

MUSIC

AT

HAZEL LEYS ACADEMY



theme ensemble tempo
splicing rhythm block
gamelan effects structure enunciate swing
improvise pitch motif special clef
soundmaker Folk drum editing film
machine recording

HAZEL LEYS ACADEMY CURRICULUM INTENT

VALUES	  
INTENT	<p>At Hazel Leys Academy, we aim to provide all pupils with a well-sequenced, knowledge-rich curriculum, centered around a stimulating and inclusive educational environment in which everyone feels safe, respected, and supported to grow and develop to their full potential. Our school's vision is to ignite the spark of curiosity in every child. We want to make them excited about learning new things and discovering the world around them.</p> <p>We encourage them to aspire to great heights, to dream big and believe in themselves. With hard work and dedication, we believe they can achieve anything they set their minds to and become exceptional contributors to their communities. Together, we can ignite, aspire, and achieve amazing things!</p> <ul style="list-style-type: none"> • Ignite. We ignite passions. • Aspire. We inspire aspirations. • Achieve. We achieve greatness. <p>The principles of our knowledge-rich curriculum are:</p> <ul style="list-style-type: none"> • Knowledge is valued and specified • Knowledge is well-sequenced • Knowledge is taught to be remembered <p>The content in our curriculum has been carefully chosen by subject experts and has been sequenced in a meaningful way that enables children to make connections and progress from unit to unit, term to term and year to year, supported by additional schemes of work such as Teach Computing, Jigsaw and Primary Languages.</p>   
SKILLS FOR LIFE	<p>The curriculum entitlement supports the development of individual essential skills for life through the Skills Builder aspects:</p> <ol style="list-style-type: none"> 1. Listening 2. Speaking 3. Problem Solving 4. Creativity 5. Staying Positive 6. Aiming High 7. Leadership 8. Teamwork 

OVERVIEW

At Hazel Leys Academy we follow the PKC scheme of work for music. Each unit consists of 6 elements: warm up, prior learning, vocabulary, listen/respond/explore, teach, create, plenary/evaluate. Children also experience live musical performances through visiting artists and ensembles as well as trips to local performance venues.

INTENT

The National Curriculum for music aims to ensure that all pupils:

- Perform, listen to, review and evaluate music
- Are taught to sing, create and compose music
- Understand and explore how music is created, produced and communicated.

At Hazel Leys Academy the intention is that children gain music **knowledge** and **skills** through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and **diverse** musical genres and **cultures**. Our objective is to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the **diverse** and **enriching** way that they may **aspire** to express in themselves through music.

We are committed to ensuring children understand the value and importance of music in the wider community, and are able to use their musical **skills**, **knowledge**, and experiences to **enrich** their well-being and involve themselves in music, in a variety of different contexts.

IMPLEMENTATION

The music curriculum ensures students sing, listen, play, perform and evaluate music.

This is embedded in the classroom activities as well as the weekly singing assemblies, various concerts and performances and the learning of instruments.

The elements of music are taught in the classroom lessons so that children are able to use some of the language of music to dissect it, and understand how it is made, played, appreciated and analysed. In the classroom students learn how to play instruments including the recorder, tuned and untuned percussion. In doing so they understand the different principle of each method of creating notes, as well as how to read basic music notation. They also learn how to compose focusing on different dimensions of music, which in turn feeds their understanding when listening, playing, or analysing music. Composing or performing using body percussion and vocal sounds is also part of the curriculum, which develops the understanding of musical element.

IMPACT

Whilst in school, children have access to a varied programme, which allows students to discover areas of strength, as well as areas they might aspire to improve upon.

The integral nature of music and the learner creates an enormously rich palette from which a student may access fundamental abilities such as: achievement, self-confidence, interaction with and awareness of others, and self-reflection. Music will also develop an understanding of culture and history, both in relation to students individually, as well as ethnicities from across the world.

Children are able to enjoy music, in as many ways as they choose- either as listener, creator or performer and understand how it can enrich their lives.

They can dissect music and comprehend its parts. They can sing and feel a pulse. They have an understanding of how to further develop skills less known to them, should they ever develop an interest in their lives.

CURRICULUM DESIGN

PKC to ensure that all elements of the National Curriculum are covered.

Year	Key Learning Sequence	Musical Focus and Connections
EYFS	<ul style="list-style-type: none"> • Baa, baa, black sheep Diddle diddle dumpling Hey diddle diddle Hickory dickory dock Early to bed Georgie Porgie • Little Bo Peep Little Jack Horner Little Miss Muffet One, two, buckle my shoe Star light, star bright Twinkle, twinkle • It's raining, it's pouring Jack and Jill Old King Cole Old Mother Hubbard Rain, rain, go away Sing a song of sixpence • Ladybird, ladybird Tadpole Little boy blue Mary had a little lamb Mary, Mary, quite contrary Old MacDonald had a farm • Humpty dumpty She'll be coming round the mountain The Grand Old Duke of York • Jack be nimble Monday's child See saw, Margery Daw Poetry Week 	<ul style="list-style-type: none"> • To know twenty nursery rhymes off by heart. • To know the stories of some of the nursery rhymes. • To know that we can move with the pulse of the music. • To know that the words of songs can tell stories and paint pictures. • To sing or rap nursery rhymes and simple songs from memory. • Songs have sections. • A performance is sharing music. • To learn that music can touch your feelings. • To enjoy moving to music by dancing, marching, being animals or Pop stars. • To sing along with a pre-recorded song and add actions. • To sing along with the backing track. • Perform any of the nursery rhymes by singing and adding actions or dance. • Perform any nursery rhymes or songs adding a simple instrumental part. • Record the performance to talk about. <p>Links to communication and language, Physical and Expressive Arts and Design development ELG – Expressive Arts and Design, Being Imaginative and Expressive</p>
Y1	<ul style="list-style-type: none"> • Marching Music • Samba 	<ul style="list-style-type: none"> • Pulse/Beat—marching, music to move to, different speeds (Rhythm—Difference between rhythm and pulse/beat) • Pulse/Beat—finding the beat/pulse Rhythm—pattern, imitation, call and response, layered over a pulse, using percussion instruments to create rhythms (Texture—Layering different rhythmic patterns over a pulse; Structure and Form—Different sections in music, like the parts of a story; Responding to music with dance)

	<ul style="list-style-type: none"> • Animals in music • Ostinato 1 • What can you hear? • Stories in sound 1 	<ul style="list-style-type: none"> • Pitch—high/low, instruments which create high/low sounds (Representation and symbols—music can represent things, symbols can represent sounds; Instrumentation—strings, wind and tuned percussion) • Rhythm—Rhythmic ostinato (Texture—Layering different rhythmic patterns; Instrumentation—Stringed instruments/brass instruments; Dynamics—Crescendo) • Different ways of making sound—flute, violin, recordings of sounds for soundscapes Representation using sound—Music can represent different things, we can imitate sounds we can hear • Representation using sound/Structure and Form—creating a different feeling or character using speed and articulation, motifs, music can have different sections (Articulation—smooth and detached notes; Tempo—fast/slow)
Y2	<ul style="list-style-type: none"> • Ostinato 2 • Beat music • Peter and the wolf • Gamelan • Emotions in sound • Lullabies 	<ul style="list-style-type: none"> • Rhythm—rhythmic ostinato (Pulse/Beat/Tempo—constant and changing tempo; Metre—Grouping beats in 2s or 3s) (Cross curricular link with History Spring B—The Tudors) • Pulse/Beat/Metre/Tempo—beat music, grouping beats in 4s, steady and fast tempo Structure and Form/Texture—verse and chorus, melody and accompaniment (Rhythm—crotchets and rests, including stick notation) • Pitch—using major triad to create pitch patterns Representation—musical themes/instrumentation to show different characters (Notation—Dot notation to show pitch patterns; Dynamics—Crescendo; Tempo—Accelerando) • Instrumentation—Indonesian percussion orchestra Pitch and Melody—gamelan music built around a melody based on a 5 or 7-note scale Texture—gamelan music is played in different parts which fit around the melody (Dynamics—Contrast of loud and quiet) • Representation using sound—sources of inspiration, motifs Rhythm—Rhythmic ostinato (Texture—layering sound, singing in rounds; Notation—stick notation to show ta, ti and rests) (Cross curricular link with Art Spring B—Landscape and Symmetry) • Texture, Structure and Form—Song form, verses and chorus, unaccompanied, accompanied, singing in parts/harmony Style—Purpose of a lullaby, lullabies from different cultures, jazz and improvisation Articulation—Legato
Y3	<ul style="list-style-type: none"> • Off beat • Pachelbel's Cannon 	<ul style="list-style-type: none"> • Pulse/Beat—Off-beat (opposite to beat music) (Metre—Grouping beats in 4s and the downbeat; Rhythm—Stick notation to show crotchets, paired quavers and minims; Texture/Structure and Form—songs with accompaniments, verse/verse and chorus; Moving/Dancing to music) • Structure/Form and Texture—Ostinato bassline, Canon (Pitch—Contrasting pitch of violin/'cello, hand signals and symbols to show

	<ul style="list-style-type: none"> • Vivaldi's Winter • Sounds of the Sea • Stories in sound 2 • Indian classical music 	<p>pitch, using letters A-G for a musical scale; Notation—Using notation for F, A and C on the staff)</p> <ul style="list-style-type: none"> • Structure/Form and Texture— Music which uses motifs to describe a scene, event or emotion, Concerto, Ritornello structure Tonality— Character of music determined by using major/minor (Notation— Reading/Writing dot notation for a minor triad on the staff) • representation of the sea using different instruments Structure and form—musical themes that return (rondo form) (Dynamics/Tempo— changes in dynamics/tempo to create change of mood; Notation— representing music in a graphic score) (Cross curricular link with art, year 2, Spring B—Landscape and Symmetry) • Stories in sound—tone poem Structure/Form—motifs, structure created by repetition of motifs (Dynamics/Tempo—loud and soft; fast and slow to create change in mood; Notation—reading stick notation to show crotchets, quavers, minims, rests; reading dot notation for pitch in do-mi range on the staff) • Structure and Form/Texture—rag (melodic), tal (rhythmic), improvisation, drone Metre and Rhythm—tala and ṭukḍā Indian instrumentation—sitar, sarod, tablā, tanpura (Cross curricular link with geography Summer B—India)
Y4	<ul style="list-style-type: none"> • Working songs • Take the A Train • Beethoven's 5th • Solo • Stories in sound 3 	<ul style="list-style-type: none"> • Structure and Form—songs with call and response (Texture— Solo/Chorus, melody with rhythmic accompaniment; Bhangra instrumentation; Metre-identifying pulse and metre in common time; Stick notation to show crotchets, paired quavers, • Structure and Form—song form AABA Pulse/Rhythm and Metre— 4/4, off-beat, swung rhythms Texture-Melody and accompaniment, solo/duets, improvisation/scat singing (Stick notation showing crotchets, paired quavers, minims and rests) • Structure and Form/Texture—Symphony in four movements; repeated motifs characterised by rhythm and pitch; unison and layered texture (Tonality—Pitch in a minor scale; Stick notation to show crotchets, paired quavers, minims and rests; Dot notation on the staff to show do-so; Capturing music in a visual representation) • Instrumentation and mood—Solo instruments (flute, piano), visual images for inspiration Pitch and melody—Phrases, moving by jump and step Texture and harmony—Chords and arpeggios (Articulation and dynamics—legato, dynamics to vary expression; Form and Structure— ternary form) (Cross curricular link with Art Spring A—Design) • Representation in sound—tone poem; film music Texture/Structure and Form—March; ostinato bassline/rhythmic ostinato; building layers of texture (Rhythm—dotted rhythm; Dynamics—crescendo; Notation—Dot

	<ul style="list-style-type: none"> Announcing an entrance 	<p>notation for pitch in do-so range on the staff) (Cross curricular link with History Spring A/B-Ancient Rome)</p> <ul style="list-style-type: none"> Style and instrumentation—Fanfares, brass and percussion Texture/Structure and Form— Using triads to create a melody; building layers of texture by rhythmic imitation Rhythm and Metre—Crotchets; 4/4; rhythmic imitation (Notation—Stick notation showing crotchets, paired quavers, minims and rests, time signature and bar lines) (Cross curricular link Art Summer B-Needlework, Embroidery and Weaving)
Y5	<ul style="list-style-type: none"> The Lark Ascending. This Little Babe Jin-Go-La-Ba Beethoven’s Eroica African-American Spirituals English Folk Songs 	<ul style="list-style-type: none"> Pitch and Melody—Free-flowing melody, using poetry for inspiration, ascending and descending to imitate flight, pentatonic scale (Timbre— How instruments can create different sounds; Tonality/Harmony— Drone; Structure and Form—ternary form; Texture—Solo with accompaniment; Articulation/Dynamics— Legato/Crescendo, diminuendo) Texture—Three part canon, singing in rounds (Pitch—high pitch of treble voices; Dot notation on staff in treble clef showing do-la range, stick notation showing crotchets, paired quavers, minims and rests.) Rhythm/Texture-Layering of repetitive rhythmic patterns, drums and chanting, syncopation (Instrumentation-djembe, electronic music; Structure and Form—Call and response) (Cross curricular link with Art Spring A—Art from Western Africa) Pitch , Melody, Harmony —Main theme based on a triad, using triads built on I, IV and V to create a melody Rhythm and metre - minim/crotchet pattern in 3/4 (Structure and form—Symphony, first movement, heroic motif to suit heroic theme; Dynamics—Sforzando to show drama; Dot notation on staff in treble clef showing do-do’ range, stick notation showing crotchets, paired quavers, minims and rests, notation showing time signatures and bar lines, combining notation for pitch and for rhythm.) (Cross curricular link with History Spring A—The French Revolution) Texture—singing in parts, harmony Structure and Form—Verse and chorus, call and response (Instrumentation—singing a cappella, jazz band) (Cross-curricular link with History Spring B—The Transatlantic Slave Trade and Year 6 History Summer B—The History of Human Rights) Structure and Form—Songs forms, verse/chorus, call and response Texture—singing a cappella, singing in unison and in parts, harmony built on triads (Rhythm and metre—Simple and compound metre)
Y6	<ul style="list-style-type: none"> Voice and body percussion 	<ul style="list-style-type: none"> Instrumentation and Timbre—Creating sound with body percussion and movement, using mouth to make sounds Rhythm/Metre/Tempo—time signatures of 4/4, contrasting tempi (adagio and allegro) Texture/Structure and Form—Canon, combining rhythmic motifs in

- The Hallelujah Chorus
- Blues and the Groove
- Minimalism and Soundscapes
- Rock, Pop and the influence of the Blues
- Protest Songs

layers, ternary form (Dynamics— including f, mf, p, mp, cresc. and dim; Stick notation showing crotchets, paired quavers, minims, semiquavers and rests, time signatures and bar lines, markings for tempo and dynamics.

- Texture/Structure and Form—building a piece around different motifs, layering motifs to create texture (Instrumentation and timbre to create mood; Tonality—different mood of major and minor tonalities; Dot notation showing do-do' range using stave and treble clef, stick notation showing crotchets, paired quavers, minims and rests.
- Harmony, Rhythm and Structure/Form—chord progression for the 12 bar blues over 12 bars of 4/4 time, AAB lyrical form of the 12 bar blues, use of flattened notes in the blues, using the minor pentatonic scale in the blues (Texture—Layering of parts over a walking bass, use of the groove)
- Texture—Layering of repeated rhythmic patterns. Rhythm and Tempo—Using rhythmic motifs in a repetitive way; using a variety of different tempi. (Dynamics—using a variety of different dynamics; f, p, mf, mp, cresc. and dim.; Instrumentation—combining acoustic and recorded sounds; sampling everyday sounds) (Cross curricular link with History Spring A/B—World War II and The Rise and Fall of Hitler)
- Harmony and Form—Chord progressions for the 12 bar blues (chord I, IV, and V over 12 bars of 4/4 time, improvised solos, verse/chorus/intro/outro Instrumentation—Rock and roll use of electric guitar solos; difference between electric and acoustic guitars
- Style, structure and form—verses/chorus; songs as an expression of a need for social change; development of song style and genre (African-American spirituals, gospel songs, protest songs, jazz, folk) Rhythm and Metre—time signature 4/4; off beat; downbeat (Cross-curricular link with History, Summer B, History of Human Rights and Art, Year 5, Summer B, An Introduction to Photography)

SEND – Strategies for supporting access

- Adult support
- Images to support
- Specific simple instructions
- Re-capping within lessons for all or groups of pupils
- Mixed ability groups
- Definitions – revisit

Enrichment

Educational visits are another opportunity for the teachers to plan for additional history learning outside the classroom. At Hazel Leys Primary Academy, the children have opportunities to experience music during educational visits and activities:

- Performing on the stage at The Core Theatre
- Pantomime Performances
- Assemblies including singing assemblies
- Peripatetic lessons through NMPAT
- Whole class music projects with specialist teachers through NMPAT
- Singing Club – performing at Young Voices, Birmingham

SUBJECT LEADERSHIP AND DEVELOPMENT

Subject Strengths

- Clear sequence of learning in planning
- Subject specific support for staff via scheme
- Subject Leader expertise
- Pupils' enjoyment of music

Areas to Develop

- Continue to access specialist training from external providers to ensure the best and most current practise.
- Continue to develop academy website
- Continue to develop staff confidence in teaching Music
- Continue to build up variety of musical instruments available for pupils

Monitoring

- T1 Focus – Lesson drop-ins
- T2 Focus – Connections – CTs discussions – pupil voice
- T3 Focus – SL discussions with CTs

CPD

- Support from Music lead
- All planning created by music lead