



OCL Primary Curriculum

Music

Oasis Academy Temple

Music in the OCL Primary Curriculum

Intent

The OCL Curriculum Statement of Intent has been carefully considered for each curriculum area to ensure the content designed meets this at every opportunity.

The context that our children and young people live in:


- Our children live in a world where they require the skills and qualifications, flexibility, emotional intelligence and expertise to be leaders and to thrive as human beings.
- Our children live in world where accepting themselves as individuals and celebrating who they are is key in navigating a complex and ever-changing environment.
- Our children live in a world where they need to feel a sense of ability to change things for the better and have self efficacy.
- Our children live in a world where they need a network of relationships and a network of support to thrive and excel.

- Our children live in a world where early development of vocabulary skills is the single most important factor to get right as early as possible.

We want our children and young people to:

- Be inspired to improve the world around them.
- Have the ambition, skills and expertise to thrive in a fast changing, interconnected and communication rich world, with the confidence and technical expertise to thrive.
- Have a network that supports them.
- Be comfortable in who they are and able to continuously explore who they are becoming.
- Be rich in language with a passion for learning.
- Seek to include others, be other-centred and celebrate difference.
- Have a values approach to life and a sense of what is right and wrong through the lived experience of the 9 habits.

Therefore, we focus on developing character, competence and community. The Music curriculum specifically meets the OCL statement of intent by focussing on character, competence and community in the following areas:

	<p>Character: Children to use Music and its benefits to develop their character and explore and challenge ideas, both of themselves and of others. To critically think about how they approach their learning through understanding the need of reflection and resilience, alongside collaboration, communication and their own self determination to succeed. We want to give children the ability to confidently know themselves, whilst compassionately loving others. We want children to experience the joy in music.</p>
	<p>Competence: First and foremost, we want children to develop a love of music to help add texture, enrich and value to their lives. Likewise, we want to give them the tools to explore it more deeply and develop a range of skills that empower them to access Music and the opportunities afforded by it. We want to enable our children to have choice to explore Music with a freedom that is not confined to their own previous experience.</p>
	<p>Community: Music is for <u>everyone</u>. We want all children not only to know, but to experience the tangible sense of belonging that music can bring. We want Music to highlight the variety and depth of beauty that emanates from our community and highlight the multifaceted contribution it can play in bringing everyone together, and yet celebrate our differences and heritage on a global scale too.</p>

Implementation

To ensure our intent transfers into everyday classroom practice, we use current research in cognitive science to develop pedagogy and specific CPD to ensure subject content is expertly delivered. This is alongside individualised coaching in constantly striving to continually improve practice. Responsive feedback approaches, delivered through out highly effective one-to-one horizons approach, ensure each adult knows the relevant next steps to maximise learning opportunities.

Using research from Dan Williamson’s Models of Memory, Sweller’s Cognitive Load Theory, Rosenshine’s Principles of Instruction and the thinking behind Ebbinghaus’ Forgetting Curve, the curriculum is implemented effectively through a set of core concepts, developed for each curriculum area. This enables children to assimilate new information into growing schema as they move through the academy. By presenting new information to students as another example of these core concepts it allows them to process information in relation to previously learned knowledge and make connections.

The core concepts for Music:

Core Concepts in Music			
Playing <ul style="list-style-type: none"> ▪ Singing ▪ Unpitched Instruments ▪ Pitched Instruments 	Appraising <ul style="list-style-type: none"> ▪ Listening to Live and Recorded Music ▪ Responding to pieces of Music 	Exploring <ul style="list-style-type: none"> ▪ Composition ▪ Improvisation 	Understanding*(KS2) <ul style="list-style-type: none"> ▪ Music History ▪ Graphic Notation
<p>Interrelated Dimensions of Music (IDMs) will be explored and embedded through all concepts. The development of the vocabulary will be key to deepening understanding of these dimensions within music.</p>			

The curriculum is mapped using these core concepts. We plan for progression using the key points outlined in the impact section below. Lesson content is planned towards these progression points and follows the model of direct instruction, shared and modelled practice before culminating in independent practice and mastery. Specific knowledge is acquired through the knowledge organisers in each curriculum area and unit of study to ensure broad and balanced coverage and as a tool for children to add to, revise and structure that knowledge.

Subject Delivery

Lesson Timings	Type of delivery
<p>Music is taught weekly as a discrete skills lesson. In addition to this, there is a weekly music focus in the thematic content, linked to the theme being taught and culminating in a showcase of content.</p>	<p>The music skills lessons are discrete to enable focus on the specific subject skills, and vocabulary is continually developed using sentence stems and tiers universally across the subject areas. In thematic lessons, music is woven into the fabric of the themed weeks allowing children to practise and experiment with the language, knowledge and skills taught discretely in the discrete timetable.</p>

Discrete teaching

Term	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Autumn	Body Percussion	Body Percussion	Body Percussion	Body Percussion	Young Voices	Rhythm and Notation
Spring	Boomwhackers	Xylophones	Ocarina	Ukulele	African Drums	Garage Band
Summer	Boomwhackers	Xylophones	Ocarina	Ukulele	Found Instruments	Ensemble

Music in EYFS with links to KS1

What does the EYFS curriculum say?

Development Matters		
Birth to Three	<i>Expressive Arts and Design</i>	<p>Show attention to sounds and music.</p> <p>Respond emotionally and physically to music when it changes.</p> <p>Move and dance to music.</p> <p>Anticipate phrases and actions in rhymes and songs, like 'Peepo.'</p> <p>Explore their voices and enjoy making sounds.</p> <p>Join in with songs and rhymes, making some sounds.</p> <p>Make rhythmical and repetitive sounds.</p> <p>Explore a range of sound-makers and instruments and play them in different ways.</p>
	<i>Literacy</i>	<p>Enjoy songs and rhymes, tuning in and paying attention.</p> <p>Join in with songs and rhymes, copying sounds, rhythms, tunes, and tempo.</p> <p>Say some of the words in songs and rhymes.</p> <p>Copy finger movements and other gestures.</p> <p>Sing songs and say rhymes independently, for example, singing whilst playing.</p>
Three to Four	<i>Communication and Language</i>	<p>Sing a large repertoire of songs.</p>
	<i>Expressive Arts and Design</i>	<p>Listen with increased attention to sounds.</p> <p>Respond to what they have heard, expressing their thoughts and feelings.</p> <p>Remember and sing entire songs.</p> <p>Sing the pitch of a tone sung by another person ('pitch match').</p> <p>Sing the melodic shape (moving melody, such as up and down, down, and up) of familiar songs.</p> <p>Create their own songs or improvise a song around one they know.</p> <p>Play instruments with increasing control to express their feelings and ideas.</p>
Reception	<i>Communication and Language</i>	<p>Listen carefully to rhymes and songs, paying attention to how they sound.</p> <p>Learn rhymes, poems, and songs.</p>
	<i>Expressive Arts and Design</i>	<p>Explore, use, and refine a variety of artistic effects to express their ideas and feelings.</p> <p>Create collaboratively, sharing ideas, resources, and skills.</p> <p>Listen attentively, move to and talk about music, expressing their feelings and responses.</p> <p>Sing in a group or on their own, increasingly matching the pitch and following the melody.</p> <p>Explore and engage in music making and dance, performing solo or in groups.</p>

How do we do this in Early Years:

We do this through:
<p>Weekly opportunities to learn new songs</p> <p>Singing songs and rhymes from a variety of genres and cultures</p> <p>Building up a repertoire of nursery rhymes and familiar songs.</p> <p>Using musical instruments</p> <p>Creating movement to music</p> <p>Singing and performing to our friends and parents</p> <p>Performing the school nativity production</p> <p>Playing movement and listening games</p> <p>Learning how to tap rhythms to accompany words, such as tapping the syllables of names, objects, animals, and the lyrics of a song.</p> <p>Listening to and join in with stories / poems with repetitive refrains.</p> <p>Moving in time / appropriately to rhymes, songs, instruments, and classical music.</p> <p>Call and response songs.</p>

Links to Year One

This section outlines how EYFS provides a preparation for future learning in Music. For more information about the Music curriculum, please follow this link [Music in the OCL Primary Curriculum.docx \(sharepoint.com\)](#).

OCL Music Core Concepts	Vocabulary	Key Texts and Activities
<p>Playing</p> <p>Singing</p> <p>Unpitched Instruments</p> <p>Pitched Instruments</p> <p>Appraising</p> <p>Listening to Live and Recorded Music</p> <p>Responding to pieces of Music</p> <p>Exploring</p> <p>Composition</p> <p>Improvisation</p>	<ul style="list-style-type: none"> Song, sing, Pulse, beat, High, low Loud, quiet, volume Repeat, copy Rhythm Performance, perform Instrument, drum, tambourine, wood block, xylophone, maracas, claves, bells 	<ul style="list-style-type: none"> Linking phase 1 phonics (Body sounds) Exploring instrument sounds and body sounds Exploring a variety of musical instruments Singing a variety of nursery rhymes and songs Listening to music from different cultures and era Performing a song

Key Texts		
 <p><i>We're Going on a Bear Hunt</i> Michael Rosen Helen Gossbury</p> <p><i>We're Going on a Bear Hunt – Michael Rosen</i></p>	 <p><i>The Story Orchestra</i> The Sleeping Beauty by Jessica Courtney Tickle and Katy Flint</p> <p><i>The story Orchestra: The sleeping beauty by Jessica Courtney Tickle and Katy Flint</i></p>	 <p><i>CRASH! BANG! BOOM!</i> by Peter Spier</p> <p><i>Crash, Bang, Boom by Peter Spier</i></p>

Impact

The ultimate test of the impact of the curriculum is in whether the students know what you want them to know, and what you think they should know. This has been carefully mapped against the core concepts for Music in the tables on the following pages.

To determine this, we check and monitor children's learning, providing teachers and students with information about progress and analysis of deliberate retrieval practice. We need to be able to fluidly use 'checking for understanding' techniques in the moment as well as being able to know what has been learnt and retained over time and the depth of that learning:

- We use checking for understanding techniques through **Socratic** quizzes and hinge questions to ensure we are aware of all students learning during the lesson and adapt the pace as necessary.
- Retrieval practice is built in where most impactful to interrupt the forgetting curve and secure constructs in long term memory.
- Depth of knowledge is then assessed through spaced quizzing, **end of unit assessment quizzes** and Student Portfolios in Showbie.

Music Specific Impact Measures

In music quizzing is used as a method of assessing pupils understanding at the end of a core concept to analyse the extent to which knowledge has been consolidated into long-term memory. Retrieval practice tasks throughout the lessons also interrupt the forgetting curve to enable faster access to prior learning. Pop tasks at the end of the year pull together the learning for the subject under the core concept areas to consolidate learning and to prepare children to make links to the future learning in subsequent years.

Progression Points against the Core Concepts

Core Concepts	Progression Point 1 (KS1)	Progression Point 2 (LKS2)	Progression Point 3 (UKS2)
Playing Singing Unpitched Instruments Pitched Instruments	<ul style="list-style-type: none"> ▪ Sing simple songs, chants and rhymes from memory, singing collectively and at the same pitch, responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in. ▪ Sing call and response songs (e.g. Kye Kye Kule), showing ability to control vocal pitch and match Pitch heard with accuracy and sensitivity, showing an ability to discuss the variation in sound when using high and low voices. ▪ Develop singing to include pentatonic songs (e.g. Dr. Knickerbocker) ▪ To show Pulse through physical movement (walking, clapping, nodding etc.) or percussion, adapting to changes in Tempo ▪ Repeat and perform short Rhythmic patterns, keeping in time with a steady pulse/beat. ▪ To respond to changes in Dynamics, Tempo and Pitch (where appropriate) through both vocal and rhythmic leading. ▪ Explore pitched percussion and sound to enhance storytelling (e.g. ascending notes to show going up a ladder, descending notes to go down the ladder) 	<ul style="list-style-type: none"> ▪ Evidence of correct pitching when singing and demonstrating ability to follow directions for getting louder and quieter (crescendo and decrescendo). ▪ Copy short melodic phrases ▪ Sing rounds able to hold own part confidently when singing against others. ▪ Perform in two or more parts (melody and accompaniment or a duet) ▪ Showcase and perform a range of songs from an increasing repertoire, developing breadth and understanding of different elements, such as time signatures. ▪ Demonstrate the ability to read basic staff notation in order to play an ocarina (4-hole) and understand the techniques involved to play as part of an ensemble, performing in front of an audience. ▪ Develop skills needed to play basic chords and notes on a Ukulele and to perform songs, practising the skills of reading music, playing and singing in tandem. ▪ Show understanding of written music; playing and performing melodies on staff notation, using knowledge to inform playing as appropriate (Oc boxes, tablature, stave etc. ff and pp) ▪ Follow and perform simple rhythmic scores to a steady pulse – make dynamic changes as directed 	<ul style="list-style-type: none"> ▪ Evidence of accurate pitching when singing, demonstrating ability to observe phrasing, rhythm and style within songs. ▪ Evidence performing songs with syncopated rhythms. ▪ Demonstrate the dual balance between vocal parts and listening skills when singing three and four-part rounds – maintaining individual part as part of a whole collective piece. ▪ Showcase and perform an increasingly sophisticated range of songs from an increasing repertoire, further developing breadth and understanding of different elements involved. ▪ Play as part of an ensemble of differing instruments with differing parts and at differing times to further develop understanding of themes, such as roles and function within music. ▪ Utilise technology to aid performance and incorporate musicality withing its use. ▪ Read and play notation, confidently assessing pitch and duration and translating these to their instrument

<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Appraising Listening Responding</p>	<ul style="list-style-type: none"> ▪ Had opportunity to listen to a variety of both live and recorded music for the purpose of enjoyment and development of understanding of musical concepts ▪ Compare High and Low sounds identifying variance in Pitch ▪ Know the meaning of Dynamics and Tempo, to identify variations 	<ul style="list-style-type: none"> ▪ Children should show a developing knowledge of a diverse range of music experience through the stories, traditions, cultures and historical contexts of the music they are both listening to and encountering through their play/performance; particularly through the partnered Oasis countries explored in their thematic curriculum. ▪ Vocalise and express own opinions based on own understanding of music and influences. ▪ Encounter music through both recorded and live events 	<ul style="list-style-type: none"> ▪ Children to expand and deepen knowledge of a diverse range of music experience through the stories, traditions, cultures and historical contexts of the music they are both listening to and encountering through their play/performance; particularly through the partnered Oasis countries explored in their thematic curriculum. ▪ Develop own critical thought reflecting, appraising and responding own work, as well as that of peers and performers. ▪ Respond to music with maturity, offering both subjective opinion and objective statements based on the piece. ▪ Encounter music through both recorded and live events
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Exploring Composition Improvisation</p>	<ul style="list-style-type: none"> ▪ Recognise how graphic notation can represent sound – positioning and length to represent concepts of pitch and duration ▪ Understand the difference in a rhythmic pattern and a pitch pattern, as well as perform a retained pattern. (e.g clapping a rhythmic pattern previously learned) ▪ Select appropriate sound effects and instruments that create/support these, in order respond to a stimuli (e.g tapping of fingers or a rainmaker to represent rainfall) ▪ Improvise short phrases in response to another phrase ▪ Explore creating music on technology through capturing, adapting and combining sounds. ▪ Read and recognise some notation as representation of rhythmic patterns (e.g Frog – crotchet, Tadpole – minim) 	<ul style="list-style-type: none"> ▪ Compose music on a stave showing understanding of duration and pitch based on placement ▪ Show understanding of beats in a bar and explore rhythmic patterns through notes and rests ▪ Record musical ideas through a combination of graphic symbols, staff notation and technology through the Horizons project. ▪ Improvise within a limited range of given pitches on both ocarina and ukulele, showing knowledge of rhythm and pulse when selecting notes and timing 	<ul style="list-style-type: none"> ▪ Compose music with multiple sections showing understanding of Ternary form, verse/chorus etc. ▪ Understand the use of repetition and contrast within music to help frame choice (eg Rondo). ▪ Notate melodies specifically for pitched instruments alongside rhythmic accompaniment in order to facilitate ▪ Plan pieces to contain deliberate variety that can be understood and played by others with accuracy ▪ To compose music for purpose; to create or develop a specific mood ▪ Using digital media to compose and edit work for musical purpose ▪ Using fixed grooves to develop improvisational play over a longer duration to find and create melodic structure and shape.
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Understanding History Notation</p>	<ul style="list-style-type: none"> ▪ 	<ul style="list-style-type: none"> ▪ Crotchets, quavers, minims, semibreves, rests, 4/4 & 3/4 time signature, Stave, Repeat, Identifying Pitch on a Stave using FACE space and EGBDF acronym (e.g Every Good Boy Deserves Food) through lines ▪ Develop understanding of relationship and differences between notes and chords ▪ Use Thematic opportunities in the curriculum to look at a growing number of historical, societal and cultural links in Music and identify the similarities/differences to their own experiences 	<ul style="list-style-type: none"> ▪ Crotchets, quavers (paired and semiquavers), minims, semibreves, rests, 2/4, 4/4 & 3/4 time signature, Stave, Repeat, Identifying Pitch on a Stave using FACE space and EGBDF acronym (e.g Every Good Boy Deserves Food) through lines ▪ Develop notation of music to include simultaneous parts, considering rhythmic accompaniment and melodic structure in complimentary relationship. ▪ Use Thematic opportunities in the curriculum to look at a growing number of historical, societal and cultural links in Music and identify the similarities/differences to their own experiences. ▪ To acknowledge and deepen understanding of how music has been shaped by a variety of influences.

IDMs (Interrelated Dimensions of Music)	▪ Pulse, Rhythm, Tempo, Pitch, Beat, Dynamics (see below)	▪ Rhythm, Metre and Tempo; Pitch and Melody; Structure and Form; Harmony; Texture; Dynamics and Articulation	▪ Rhythm, Metre and Tempo; Pitch and Melody; Structure and Form; Harmony; Texture; Dynamics and Articulation

Core Concepts	Progression Point 1 (KS1)	Progression Point 2 (LKS2)	Progression Point 3 (UKS2)
Rhythm*, Metre and Tempo*	▪ Pulse, beat, fast, slow	▪ Downbeats, fast (allegro), slow (adagio), getting faster (accelerando), Getting slower (rallentando), Bar, metre	▪ Simple time, compound time, syncopation
Pitch* and Melody	▪ Pitch, High and low	▪ Rising, falling; pitch range do–so ▪ Pentatonic scale, major and minor tonality, pitch range do–do	▪ Full diatonic scale in different keys
Structure and Form	▪ Call and Response, Repetition, phrase	▪ Call and response; question phrase, answer phrase, echo, ostinato, rounds and partner songs, contrast	▪ Ternary form, verse and chorus form, music with multiple sections
Harmony		▪ Static, moving, drone.	▪ Triads and chord progressions
Texture	▪ Unison, parts	▪ Layered, solo, duet, melody and accompaniment	▪ Music in 3 parts, music in 4 parts
Dynamics* and Articulation	▪ Dynamics, Volume; loud & quiet	▪ Loud (forte), quiet (piano), getting louder (crescendo), getting softer (decrescendo); legato (smooth), staccato (detached)	▪ Wider range of dynamics including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet)

Approach to Marking and Feedback

Approach to Inclusion

PRACTICES TO SUPPORT ACADEMIC PROGRESS For SEND PUPILS – SUBJECT SPECIFIC

The research underpinning the EEF’s guidance report ‘Special Educational Needs in Mainstream Schools’ indicates that supporting high quality teaching improves outcomes for pupils with SEND. Five specific approaches—the ‘Five-a-day’ indicated below—are particularly well-evidenced as having a positive impact. At OATs, we develop a repertoire of these strategies, which can use daily and flexibly in response to individual needs. These are used as the starting point for classroom teaching for all pupils, including those with SEND.



At OATS, we incorporate the ‘Five a day’ principle within our pedagogical model of teaching. The “I do, we do, you do” is a teaching strategy that involves a gradual release of responsibility from the teacher to the students. The three phases are:

- **I do:** In this phase, the teacher models how to complete a task or solve a problem. The teacher may use think-alouds, demonstrations, or other methods to show the students how to do the task.
- **We do:** In this phase, the teacher and the students work together to complete the same task or solve the same problem. The teacher provides support and guidance as needed, but the students actively participate in the task.
- **You do:** In this phase, the students work independently to complete a similar task or solve a similar problem. The teacher provides feedback and support as needed, but the students are responsible for completing the task independently.

The goal of the “I do, we do, you do” strategy is to gradually shift the responsibility for learning from the teacher to the students. Students can build their skills and confidence over time by starting with explicit instruction and modelling, moving to guided practice, and finally to independent practice.

	I Do	We DO	You DO
Area of SEND			
Physical/Sensory	<ul style="list-style-type: none"> • Explicit modelling of how to hold and produce sound from an instrument. • Have clear non-verbal signals for starting and stopping playing the music. 	<ul style="list-style-type: none"> • Listen to whole class, groups and individual chn play. • Give precise feedback per child about adjustments to playing. • Consider where chn can share an instrument e.g. 	<ul style="list-style-type: none"> • Chn have appropriately sized instruments. • Instruments must be accessible considering physical disabilities e.g. in a wheelchair to use a handheld drum not a foot drum.

		xylophone, drums ...	<ul style="list-style-type: none"> Practise in a quiet space e.g. cloakroom or outside area.
SEMH			
Cognition and Learning	<ul style="list-style-type: none"> Instructions to be simple and clear. Model the appropriate time need for practising playing the instrument. Playing backing tracks to a slower pace e.g. change the tempo. Model playing to the beat / pulse 	<ul style="list-style-type: none"> Play to a 4/4 beat or 1 beat per bar on the one. Chn to know the actions to the songs Chn allowed to participate humming the melody. Chn can explore music through their choice of body percussion. 	<ul style="list-style-type: none"> Allow quieter places for practising Record on ipads and play back to assess their progress. Use the correct vocabulary to listen and appraise music.
Speech, Language and communication need	<ul style="list-style-type: none"> Speak clearly when the children are not playing instruments. Play notes accurately from wind instruments e.g. placing finger over holds firmly and blowing steadily to create a stead note. Blowing too hard or too gently on wind instruments may bend the notes. Firm grip on string instruments as too hard or too soft can bend the notes. Model on ukuleles and guitars moving the thumb at the back of necks to a comfortable position. Model playing guitars on the knee 	<ul style="list-style-type: none"> Speak clearly when the children are not playing instruments. Play notes accurately from wind instruments e.g. placing finger over holds firmly and blowing steadily to create a stead note. Blowing too hard or too gently on wind instruments may bend the notes. Firm grip on string instruments as too hard or too soft can bend the notes. Model on ukuleles and guitars moving the thumb at the back of necks to a comfortable position. Model playing guitars on the knee 	<ul style="list-style-type: none"> Speak clearly when the children are not playing instruments. Play notes accurately from wind instruments e.g. placing finger over holds firmly and blowing steadily to create a stead note. Blowing too hard or too gently on wind instruments may bend the notes. Firm grip on string instruments as too hard or too soft can bend the notes. Model on ukuleles and guitars moving the thumb at the back of necks to a comfortable position. Model playing guitars on the knee

	<p>with a righthanded position. - not the classical stance.</p> <ul style="list-style-type: none">• Bounce off the keys on xylophones to create a note that rings.• Hold the beater on the keys to created a muted note	<p>with a righthanded position. - not the classical stance.</p> <ul style="list-style-type: none">• Bounce off the keys on xylophones to create a note that rings.• Hold the beater on the keys to created a muted note	<p>with a righthanded position. - not the classical stance.</p> <ul style="list-style-type: none">• Bounce off the keys on xylophones to create a note that rings.• Hold the beater on the keys to created a muted note
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