey on our 'Pathway to Success'.

Our curriculum ensures excellent coverage of the National Curriculum (Years 1-6) and Foundation Stage Early Years Curriculum (Reception children). We have fully embraced the higher expectations set out in both curriculums and have devised our own units of work for each subject area so that we can ensure a sound progression of learning. We also have a core team of specialist teachers who are passionate about their curriculum area; these teachers work with different groups of children each year. Our team includes PE, music, art and computing specialists.

Our 'Sticky Knowledge' approach is used to help children to be aware of what they will learn through each unit or topic and help staff and pupils to make an assessment of what has been learned. We share key knowledge that we would like to 'stick' in the children's long term memory, present vital vocabulary they will come across to encourage the children to expand and develop their use of a wide range of words. Sticky notes (which include word banks, diagrams and other important information) are often used to support the children in the short term in their learning.

## Subject Curriculum Statement

Stoneraise School aims to provide a high-quality music education which engages and inspires all pupils. Pupils will develop a love of music and discover their musical talents, and so increase their self-confidence, creativity and sense of achievement. As pupils progress, they should develop a critical engagement with music, allowing them to compose, perform and to listen with discrimination to the best in the musical canon.

Music will be delivered through curriculum lessons, assemblies, class projects (e.g. end of year show, Cathedral Outreach, Djembe workshops), visits / performances from professional artists, engagement with Music Hub activities, performances at city wide events

(Carlisle Music Festival, Singing Workshops) and extra-curricular activities. This multi-faceted approach will enable all children to discover and develop their musical interests and skills whilst gaining the basic knowledge required to engage successfully in musical learning and activities.

## **Intent**

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. At Stoneraise School the intent is that music can bring the whole community together through the shared endeavour of whole-school singing, ensemble playing, experimenting with the creative process and, through the love of listening to friends and fellow pupils, performing. 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 we achieve at Stoneraise School.

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 interrelated dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations

## **Implementation**

At Stoneraise School we use small steps to develop the children's musical skills and knowledge. As children progress through school we constantly revisit previous learning, gradually increasing the complexity of skills and taking account of children's individual abilities, knowledge and experience. We introduce new concepts gradually and give the children as many different experiences as possible to deepen their learning, understanding and to allow them to develop their musical skills, knowledge and interests.

At Stoneraise School we take a multi-faceted approach to musical teaching and learning. Children have weekly music lessons right from the beginning of EYFS and continue these through to the end of Year 6. Here they learn, practise and develop key skills and knowledge which enables them to fully participate in high quality musical activities throughout the school. Learning in these lessons is complemented and extended through a rich variety of other activities, including weekly music Assemblies, regular school productions, learning topic-based songs with class teachers and a rich variety of extra-curricular opportunities.

Every child learns at least 2 instruments throughout their time at the school (currently recorder and ukulele), allowing them to understand the basics of how music is written down, and experience playing in increasingly complex ensembles. This in turn cements learning about how music is structured and organised, and gives children a basis for succeeding when composing their own music.

In addition to class instrumental learning, children are given the opportunity to further develop their skills in lunchtime recorder clubs, and children who are interested are able to learn to play a musical instrument in small group tuition lessons.

The Stoneraise Music Scheme of Work uses the spiral curriculum model, constantly revisiting, developing skills and understanding in the key elements in musical learning:

- Singing
  - Listening
  - Composing
  - Performing/Instrumental Performance
- The History of Music

Children progress in terms of tackling more complex tasks and doing simpler tasks better, as well as developing understanding and knowledge of the history of music, staff and other musical notations, as well as the interrelated dimensions of music.

In lessons pupils will actively participate in musical activities drawn from a range of styles and traditions. Lessons incorporate a range of teaching strategies from independent tasks, paired and group work as well as improvisation and adult led performances. Lessons are 'hands-on' and incorporate movement and dance elements, as well as making cross curricular links with other areas of learning where appropriate.

### **Scheme of Work Selection**

The Music Scheme of Work has been developed by Bee Marriott, drawing on a range of documents, resources, knowledge and experience. These include The National Curriculum, The Model Music Curriculum, CPD through the Cumbria Music Hub, Charanga, Sing Up, A National Plan for Music Education.

### **CPD and Training**

- Cumbria Music Conference

- Discussion with colleagues from Cumbria Music Hub
- Membership of Sing Up
- Membership of Music Mark
- MIDAS (Music improvement, development and support) visit from Cumbria Music Hub

## **Assessment Strategy**

Formative assessment strategies include:

- Teacher observation
- Questioning within class
- Observations within class
- Recording and evaluating performances
- Peer feedback
- Half-termly progress updated on our tracking system – Insight Tracking (children who are working towards or working at the expected standard)
- Performances in school productions and concerts.
- Performances in outside concerts, festivals etc

Summative assessment strategies include:

- ABRSM exams for instrumentalists

## **Inclusive Curriculum**

At Stoneraise School, we believe that every child can make progress and achieve. We ensure that our curriculum and the teaching and learning opportunities provided meet the needs of all of our pupils. We respond to pupils' diverse learning needs, and seek to identify potential barriers to learning quickly. We support parents through EHCP needs assessments and work closely with specialist teachers to ensure our curriculum is accessible. Targeted support through our Assess Plan Do Review cycle and resources are then used to ensure all pupils are engaged and confident learners. Pupils with SEND are monitored regularly and communication between pupils, parents, staff and external specialists underpins their success.

## **The role of governors**

Our governors determine, support, monitor and review the school's approach to teaching and learning. In particular they:

- support the use of appropriate teaching strategies by allocating resources effectively;
- ensure that the school buildings and premises are used optimally to support teaching and learning;
- check teaching methods in the light of health and safety regulations;
- seek to ensure that our staff development and our performance management
  - both promote good-quality teaching;
- monitor the effectiveness of the school's teaching and learning approaches
  - through the school's self-review processes, which include reports from the headteacher, senior leaders and subject leaders, and a review of the continuing professional development of staff.

## **Monitoring and review of this curriculum document**

Senior leaders monitor the school's curriculum planning and implementation so that we can take account of new initiatives, research or any changes in the curriculum. We will therefore review this policy every three years or sooner if required.

# Long Term Plan – Musical Progression 2023 Onwards

## Reception

Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<b><u>Musicianship: - Kodaly Based Singing and musicianship to learn about pitch, rhythm, beat.</u></b>					
<p><b><u>Singing Focus</u></b> Start to learn to pitch, memorise songs and rhymes. Identify the difference between songs and rhymes.</p>	<p><b><u>Performance Focus</u></b> (Nativity and performing songs and rhymes learnt Autumn 1) Build a sense of rhythm and beat. Investigate timbre of instruments.</p>	<p><b><u>Instrumental Focus</u></b> Continue to investigate timbre. Play percussion instruments with increasing control. Follow a conductor. (Link to <b><i>People Who Help Us</i></b> topic).</p>	<p><b><u>Composition Focus</u></b> Compose pieces together as a class. Choose and organise sounds to respond to given stimuli (rivers, mountains, sun, rain etc – link to <b><i>World we Live in</i></b>)</p>	<p><b><u>Listening Focus</u></b> Listen to a range of music. Start to identify basic musical features (dynamics, pitch, tempo) that are used to create moods and effects. Link to <b><i>Seasons</i></b> topic</p>	<p><b><u>Performance and Composition Focus</u></b> Combine all the skills learnt over the year to take part in Summer Performance. Compose pieces in small groups (Link to <b><i>Under the Sea Topic</i></b> – sea, beach, sea creatures, storm etc). Choose and organise sounds for desired effect. Start to think about beat and rhythm.</p>

## Year 1

Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<b><u>Musicianship:- Continue Kodaly Based Singing and musicianship to further develop pitch, rhythm, beat.</u></b>					
<i>Use words and rhymes to create rhythms – introduce 2 different rhythms at the same time (a beat and a rhythm)</i>					
<p><b><u>Listening Focus - Structure</u></b>            Whole School piece of music (Abdelazer Rondeau). Learn about place in Western Classical Music.            Discuss how mood and character are created – dynamics, beat, rhythm, tempo, <math>\frac{3}{4}</math> metre            Study the structure AABACA – compose our own versions using the key features.</p>	<p><b><u>Singing / Performance Focus</u></b>            (Nativity)            Singing technique and posture.            Quickly learn more Kodaly based songs and use games and activities to further cement pitch, rhythm, beat.</p>	<p><b><u>Listening / Composition Focus - call and response</u></b>            Spring by Vivaldi.            Call and Response. Work as whole class, in small groups and pairs to compose structured call and response melodies using just a few notes.            Link to <b>'Why do colours have different meanings?'</b> (Create colours with music).</p>	<p><b><u>Listening / Composition Focus</u></b>            Graphic scores. Listen to 20<sup>th</sup> Century music and create pictures / symbols to represent what they are hearing. Invent their own symbols to represent compositions. Focus on having a strong structure (incorporate call and response again).             Link to <b>'Materials'</b></p>	<p><b><u>Instrumental Focus – Glockenspiels</u></b>            Learn how notes on a glockenspiel are organised. Compare to keyboard / piano (use garageband). High and low pitch – extend graphic scores work incorporating pitch and starting to introduce stave reading ideas.             Play simple pieces on glockenspiels. Compose pieces about animals using the glockenspiels / garageband.             Link to <b>'Animals'</b></p>	<p><b><u>Musicianship / Performance Focus</u></b>             Practise songs and instrumental pieces ready for performance.             Focus on simple ensemble playing and creating contrasts. How will we organise our performance? How will we make it good for the audience to listen to?</p>



## Year 2

Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<p><b><u>Musicianship:- Continue Kodaly Based Singing (with a greater range of notes) and musicianship to further develop pitch, rhythm, beat.</u></b></p> <p><b><i>Start layering at least 2 rhythms and a beat.</i></b></p>					
<p><b><u>Listening Focus - Structure</u></b>            Whole School piece of music (Abdelazer Rondeau, In the Hall of the Mountain King, Abdelazer Rondeau, O Euchari, Pacelbel's Canon).). Learn about place in Western Classical Music.            Discuss how mood and character are created – dynamics, beat, rhythm, tempo, <math>\frac{3}{4}</math> metre, instrumentation, pitch, styles of playing.            Create graphic representations of</p>	<p><b><u>Singing / Performance Focus</u></b>            (Nativity)            Singing technique and posture.            Creating mood and character in their singing using dynamics, facial expressions, tones of voice.</p>	<p><b><u>Listening / Composition Focus - Rhythms</u></b>            Listen to music from Africa and sing African songs (Che Che Kule / Obwisana, Heh Ungawa)            Layer rhythms in time to African songs – control the playing of different instruments when doing this.            Compose rhythms (use words related to Africa to help).            Layer these in small groups. Organise their ideas to create a structure.</p>	<p><b><u>Instrumental / Singing Focus - Recorders</u></b>            Build on the basic recorder skills learnt in Year 1.            Play pieces with at least 3 notes (B, A, G) and start to read these notes on a stave.            Become familiar with quaver, crotchet, minim, semi breve and rest rhythmic notation.              Build on singing skills learnt in Autumn 2 and take part in the Carlisle Music Festival.            Work on a polished performance with accurate singing and actions. 2 part</p>	<p><b><u>Instrumental Focus - Recorders</u></b>            Continue and develop learning from Spring 2.              Compose and improvise pieces using B, A, G.            Notate their rhythms and start to notate pitch (without stave first but extend if children are capable).</p>	<p><b><u>Musicianship / Performance Focus</u></b>            Work towards performing a piece that incorporates recorders, African drumming / singing, their strong sense of rhythm and beat (layer at least 3 different rhythms).</p>

<p>what they're hearing. Study the structure AABACA – compose our own versions using the steps and jumps (introduce term scale). Play rhythms from the music.</p>			<p>singing / rhythms if possible.</p>		
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## Year 3

Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<b><u>Musicianship:- Practise singing in rounds, layering rhythms and beat, finding beat in different metres</u></b>					
<p><b><u>Listening Focus - Structure</u></b>            Whole School piece of music (n the Hall of the Mountain King, Abdelazer Rondeau, O Euchari, Pacelbel's Canon). Learn about place in Western Classical Music. Discuss how mood and character are created – dynamics, beat, rhythm, tempo, <math>\frac{3}{4}</math> metre, instrumentation, pitch, styles of playing, structure, patterns, scales and arpeggios. Create graphic representations of what they're hearing.</p>	<p><b><u>Instrumental Focus – Glockenspiel, Recorders and Note reading</u></b>             Learn to sing a variety of Christmas carols and songs.             Practise glockenspiel technique and use the instruments to become familiar with the layout of notes on glock and keyboard (use GarageBand to compare keyboard layout).             Build on note reading from Year 2. =             Learn to play simple Christmas</p>	<p><b><u>Composing Focus – Rhythm, and beat, Tempo, Structure, Dynamics</u></b>             Listen to a variety of Marches from different time periods and discuss structure, tempo, time signature, dynamics, musical features etc.             Practise creating rhythms, experimenting with tempo, layering and organising them.             Compose a March with strong rhythms and beat and a recognisable structure.</p>	<p><b><u>Singing Focus</u></b>             Practise, memorise, perform songs with a widening range of notes. Hold parts in a round / simple 2 part songs.             Start to sing accompaniment ostinatos.</p>	<p><b><u>Listening / Composing Focus – Pentatonic Scale</u></b>             Understanding how music is made up of different scales and these can differ in different musical styles and traditions.             Use of drone in Egyptian music.             Compose a piece of music incorporating drone, rhythmic ostinatos, pentatonic scale with question and answer phrases.</p>	<p><b><u>Performance Focus</u></b>             Demonstrate learning from the year by creating a class performance.             Incorporate layering rhythms, glocks / recorders, drone and Egyptians, singing in round</p>

<p>Study the structure, play the melody on glockenspiels. Create own rhythms based on the piece and layer.</p>	<p>carols and accompaniments where appropriate (on glocks and / or recorders).</p>				
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## Year 4

Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<b><u>Musicianship:- Practise singing in rounds, layering rhythms and beat, finding beat in different metres</u></b>					
<p><b><u>Listening Focus - Structure</u></b>            Whole School piece of music (n the Hall of the Mountain King, Abdelazer Rondeau, O Euchari, Pacelbel's Canon). Learn about place in Western Classical Music. Discuss how mood and character are created – dynamics, beat, rhythm, tempo, <math>\frac{3}{4}</math> metre, instrumentation, pitch, styles of playing, structure, patterns, scales and arpeggios. Create graphic representations of what they're hearing.</p>	<p><b><u>Composing Focus - Melody</u></b>            Compose short pieces of music in response to Christmas pictures.             Focus on Melody (high / low pitch, look at what scales are and how they are relevant, revise pentatonic scale from Year 3)– which notes to create desired effect / mood.             Take account of ostinatos, timbre, tempo, rhythm, beat, structure.</p>	<p><b><u>Listening Focus – World Music Features</u></b>             Listen to music from India, Carribean, China. Compare and contrast features between this music and the Western Classical we have previously listened to (what have other cultures brought to British Music?)             Discuss all interrelated dimensions studied throughout the years so far.</p>	<p><b><u>Singing Focus – World Music</u></b>             Sing songs from around the world.             Practise, memorise, perform songs with a widening range of notes.            Hold parts in a round with increasing number if entry points / simple 2 part songs / Partner Songd             Start to sing accompaniment ostinatos.             Extend learning from last half term by looking at one of the traditions in more detail.</p>	<p><b><u>Instrumental / Listening Focus – Samba</u></b>             Listen to a range of Samba music - improvise musical responses.             Learn to play a range of samba instruments and rhythms. Work as a class to layer and organise these.             Follow the conductor and fit their part into a class ensemble. Follow a cue and a range of signals to create the structure of a piece.</p>	<p><b><u>Instrumental/ Performance Focus</u></b>            Work towards Samba performance incorporating layering of rhythms, following a cue and signals, composed and improvised call and responses.             Compose short 'samba' rhythms of their own in small groups.             Take account of rhythm, beat, tempo, dynamics, texture, structure.</p>

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## Year 5

Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<b><u>Musicianship:- Practise singing in rounds, singing melodic ostinatos and upper and lower harmony parts, layering rhythms, beat and melody to play in ensembles.</u></b>					
<p><b><u>Listening Focus - Structure</u></b>            Whole School piece of music (In the Hall of the Mountain King, Abdelazer Rondeau, O Euchari, Pacelbel's Canon). Learn about place in Western Classical Music.            Discuss how mood and character are created – dynamics, beat, rhythm, tempo, <math>\frac{3}{4}</math> metre, instrumentation, pitch, styles of playing, structure, patterns, scales and arpeggios, major / minor.            Study the structure AABACA – accompaniment</p>	<p><b><u>Instrumental Focus – Ukuleles</u></b>            Learn basic skills – holding, strumming, string names, frets, finger numbers, C, G7 and F major chords.            Play simple accompaniments using these chords.</p>	<p><b><u>Instrumental Focus – Ukuleles</u></b>            Further develop the basic skills from last half term. Practise playing the 3 chords with more variety in the strumming patterns. Practise moving more smoothly between them.            Add in A and D minor chords.            Look at how to read basic chord diagram patterns.            Use GarageBand keyboard to start to understand what they are actually playing in a chord. Use the chord creator to see how</p>	<p><b><u>Instrumental Focus – Ukuleles (Folk Sea Shanties)</u></b>            Play a wide range of pieces using the learnt chords. Play in different styles with different strumming patterns.            Traditional Styles – Folk Music. Learn to sing and play Sea Shanties            Notate the strumming patterns.            Compose a sequence of chords for their own Sea Shanty inspired music.</p>	<p><b><u>Composing Focus - Sound track</u></b>            Compose a soundtrack for Wallace and Grommit video.            Focus on rhythmic ostinatos, melody, chords for accompaniment or effect, major / minor using the chords learnt on ukulele.            Do their compositions match the action in the film?  <b><u>Instrumental Focus</u></b>            Continue with learning on Ukulele</p>	<p><b><u>Singing / Instrumental Performance Focus</u></b>            Learn pieces and songs for the summer concert. Sing / play with expression (dynamics, different tones, legato / staccato) and mood to create character in their singing / playing.            Sing songs in 3 part rounds, melodic ostinatos, upper and lower harmony parts.            Instrumentalists and ukuleles start to accompany these.</p>

on glockenspiels and handbells.		a sequence of chords sounds. Can they start to replicate that on the ukuleles?			
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## Year 6

Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<p><b><u>Musicianship:- Practise singing in rounds, singing melodic ostinatos and upper and lower harmony parts, layering rhythms, beat and melody to play in ensembles. Play accompaniments whilst singing.</u></b></p>					
<p><b><u>Listening Focus - Structure</u></b> Whole School piece of music (Abdelazer Rondeau). Learn about place in Western Classical Music. Discuss how mood and character are created – dynamics, beat, rhythm, tempo, <math>\frac{3}{4}</math> metre, instrumentation, pitch, styles of playing, structure, patterns, scales and arpeggios, chords, major / minor. Study the structure AABACA –play accompaniment and melody on</p>	<p><b><u>Instrumental Focus – Handbells Melody and Accompaniments</u></b>  Use handbells to look at components of music – scales, arpeggios, chords (triads). Listen to how they sound and different versions of them (major, minor, clashing etc). What effects do these create?  Follow handbell notation to play Christmas Carols / songs. Increase the complexity – give some children more than one bell.</p>	<p><b><u>Listening / Composing Focus Western Classical</u></b>  Listen to music composed before, during and after World War 2. Discuss features using all the vocabulary and knowledge built up over the years. Look at how the music was influenced by events at the time.  Listen to popular music of the time (ragtime, jazz). Discuss the context of this. Learn a WW2 dance.  Learn to play a walking bass / 12</p>	<p><b><u>Composing Focus – Pop songs</u></b>  Compose a pop song related to time at Stoneraise / looking forward to times ahead.  Include, verse and chorus, melody, rhythmic accompaniment, riff, chords, 12 bar blues etc</p>	<p><b><u>Instrumental Focus – Class Orchestra</u></b>  Consolidate all that's been learnt at Stoneraise by creating a Class Orchestra. Learn to play some classical music /pop songs. Include improvisations and some composing of their own.  Discuss all the interrelated elements of music whilst doing this work and focus on any that are related to the music played / require extra consolidation.</p>	<p><b><u>Singing / Instrumental / Performance Focus</u></b>  Learn songs for the summer performance. Sing with expression (dynamics, different tones, phrasing, legato / staccato, syncopated rhythms) and mood to create character in their singing.  Sing songs in 3 part rounds, melodic ostinatos, upper and lower harmony parts.  Instrumentalists and ukuleles accompany these.</p>

handbells and glockenspiels. Instrumentalists learn to play the melody (or simplified versions of the melody).		bar blues and improvise over the top of it – using jazz pentatonic scale.			Can they sing and play at the same time?  Prepare Orchestra pieces for performance.

