

ACE Music Curriculum

Intent

At Altrincham CE Primary School, we are MUSICIANS! We want our children to love music. We want them to have no limits to what their ambitions are and grow up wanting to be music producers, songwriters, composers or rock stars! Our vision, at Altrincham CE, is to give children access to an engaging and fun music curriculum reflecting the world they live in now, but at the same time giving them access to musical styles throughout history. Added to this, we want children to become more independent learners within this area, reflect upon their learning and develop resilience within the musical world.

It is our belief that music is embedded in the life of the school and music is often used to show praise through Christian worship. Our curriculum intent for music is underpinned by the new model music curriculum and the National Plan for Music Education: The Power of music to change lives document.

At Altrincham CE Primary School, our music curriculum intends to inspire creativity, self-expression and encourage our children on their musical journeys as well as giving them opportunities to connect with others. We hope to foster a lifelong love of music by exposing them to diverse musical experiences and igniting a passion for music. By listening and responding to different musical styles, finding their voices as singers and performers and composers, all will enable them to become confident, creative and reflective musicians. Our vision is to enable all children to learn to sing, play an instrument and create music together and have the opportunity to progress their musical interests and talents, including professionally. As a result of our strong vision, we are proud to hold the Trafford Music Mark.

We set this learning in the context of our Christian, church school heritage. We want to equip our children with not only the minimum statutory requirements of the Music National Curriculum but to prepare them for the opportunities, responsibilities and experiences of later life. We want our children to use the local area as inspiration, learn from other cultures and to respect diversity. To that end, we have carefully selected a wide range of unique and diverse musical genres, and musicians for children to study.

We believe that all our children should leave school having learned how to play a musical instrument. In every year group **all** children learn an instrument for a minimum of one term. These include brass, woodwind, strings and percussion. Teaching is delivered by specialist music teachers from Trafford Music service.

Purpose *(Why it is taught)*

Music is all around us. It is the soundtrack to our lives. Music connects us through people and places in our ever-changing world and is accessed and loved by all – music builds communities. It is creative, collaborative, celebratory and challenging. In our school, music can bring communities together through 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 our school community, enriching each pupil while strengthening the shared bonds of support and trust which make our school a great school. Music provides the opportunity for **all** pupils to excel and experience wellbeing: to work hard, persevere and shine

At ACE, we recognise that music is a vital part of children's education, with a significant and valuable role in the taught curriculum and the enrichment opportunities we offer our pupils. Music is a universal language that embodies one of the highest forms of creativity. The unique quality of this subject is its ability to instil a passion for life, whoever you are and wherever you are in the world. A high quality music education engages and inspires pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. As pupils progress, they develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical repertoire.

Aims *(desired outcomes)*

At Altrincham CE Primary School, music should be fully inclusive of every child, fulfil the requirements of the National Curriculum for music, provide a broad and balanced cross-curriculum offer which ensures the progressive development of knowledge and skills.

We aim for our children to:

- **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 use their voices** to **create and compose music** on their own and with others, have the opportunity to **learn an 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, timbre, texture, structure and appropriate musical notations.

The music curriculum at ACE is carefully planned and structured to ensure that current learning is linked to previous learning and the school's approaches are informed by current pedagogy.

Music is taught in blocks throughout the year, so that children achieve depth in their learning. Music is delivered by specialist teachers from Trafford Music Service and forms part of our 'COAL' Curriculum – Creative, Outdoor and Adventurous Learning. We believe that the experiences we offer through COAL will **enhance and deepen children's learning** through a wealth of **first hand experiences** as well as **igniting a passion for learning** across the curriculum.

Our bespoke, broad and balanced music curriculum has been carefully developed and designed by Trafford Music Service, who have identified the key knowledge and skills for each year group. Careful consideration has been given to ensure progression and continuity across units of study throughout each year group across the school. Knowledge and skills are 'interleaved' so that children revisit skills and knowledge in different contexts and are able to make links which result in 'big picture' learning and 'sticky knowledge'.

Our music curriculum is deliberately rich in vocabulary; each unit introduces a range of musical vocabulary, so that our children can use their extensive vocabulary to understand and explore how music is created, produced and communicated.

Cross curricular outcomes in music are specifically planned for, with strong links between the music curriculum and Christian worship enabling further contextual learning.

Our local area and context is also fully utilised to achieve the desired outcomes, with opportunities for learning outside the classroom embedded in practice and units of study linked to local musicians and composers. Where possible we will draw on the expertise and skill set of our local community so that our children see music in practice at a 'grass roots' level. It is our aim that all children will have experienced live music during their time in school.

Planning is informed by and aligned with the national curriculum. Consideration is given to how mastery will be taught, learnt and demonstrated within each lesson whilst ensuring the joy of this subject area through exploration, experimentation, risk taking and creativity, as well as how learners will be supported in line with the school's commitment to inclusion. Outcomes of work are regularly monitored to ensure that they reflect a sound understanding of the key identified knowledge and skills.

The Early Years Foundation Stage (EYFS) follows the ‘Development Matters in the EYFS’ guidance which aims for all children in reception to have achieved the Early Learning Goals in ‘Communication and Language’, ‘Physical Development’ and ‘Expressive Arts and Design’ by the end of the academic year.

Mastering Techniques and Skills (the ability to do something well; expertise)

Singing	Listening	Composing	Musicianship
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The Inter-Related Dimensions of Music

Duration	Pitch	Tempo	Dynamics	Structure	Texture	Timbre	Rhythm
Duration is an amount of time or how long or short a note, phrase, section or composition lasts	Pitch is the sound of a single note in relation to other notes. Words which can describe the pitch include: high, low, treble, bass, sharp, flat	Tempo is the speed of a piece of music. The tempo can change during a piece. The tempo describes the pulse or beat of the music. Sometimes we use Italian words to describe the tempo such as <i>lento</i> , which means slow or <i>allegro</i> which means lively.	Dynamics are used to describe the volume of one or more notes in a piece of music. The dynamic can change gradually or suddenly. Symbols known as dynamic markings, based on Italian descriptions such as f for forte which means ‘strong’ or ‘loud’	Structure is the overall framework of a piece of music. The structure of a song will usually have an introduction, some verses and a chorus.	The texture of a piece of music describes how the different sounds are being woven together. A thick texture uses several ideas at once. A thinner texture will have fewer parts. A whole class singing in the same harmony is thin. A few children singing the same song in a four-part round, starting at different times will create a thicker texture.	Timbre is the unique sound quality which helps us to distinguish between different instruments and voices. The different ways an instrument is played can change the timbre.	Rhythm is the organisation of long and short sounds around a beat. Some rhythms coincide with the beat; others use syncopation in which most of the sounds fit between the main beats.

Key Practical Skills – Progression

Year 1

	YEAR 1 SKILLS PROGRESSION
Singing	<p>Many aspects of good singing and good singing teaching are processes that will develop slowly over time.</p> <ul style="list-style-type: none">• Sing simple songs, chants and rhymes from memory• Sing collectively and at the same pitch• Respond to simple visual directions (start, stop, loud, quiet)• Respond to counting in• Begin with simple songs and very small pitch range, mi-so• Progress to slightly wider pitch• Include pentatonic songs• Sing a wide range of call and response songs to control the pitch• Sing a wide range of call and response songs to match the pitch they hear with accuracy
Listening	<p>Listening to a broad range of music helps develops composition and performing</p> <p>The teaching and learning of music is enriched by developing pupils’ shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p> <ul style="list-style-type: none">• Listen to recorded performances• Provide opportunities to experience live music making in and out of school• Opportunities can include performances by other school ensembles/year groups; other music education hubs partners; including local or national ensembles
Composing	<p>The creative process gives pupils an opportunity to contribute to musical culture in unique and valuable ways.</p> <ul style="list-style-type: none">• Improvise simple vocal chants, using question and answer phrases• Create musical sound effects and short sequences of sounds in response to stimuli• Combine sound effects to make a story, choosing and playing classroom instruments or sound-makers (rustling leaves)

	<ul style="list-style-type: none"> • Understand the difference between creating a rhythm pattern and a pitch pattern • Invent, retain and recall rhythm and pitch patterns. Perform them taking turns • Use music technology, if available, to capture, change and combine sounds • Recognise how graphic notation can represent created sounds • Explore and invent own symbols
Musicianship	<p>Pulse/Beat</p> <ul style="list-style-type: none"> • Walk, move or clap a steady beat with others • Change the speed of the beat as the tempo changes • Use body percussion and class percussion playing ostinato • Use short pitched patterns on tuned instruments to maintain a steady beat • Respond to the pulse in recorded/live music through movement and dance <p>Rhythm</p> <ul style="list-style-type: none"> • Perform short copycat rhythm patterns accurately, led by the teacher • Perform short ostinato while keeping a steady beat • Perform word patterns; create, retain and perform their own rhythm patterns <p>Pitch</p> <ul style="list-style-type: none"> • Listen to and compare high and low sounds • Sing songs in high and low voices; talk about the difference in sound • Explore percussion sounds to enhance storytelling • Follow pictures and symbols to guide singing and playing

Year 2

YEAR 2 SKILLS PROGRESSION	
Singing	<p>Many aspects of good singing and good singing teaching are processes that will develop slowly over time.</p> <ul style="list-style-type: none">• Continue to consolidate Yr 1 skills• Sing songs regularly with pitch range do-so with increasing vocal control• Sing songs with a small pitch range, pitching accurately• Know the meaning of dynamics (loud /quiet), tempo (fast /slow) and be able to demonstrate these when singing by responding to the leader's directions and visual symbols (crescendo/pause)
Listening	<p>Listening to a broad range of music helps develop composition and performing</p> <p>The teaching and learning of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p> <ul style="list-style-type: none">• Listen to recorded performances• Provide opportunities to experience live music making in and out of school• Opportunities can include performances by other school ensembles/year groups; other music education hubs partners; including local or national ensembles
Composing	<p>The creative process gives pupils an opportunity to contribute to musical culture in unique and valuable ways.</p> <ul style="list-style-type: none">• create music in response to a non-musical stimulus (e.g., a storm, a race car)• Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation• Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces• Use music technology, if available, to capture, change and combine sounds

Pulse/Beat

- Understand that the speed of the beat can change, creating a faster or slower pace (tempo)
- Mark the beat of a listening piece by tapping or clapping and recognising tempo as well as changes in tempo
- Walk in time to the beat of a piece of music or song. Know the difference between left and right to support coordination and shared movement with others.
- Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats.
- Identify the beat groupings in familiar music that they sing regularly and listen to

Rhythm

- Play copycat rhythms, copying the leader, and invent rhythms for others to copy on untuned percussion
- Create rhythms using word phrases as a starting point (Hel-lo Sarah, can you come and play?)
- Read and respond to chanted rhythms patterns, and represent them with stick notation including crotchets, quavers and crotchet rests
- Create and perform their own chanted rhythmic patterns with the same stick notation

Pitch

- Play a range of singing games based on the cuckoo interval (so -mi), matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track.
- Sing short phrases independently within a singing game or short phrase.
- Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down)
- Recognise dot notation and match it to 3-note tunes played on tuned percussion

Year 3

	YEAR 3 SKILLS PROGRESSION
Singing	<p>Many aspects of good singing and good singing teaching are processes that will develop slowly over time.</p> <ul style="list-style-type: none">• Sing a widening range of unison songs of varying styles and structures with a pitch range of do-so• Sing tunefully and with expression• Perform forte and piano• Perform action songs confidently and in time to a range of action songs• Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes• Perform as a choir in school assemblies
Listening	<p>Listening to a broad range of music helps develops composition and performing</p> <p>The teaching and learning of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p> <ul style="list-style-type: none">• Listen to recorded performances• Provide opportunities to experience live music making in and out of school• Opportunities can include performances by other school ensembles/year groups; other music education hubs partners; including local or national ensembles
Composing and Improvising	<p>The creative process gives pupils an opportunity to contribute to musical culture in unique and valuable ways.</p> <ul style="list-style-type: none">• Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played in whole class/group/individual/instrumental teaching), inventing short on the spot responses using a limited range of notes• Structure musical ideas (e.g., using echo or question and answer phrases) to create music that has a beginning, middle and end• Pupils should compose in response to different stimuli, e.g., stories, verse, images and musical sources

	<ul style="list-style-type: none"> • Combine known rhythmic notation with letter names to create rising and falling phrases using just 3 notes (do, re and mi) • Compose song accompaniments on untuned percussion using known rhythms and note values
Instrumental Performing and Notation Reading	<p>Instrumental Performing</p> <ul style="list-style-type: none"> • playing tuned or a melodic instrument such as violin or recorder. • Play and perform melodies following staff notation using a small range (e.g., middle C-E/do-mi) as a whole class or in small groups. (e.g., trios & quartets) • Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E .do-re-mi) Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; adagio & allegro, slow and fast. Extend to question-and-answer phrases. <p>Reading Notation</p> <ul style="list-style-type: none"> • Introduce the staff, lines & spaces, and clef. • Use dot notation to show higher or lower pitch • Introduce and understand the differences between crotchets and paired quavers • Apply word chants to rhythms, understanding how to link each syllable to one musical note.

Year 4

YEAR 4 SKILLS PROGRESSION	
Singing	<p>Many aspects of good singing and good singing teaching are processes that will develop slowly over time.</p> <ul style="list-style-type: none">• Continue to sing a broad range of unison songs with the range of an octave, pitching the voice accurately and following directions for getting louder and quieter.• Sing rounds and partner songs in different time signatures• Begin to sing repertoire with small leaps as well as a simple second part to introduce vocal harmony• Perform a range of songs in school assemblies
Listening	<p>Listening to a broad range of music helps develops composition and performing</p> <p>The teaching and learning of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p> <ul style="list-style-type: none">• Listen to recorded performances• Provide opportunities to experience live music making in and out of school• Opportunities can include performances by other school ensembles/year groups; other music education hubs partners; including local or national ensembles
Composing and Improvising	<p>The creative process gives pupils an opportunity to contribute to musical culture in unique and valuable ways.</p> <ul style="list-style-type: none">• Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth and detached• Begin to make compositional decisions about the overall structure of improvisations. Continue this process in the composition tasks below• Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions• Arrange individual notation cards of known note values to create sequences of 2, 3, or 4 beat phrases, arranged into bars.

	<ul style="list-style-type: none"> • Explore developing knowledge of musical components by composing music to create a specific mood, e.g., creating music to accompany a short film clip. • Introduce major and minor chords • Include instruments played in whole class/group/individual teaching to expands the scope and range of the sound palette available for composition work. • Capture and record creative ideas using any of graphic symbols, rhythm notation and time signatures, staff notation, technology
Instrumental Performing and Notation Reading	<p>Instrumental Performing</p> <ul style="list-style-type: none"> • Develop facility in the basic skills of a selected musical instrument over a sustained learning period. This can be achieved through working closely with your local Music Education Hub who can provide whole class instrumental teaching programmes. • Play and perform melodies following staff notation using a small range (middle C-G/do-so) as a whole class or in groups. • Perform in 2 or more parts (melody & accompaniment or a duet) from simple notation using instruments played in whole class teaching. • Identify static and moving parts • Copy short melodic phrases including those using the pentatonic scale <p>Reading Notation</p> <ul style="list-style-type: none"> • Introduce and understand the differences between minims, crotchets, paired quavers and rests • Read and perform pitch notation with a defined range (e.g., C-G/do-so) • Follow and perform simple rhythmic scores to a steady beat. • Maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.

Year 5

	YEAR 5 SKILLS PROGRESSION
Singing	<p>Many aspects of good singing and good singing teaching are processes that will develop slowly over time.</p> <ul style="list-style-type: none">• Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance• Sing observing phrasing, accurate pitching and appropriate style• Sing three-part rounds, partner songs and songs with a verse and chorus• Perform a range of songs in school assemblies and in school performance opportunities
Listening	<p>Listening to a broad range of music helps develops composition and performing</p> <p>The teaching and learning of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p> <ul style="list-style-type: none">• Listen to recorded performances• Provide opportunities to experience live music making in and out of school• Opportunities can include performances by other school ensembles/year groups; other music education hubs partners; including local or national ensembles
Composing and Improvising	<p>The creative process gives pupils an opportunity to contribute to musical culture in unique and valuable ways.</p> <ul style="list-style-type: none">• Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments• Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape• Experiment with using a wider range of dynamics, including very loud, very quiet, moderately loud and moderately quiet. Continue this process in the composition tasks below• Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chose. These melodies can be enhanced with rhythmic or chordal accompaniment Working in pairs, compose a short ternary piece.

	<ul style="list-style-type: none"> • Use chords to compose music to evoke a specific atmosphere, mood or environment.eg. La Mer by Debussy to evoke images of water • Pupils might create music to accompany a silent film or to set a scene in a play or book. • Capture and record creative ideas using any of graphic symbols, rhythm notation and time signatures, staff notation, technology
Instrumental Performing and Notation Reading	<p>Instrumental Performing</p> <ul style="list-style-type: none"> • Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one staff and using notes within the middle C-C' (do-do) range. • This should initially be done as a whole class with greater independence gained each lesson through smaller group performance. • Understand how triads are formed, and play them on tuned percussion, melodic instruments, or keyboards. • Perform simple, chordal accompaniments to familiar songs • Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra. • Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies. <p>Reading Notation</p> <ul style="list-style-type: none"> • Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semibreves. • Understand the differences between 2/4, 3/4 and 4/4-time signatures • Read and perform pitch notation within an octave • Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.

Year 6

YEAR 6 SKILLS PROGRESSION	
Singing	<p>Many aspects of good singing and good singing teaching are processes that will develop slowly over time.</p> <ul style="list-style-type: none">• Sing a broad range of songs• Include songs that involve syncopated rhythms• Sing with a sense of ensemble and performance• Include observing rhythm, phrasing, accurate pitch matching and appropriate style• Continue to sing three- and four-part rounds or partner songs.• Experiment with positioning singers randomly within the group (i.e., no longer in discrete parts) in order to develop greater listening skills, balance between parts and vocal independence• Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.
Listening	<p>Listening to a broad range of music helps develops composition and performing</p> <p>The teaching and learning of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p> <ul style="list-style-type: none">• Listen to recorded performances• Provide opportunities to experience live music making in and out of school• Opportunities can include performances by other school ensembles/year groups; other music education hubs partners; including local or national ensembles
Composing and Improvising	<p>The creative process gives pupils an opportunity to contribute to musical culture in unique and valuable ways.</p> <p>Extend improvisation skills through work in small groups to:</p> <ul style="list-style-type: none">• Create music with multiple sections that include repetition and contrast• Use chord changes as part of an improvised sequence• Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.

	<ul style="list-style-type: none"> • Plan and compose an 8 or 16 beat melodic phrase using the pentatonic scale and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody • Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. • Either of these melodies can be enhanced with rhythmic or chordal accompaniment • Compose a ternary piece. Use available software/apps to create and record it, discussing how musical contrasts are achieved
Instrumental Performing and Notation Reading	<p>Instrumental Performing</p> <ul style="list-style-type: none"> • Play a melody following staff notation written on one stave using notes within an octave range • Make decisions about dynamic range, including very loud, very quiet, moderately loud and moderately quiet. • Accompany this same melody, and others, using block chords or a bass line. This could be done using keyboards, tuned percussion or tablets, or demonstrated at the board using an online keyboard. Engage with others through ensemble playing (e.g., school orchestra, band, mixed ensemble) with pupils taking on melody or accompaniment roles. • The accompaniment, if instrumental, could be chords or a single-note bass line. <p>Reading Notation</p> <ul style="list-style-type: none"> • Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semibreves. • Further develop the skills to read and perform pitch notation within an octave • Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations • Read and play from notation a 4-bar phrase, confidently identifying note names and durations.

KNOWLEDGE

(known information)

EYFS

This is about how children experiment with **media** and **materials** finding out about their properties and modifying and manipulating them. It includes **exploring sounds, patterns, movement and different tools and techniques**.

Children begin to:

- Children sing a range of well-known nursery rhymes and songs.
- Children perform songs, rhymes, poems and stories with others, and (when appropriate) try to move in time with music

Key Stage 1

Children should be taught to:

- Use their voices expressively and creatively by singing songs and speaking chants and rhymes
- Play tuned and untuned instruments
- 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

Children 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.

Implementation

It is our belief that pupils should be taught in the best way possible according to up to date pedagogical thinking. High quality, inclusive teaching (IQFT) is an essential component of our curriculum framework model so that our 'irresistible' curriculum intent translates into outstanding teaching at the point of implementation.

Furthermore, our irresistible music curriculum is delivered by specialist music teachers from Trafford Music Service, which translates into a broad and balanced, high quality music education at the point of implementation.

In addition, to the core Music curriculum, children are given the opportunity to take up instrumental lessons. In line with the National Plan for Music Education, we have championed and supported a co-curricular approach to instrumental lessons, so that lessons which are paid for by parents take place during the school day, with suitable spaces for these lessons to take place. This includes the violin, guitar and piano.

The following constructs may be used to teach music at ACE, these are suggestions but are not exhaustive.

<u>IQFT</u>	<u>Subject Specific</u>
<p><u>Planning Learning Opportunities</u></p> <ul style="list-style-type: none">• Carefully planned, well-structured and paced lessons.• Making strong cross-curricular links when appropriate.• Clearly defined Learning Objectives and Tasks, shared with pupils at the beginning of each lesson. These are known as 'Ls' and 'Ts' at ACE.• Each Learning Objective is differentiated on a number of levels so that children gradually develop skills, knowledge and application of knowledge. These are known as 'Chilli- Challenges' at ACE.	<ul style="list-style-type: none">• Performance Opportunities – Showcases, Concerts and Assemblies• Singing during assemblies and Christian Worship• Visitors to talk about first hand experiences e.g. local musicians.• Use of stories and non-fiction texts e.g. to learn about musicians and composers.• History- music through the ages
<p><u>High Expectations</u></p> <ul style="list-style-type: none">• Children at ACE are expected to be RISK-TAKERS and choose their own level of challenge. Thereby taking control of their own learning.• Children understand that they need to challenge themselves in order to learn and that this will require them to work outside of their comfort zone and show RESILIENCE. At ACE, we talk about being in the 'Learning Pit' and 'Wobbling'.	

- Resource boxes and Table packs develop **INDEPENDENCE, support and deepen leaning.**
- **Positive relationships** between adults and pupils, using praise and positive reinforcement so that children feel valued and inspired to achieve their best.
- Setting **high standards and expectations** for behaviour.

- Geography - Music genres and musical culture around the world
- Computing – using technology to produce and record sounds
- Science – sound investigations

Engagement and Enhancement

- Pupils **demonstrating their learning** in a variety of forms, with a focus on enjoying the journey that comes from **DEEP THINKING, LEARNING** and **PROBLEM SOLVING.**
- **Imaginative and creative approaches** to ensure lessons are interesting and stimulating.
- Varied **teaching styles.**
- Use of **ICT** to enhance learning experiences

Learning Environment

- Classrooms are bright, vibrant and **alive with learning**, following our 'communication friendly' guidelines.
- Displaying **self-help working walls** to promote independence and perseverance
- Examples of **WAGOLs (What a good one looks like)** and high quality pupils' work.

Feedback

- Use continuous **Assessment for Learning** to make ongoing judgements of pupils
- **Teach at the Point of Learning (TaPoL)** to be responsive to children's needs.
- Give **timely feedback** during the lesson.
- Enabling pupils to **respond to feedback** (self, peer, adult) in an age appropriate way. Pupils at ACE in Year 1 (Summer Term onwards) and Years 2-6, will have opportunities to edit, improve and correct their

learning outcomes. For example, pupils will make changes to their work. At ACE, this is known as ' Purple Polishing '.	
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Classroom instrumental teaching – what should the outcomes be? Understanding the impact of instrumental teaching programmes for the whole class should be part of the ongoing assessment of musical progression throughout the individual pupil's time at school, by their teacher and in discussion with their specialist instrumental tutor, where relevant.

Impact

Our children will understand the skills and dedication required to learn a musical instrument through the whole class provision as well as fostering a love of music, not just instrumental, but all the elements within the rich curriculum provided at Altrincham CE. There are opportunities for pupils to continue to learn through lessons I school or through engaging with local provision through Trafford Music Service or other local providers.

Music is monitored by the subject leader throughout all year groups using a variety of strategies such as planning scrutiny, lesson observations, staff discussions and pupil interviews. School leaders use the information to see if the children have developed the correct skills and knowledge for their year group, making good progress from their starting points.

Assessment

Music is assessed through teacher judgement and monitored by the subject leader and Senior Leadership Team. Proof of Progress Tasks such as performances, the final piece/outcome and pupil voice supports teachers in making accurate judgements of what the children know.

In line with the National Plan for Music Education, each class has the opportunity to perform each term and this gives the opportunity for teachers, parents and peers to be involved in celebrating their progress as musicians and performers.

Outcomes include:

- children developing in confidence playing instrument(s), with the basic skills to produce an effective sound and the beginnings of a range that enables them to play a simple tune in an ensemble with others

- children confident to engage in a performing opportunity by the end of the provision
- children able to make effective use of their developing instrumental skills in the curriculum music lessons that follow the provision
- children interested in music, with some inspired to pursue further instrumental learning beyond the classroom and to progress to smaller group and 1:1 tuition.

We communicate pupils' progress in instrumental teaching with parents and carers, so they can together support pupils to progress and offer further opportunities for musical learning.

Vocabulary

At Altrincham CE we are committed to delivering a vocabulary rich curriculum for all our pupils. Research evidences that pupils with the most extensive vocabulary have:

- Better reasoning, inference and pragmatic skills
- Academic success and employment
- Better mental health in adulthood

Through our 'irresistible' curriculum framework, children are systematically taught a range of academic and technical vocabulary so that they can articulate complex ideas and deepen their understanding.

Nursery and Reception:

Loud

Quiet

Slow

Fast

High

Low

Music

Song

Sing

Whisper

Instrument
Beat

	Year 1	Year 2	Year 3	Year 4	Year 5 & 6	Year 5 & 6
Suggested Vocabulary	Chants	Dynamics	Downbeats	Getting faster (accelerando) Getting slower (rallentando)	Simple time Compound time Syncopation Ternary form Verse and chorus form Music with multiple sections	Build on and consolidate vocabulary from previous years
	Pitch	Crescendo	Fast (allegro) Slow (adagio) Pulse/beat	Bar Metre Pentatonic scale Major and minor tonality	Triads Chord progressions	
	Call and response	Decrescendo	High/low Rising/falling	Rounds and partner songs Repetition Contrast	Music in 3 parts Music in 4 parts	
	Question and Answer (phrases)	Pause	Call& Response Answer phrase Echo	Static, moving Duet Melody and accompaniment	Wide range of dynamics	
	Sequences (of sounds)	Improvise	Ostinato	Legato (smooth) Staccato (detached) Minim Crotchet rest	Drone Groove Time signatures	
Continue to build on and use vocabulary for previous years	Rhythm patterns Pitch pattern	Graphic symbols	Unison Layered Solo	Rhythmic scores (following simple)	Semi breves Minims	
	Beat Tempo	Dot notation	Loud (forte) Quiet(piano) Improvising Note values	Rhythmic texture		
	Body percussion	Stick notation	Staff notation Trios (performing in)			
	Classroom percussion	Beat groupings	Quartets (performing in) Paired quavers			
	Crotchets					
	Quavers					
	Ostinato					
	Tuned percussion					
	Pulse					