



DIGITAL MUSIC
NORCA &
SISTEMA IN NORWICH

NORCA

& Sistema
in Norwich;

Introduction.....3

Approaches and curriculum4

Opportunities at NORCA & Sistema in Norwich4

Teaching and Learning Music.....5

Music Curriculum Planning and Cross Curricular Links6

Assessment for learning.....6

Musical Events with NORCA & Sistema in Norwich.....7

Health and Safety7

The Role of the Music Team8

Knowledge, Development & Assessment9

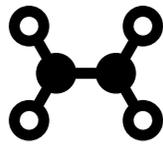
The National Curriculum for music.....9

The strands of musical activity10

Progress and skill expectation14

Curriculum overview 2019/202016

References.....18



INTRODUCTION

NORCA & Sistema in Norwich provides opportunities for all children to create, play, perform and enjoy music, to develop skills and appreciate a wide variety of musical forms. We embrace the National Curriculum (Ofsted, 2014) purpose of study which states:

“Music is a universal language that embodies one of the highest forms of creativity. A high quality music education should engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. As pupil’s progress, they should develop a critical engagement with music, allowing them to compose, improvise and to listen with discrimination to the best in the musical canon.”

National Curriculum 2014.

The objectives of teaching music at NORCA & Sistema in Norwich are to:

- Encourage our children’s understanding and enjoyment of music through an active involvement in listening, composing, improvising and performing;
- Provide the opportunity for children to develop their individual skills, sharing experience and cooperating with others;
- Help children to develop an awareness of musical traditions from a variety of cultures.

At NORCA & Sistema in Norwich we address the curriculum through a rich and progressive spiral of musical activity (ISM, Daubney, Fautney, 2019) that teaches musical skill, whilst developing other transferable skills recognised to benefit from musical engagement (S. Hallam 2015). Further, NORCA & Sistema in Norwich keeps the social, moral, spiritual and cultural development that is intrinsically involved in the musical process, at the core of our teaching (ISM, Daubney, Fautney, 2019).



APPROACHES AND CURRICULUM

The spiral progression of musical ability

Although it is important to recognise the strands of musical learning that can be developed in young students it is equally important to understand the holistic nature of musical learning (ISM, Daubney, Fautney, 2019). When children learn to play a musical instrument they inevitably develop improved listening skills; when they begin to improvise with an instrument they will begin to learn how to compose. The strands of musical ability are intertwined, and by experiencing rich and varied musical activities, the strands progress together, and can be assessed together.

NORCA & Sistema in Norwich students develop musical skill through the use of the Kodaly method (Beng Huat See, Lindsay Ibbotson, 2018), which is evidenced to positively affect attainment, language and mathematics by developing links between aural, visual and vocal stimuli, while being an internationally recognised musical pedagogy applied to education in both whole class ensemble teaching (WCET) and instrumental learning. Singing is part of every day life and promotes, but is not limited to, social, moral, spiritual and cultural development. Singing is progressive and is respected as the high order musical skill it is, while also being a proven technique for developing language, supporting language for students with English as an additional language (EAL), and improving concentration skills (Idrees, 2019). In addition, music provides the perfect opportunity to discuss historical and cultural subjects while allowing students to express opinion and appreciate the opinions of others (S Hallam, 2015). Classroom music lessons also employ a digital approach to learning that embraces modern technologies which are current and relevant to young musicians while providing the opportunity to develop transferrable computing and programming skills (Henley, 2011).

OPPORTUNITIES AT NORCA & SISTEMA IN NORWICH

- National Curriculum music lessons
- Playing in an Orchestra, WCET
- Small group and individual lessons
- Learning through technology, production & recording skills

- Enrichment experiences, performance opportunities
- Wider engagement through non-orchestral instruments (guitar, ukelele, choir)
- In School and after school sessions
- Early years development

TEACHING AND LEARNING MUSIC

Learning to play music with NORCA & Sistema in Norwich is centred around the orchestra. Children play music together in groups promoting peer learning and student-led learning, which in turn leads to improved social skills through the natural community of the orchestra. We encourage children to participate in a variety of musical experiences through which we endeavour to build the confidence of all children. Children are given the opportunity to discover, explore and develop technical skills through practical lessons, while having the opportunity to discuss and express musical and cultural opinion.

A student's understanding of music is developed through activities which bring together the National Curriculum requirements of performing, improvising, composing, listening and appraising. Children are taught to make music together, to read musical notation, whilst developing composition and improvisation skills. They are taught to sing and play progressively, increasing the control of voice and instrument over time. They are taught different ways to read and represent sounds graphically and symbolically.

One of the primary methods employed to help children to access and engage with music at Sistema, is singing. Our teaching focuses on developing the student's ability to sing expressively, in tune and with other people. This is achieved through weekly singing activities and choirs for children of all ages. Singing is progressive and therefore, at Sistema, we select singing repertoire carefully, to match the appropriate level of student age, while arranging music with parts accessible for students of all ability.

Through singing songs, children learn about the structure and organisation of music while learning to listen to and appreciate different forms of music from various backgrounds and cultures. Children learn to sing (and sign) with Sol-fa, a system of developing musical understanding by matching the musical notes we sing, with a hand sign. Singing performances with Sistema are often linked to school celebrations and calendar events such as Harvest, Christmas, Spring, Valentine and Easter, as well as a school's ethos and values.

As children get older, they are expected to maintain their concentration for longer, and to listen to more extended pieces of music. Children will be enabled to develop descriptive skills in music lessons when learning about how music can represent feelings and emotions.

MUSIC CURRICULUM PLANNING AND CROSS CURRICULAR LINKS

The NORCA & Sistema in Norwich curriculum explores music from around the world which encourages discussion about geography, history and culture, as well as providing opportunities for music and mathematics (Viladot et al, 2017), and music for listening and speaking skills (Julian Knight, 2015-17). Students learn to sing in different languages such as Latin and Germanic, as well as learning cultural songs relevant to students with English as an additional language (EAL) within a school.

NORCA & Sistema in Norwich uses digital technology to promote learning in the classroom. The technology allows for computing skills to be developed by programming music, editing, and using transferable skills such as saving, storing and restoring in the Icloud, presentation and cross platform software use. The approach develops computing skills as well as transferable skills for every day use such as copy, paste and edit, common practice for most word and number processing documents.

ASSESSMENT FOR LEARNING

Children demonstrate their musical ability through a variety of activities linked to the strands, and therefore, assessment is a continuous process. Tutors assess children's work in music by making informal judgements as they observe during lessons. Video recordings are made of live musical performances to be used for evaluation and as a self-assessment tool. Other sound based methods are also employed to capture children's performances.

Students are also encouraged to compose, improvise and perform music. On completion of a piece of work, a tutor will assess and keep a record for end of term progress reports, as well as end of year assessment. Because the ability to self-assess progress is a key skill for learning, older and more able pupils are encouraged to make judgements about how they can improve their own work (Hattie, 2012). The assessment process is used as a tool for helping children to make future progress.

NORCA & Sistema in Norwich aims to engage all children, whatever their ability and individual needs. We strive hard to meet the needs of those pupils with special educational needs (TDA, 2009), those with disabilities, those with special gifts and talents, and those learning English as an additional language (Idrees, 2019), and we take all reasonable steps to achieve this. In catering for our gifted and talented pupils we provide them with the challenge and support they need to maximise their potential through teaching and learning activities that specifically cater for their above average musical needs. In this way we offer opportunities for enrichment and extension activities in existing music lessons, as well as providing lunch and after school club sessions for students with a specific musical interest. All musical activity is seen as an opportunity for monitoring progress.

MUSICAL EVENTS WITH NORCA & SISTEMA IN NORWICH

We believe that music enriches the lives of people, and so we endeavour to involve as many children as possible in musical activities. Every year, all children are involved in a Winter, Summer and end of year production which allows them to showcase their abilities and broaden their horizons through enrichment opportunities outside of school.

Sistema events include whole school singing performances from the choir, orchestral and band performances, as well as musical theatre, carnival and operatic performance. Parents of performing children are invited to attend, and opportunities for families to get involved and volunteer are also encouraged. We are very proud to be an organisation that embraces high quality performance - in 2019, Sistema students performed alongside nationally recognised artists, played at a number of prestigious venues, and took part in several regional festivals and carnivals.

HEALTH AND SAFETY

The health and safety of students with Sistema is of the greatest importance. Therefore, the following guidelines are followed in order to ensure our children's safety:

- Instruments are checked regularly to ensure that they are in good repair and of good quality. Any damaged instruments are removed, repaired and replaced
- Wind and brass instruments are cleaned before sessions
- Heavy instruments are managed by staff, and students are monitored when using the equipment

- All NORCA & Sistema in Norwich staff attend first aid, child protection and other training deemed relevant to the environment they are in
- When children participate in activities outside a school, for example external performances and attending musical events, a risk assessment is carried out prior to the activity to ensure the safety of all pupils.

THE ROLE OF THE MUSIC TEAM

The Musical Director takes responsibility for monitoring the standards of children's work and the quality of music teaching

- The Musical Director supports tutors in their teaching approach and provides appropriate staff development training where necessary.
- The Music team keep school staff updated with details of musical activities, the curriculum development, and music reports.
- The Music team ensure that the curriculum is in use, and assessed throughout the school
- The Music team keep samples of children's work, which are used to demonstrate the level of achievement in music in school.
- The Music team take the lead in teaching songs in assemblies, provide musical accompaniment for performances, and imbedding quality musical practice throughout a school
- The Music team lead the school choir and organise both internal and external performances for the choir.
- The Music team maintain the music room and instruments
- The Music team organise termly musical assemblies and in school performance
- The Music team ensure that children are exposed to quality musical performance, and take responsibility for organising these events.
- The Music team and Operations Manager carry out necessary risk assessments for music related trips, musical instruments and the allocated music room

KNOWLEDGE, DEVELOPMENT & ASSESSMENT

THE NATIONAL CURRICULUM FOR MUSIC

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

- 1) **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
- 2) 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
- 3) **understand and explore how music is created, produced and communicated**, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.

Key stage 1

Pupils should be taught to:

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

Key stage 2 pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory.

Pupils should be taught to:

- a) **play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression**

- b) **improvise** and **compose** music for a range of purposes using the inter-related dimensions of music
- c) listen with attention to detail and recall sounds with increasing aural memory
- d) **use and understand staff and other musical notations**
- e) appreciate and understand a wide range of high-quality live and recorded music **drawn from different traditions and from great composers and musicians**
- f) **develop an understanding of the history of music.**

The aims and attainment targets summarised by the NC for music are addressed below, by seven strands of learning - **Singing**, **Playing**, **Improvising**, **Composing**, **Transcribing**, Listening (critical engagement) and **SMSC (social, moral, spiritual, cultural)**. The knowledge, skills, development and assessment of the seven strands of activity are developed with a spiral learning approach to progression. This means that students revisit musical activity intrinsically throughout the school year, i.e. while **composing**, a student will be *describing* and *transcribing* the music. The Musical progress and skill expectation document details the progress a student is expected to make throughout his/her time with Sistema.

THE STRANDS OF MUSICAL ACTIVITY

The musical strands are developed progressively throughout each academic year, and increase in challenge for each year group. The approaches chosen to teach the strands are specific to the students we serve. We recognise the importance of developing language skills through singing, reading and memory skills through hand signing and solfege, and mathematics through the Kodaly rhythmic approach. Although the strands are clearly defined, assessment and teaching is holistic, and often, strands are combined.

Musical Activity	Desired Skills	Approaches to developing skills	Desired knowledge and understanding	Approaches to developing knowledge and understanding	Curricula materials	Assessment criteria	Assessed through...
Singing (1)	Singing in tune with an appropriate pitch range, control of dynamic changes, expression and awareness of harmony (relevant to year group objectives). Sing within an appropriate vocal range with clear diction, mostly accurate tuning, control of breathing and appropriate tone.	All student learn to sing with Solfege, hand singing and choir rehearsals. Weekly singing rehearsals and assemblies for all students. Reading and singing from musical charts in the classroom.	An awareness and control of the inter related dimensions and the confidence to apply these musical skills. Knowledge of historical pieces of music and the use of language in song. Ability to read Solfege, and express vocally, and transfer the knowledge to instruments.	Discussing historical harmonic, structural and melodic theory, and the impact on musical genre. Applying modal changes of a major solfege scale to music. Practising responding to musical notation with voice. Opportunities to demonstrate in a solo and ensemble context.	Singing and choir songs (.). BBC ten pieces repertoire 2019. Winter/ Christmas songs for concerts.	-Ability to sing in an ensemble and/or solo context. -Ability to represent musical notation with voice. -Ability to recreate both melody and harmony parts. -Achieve vocal range appropriate for age group.	Responding, Talking, Notating, reading, recording, performing.
Playing (2)	To perform as part of an ensemble and solo. Maintain an independent part in a group when playing (e.g. rhythm, ostinato, drone). Demonstrate musical quality – e.g. clear starts, ends of pieces / phrases, technical accuracy. Demonstrate increasing confidence, expression, skill and level of musicality through taking different roles in performance and rehearsal.	Classroom ensemble sessions using a variety of instruments (percussion, ukulele, digital instruments). Playing from memory and musical notation. ~Developing pieces of music by progressive difficulty including further use of expression, dynamic changes and structural complexity.	An understanding of the roles of instruments and musical texture. An imbedded ability of pulse, duration and rhythm and the mathematical understanding needed to play independently to a count. An understanding of pitch and the relationship with scales and key. Knowledge of standard musical symbols and notation (repeat, Piano/Forte, staccato/legato etc).	Playing as an ensemble and discussing dynamic change and the musical notation that represents changes. Counting bars and phrases and studying popular structures in western music. Exploring differences in musical cultures and how they are written, expressed and produced.	BBC ten pieces repertoire, performing on instruments songs from the season.	-Ability to play a part in an ensemble and keep a rhythm part accurately to a pulse. -Ability to play a solo part and play the part as a lead instrument to an accompanying ensemble. - Ability to express musical notation with a chosen instrument.	Performance and performance elements criteria, Notating, responding, talking, recording, making.
Composing, arranging, producing. (3)	Composing music and song with structure, rhythm, texture and harmony in Major and Minor keys. Composing for media and theatre using mood and ambient music.	Explore composing styles and scales that match mood while comparing rhythmic composition from different cultures. Use variety of timbre/ instruments to express mood. Study then replicate song structure for songwriting.	Understand major/minor and modal uses and variants for songwriting and composition. An understanding of harmony and the application in composition. Understand media and theatre sound and how to apply to visuals. Understand cultural uses of composition.	Use instruments and technology to create harmony/ melody for leitmotif/media/ theatre and perform the results. Write and record songs With sections then peer assess, the texture and structural influences.	John Williams film music for media. Jack Foley and the methodology of. Opera composition and musical theatre performances. Composing in major/minor, Mahler, Beethoven, Beatles, Beach Boys.	-Can compose 2 part harmony. -Can create music for media using appropriate mood with explanation why. -Can compose lyrics musically to accompaniment .	Creating and making, Explaining decisions in discussion, presenting final compositions.

Musical Activity	Desired Skills	Approaches to developing skills	Desired knowledge and understanding	Approaches to developing knowledge and understanding	Curricula materials	Assessment criteria	Assessed through...
Improvising (4)	Uses a variety of scales and modes, be able to improvise melody to accompaniment. Demonstrates musical expression and instrument confidence. Improvising with rhythms to accompanying rhythms/poly rhythms. Improvise with voice, varying tone to represent objects and moods.	Exploring improvising in different genres and using scales with voice and instruments to listen to/compare moods and feelings of scales and modes. Using percussive instruments to improvise rhythms, represent stories with sounds. Improvising rap and poetry to music appropriate to the mood of the music.	Understanding of scales, modes and phrasing. Creating ostinati and melody with conclusion, 'on the fly'. Knowledge of time signature and phrasing and the structure of melody to bar length. Understanding the relationship between rhythmic speaking/chanting and poetry/time and mathematics.	Listening to, and recreating musical styles and genre with improv (blues, samba, rap, classical). Reading the notes and understanding the relationship to a scale. Exploring the major scale and the effect of modality. Counting bars and understanding the fraction/division of time (Lambic pentameter).	Ella Fitzgerald singing in the style of Scat, compared with modern rap and the Lambic pentameter. Blues improvising. Major and minor pieces of music and the relationship to modes and improving - i.e. Mahler's 5th, Ode to Joy, Frera Jacque.	-Can improvise with appropriate musical phrasing and expression in a number of styles and genres. -Can use major and minor scales appropriately, and understand when to change from one to another. -Can improvise with voice using rap, scat and poetry being aware of tempo and rhythm.	Exploring, performing, recording, creating and making.
Transcribe (5)	Read, write, and re-create music from notation, either standard or created. Use and understand time signatures. Identify detailed texture within music and be able to recreate numerous parts in writing and from written. Can express melody ideas through solfege with major and minor modality.	Every student will engage in the Kodaly method to learn to 'read' from hand sign language and write using Kodaly rhythm. Students will compose music and write accurately for reproduction. Opportunities to read charts for popular music, and orchestral score for ensembles.	An ability to decipher music in many forms for different musical situations. The ability to transfer aural perception into written form, and back to aural presentation. The ability to transfer written knowledge into transferrable sequences of music and language.	A weekly use of Kodaly in singing, assemblies, choirs and the classroom. Technology to used to develop an understanding of frequency of music through MIDI language. Playing in the orchestra, or band, to develop knowledge appropriate to instrument and genre choice.	Solfege singing and signing repertoire. Classic/great pieces Ode to Joy, Mahlers 5th, Hall of the mountain king transferred into solfege, midi and score.	- Ability to write music in simple forms. - Ability to write dynamic, expressive and inter-related dimensions into a piece of written music. - Ability to sing, read and sign music using solfege hand signs.	Notating, responding, talking, writing, making.

Musical Activity	Desired Skills	Approaches to developing skills	Desired knowledge and understanding	Approaches to developing knowledge and understanding	Curricula materials	Assessment criteria	Assessed through...
<p>Critical Engagement.</p> <p>(Listen, Describe, Identify).</p> <p>(6)</p>	<p>Can use the inter related dimensions to evaluate a piece of music accurately, Can use language to describe the tempo, dynamic and timbre within music. Aurally identify and recognise/respond to, basic symbols (standard and invented), including rhythms from standard Western notation (e.g. crotchets, quavers) and basic changes in pitch within a limited range.</p>	<p>Listening to ‘the greats’ and their compositions, and speaking about the texture, structure and use of the inter related dimensions. Develop Solfege as a tool for hearing and explaining changes in pitch. Develop Kodaly rhythmic terminology for identifying rhythmic change and patterns. Listen to ideas from others, taking turns as appropriate, e.g. passing around instruments, sharing, listening to others playing/singing/ sharing ideas.</p>	<p>Knowledge of notes, keys and scales and the understanding of harmony and texture - how to break that down into parts. Knowledge of the inter related dimensions and the an ability to listen to, and explain using musical terminology. Critique work of peers</p>	<p>Identifying notes and scales from the sound and mood of the music (major/minor). Playing musical games using solfege, identifying notes and rhythms using Kodaly, pitch and written score/stave. Exploring timbre of instruments in the Orchestra, attending sectionals and sampling of sounds with technology. Use sequencing to identify and isolate sounds for critical analysis.</p>	<p>Peter and the Wolf/Hall of the Mountain King, sampling and technology loops for creation.</p>	<p>Can identify major/minor scales -Can identify modes from memory -can demonstrate and identify Kodaly rhythms from listening. - Can use correct terminology and inter related dimensions when discussing music.</p>	<p>Writing, responding, talking. Evaluating.</p>
<p>SMSC</p> <p>(7)</p> <p>(Social, moral, spiritual, and cultural)</p>	<p>Enjoy making, playing, changing and combining sounds with others. Confidence when experimenting with different ways of producing sounds with voice, musical instruments, simple music technology, ‘body sounds’. Communicate ideas, thoughts and feelings through simple musical demonstration, language, movement</p>	<p>Singing in groups with an opportunity to sing independently. Discussion about lyrical content and the links with musical moods/modality. Exploring cultural content and comparing with other cultures/opinions.</p>	<p>Understanding of emotions and moods, how they are expressed and positively managed by people. Understanding of appropriate self expression and the importance of awareness of other people.</p>	<p>Discussions about singing and singing spine songs as well as culturally diverse lyrics and music. Knowledge of modality and musical mood, how and when it is used to express and exaggerate emotion. Using mood related language while exploring grouped emotions (sad, angry, spooky minors etc).</p>	<p>Singing cultural songs, and songs relevant to school core values and ethos. Themes, bullying, mental health awareness, human rights, current political discussion.</p>	<p>-Be able to express and identify mood in music. -Sing confidently with an awareness of the audience. -Expression of mood through movement to music. - Discussion and awareness of the importance of opinion.</p>	<p>-performance -speaking -responding, discussing.</p>

PROGRESS AND SKILL EXPECTATION

Activity	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Sing and perform. (1)	Take part in a singing ensemble, following the melody. Follow instructions on how and when to sing, or play an instrument.	Take part in singing, accurately following the melody. Make and control long and short sounds, using voices.	Sing from memory with accurate pitch attempting to use an octave. Pronounce words within a song clearly and with rhythmic accuracy. Maintain a simple part within a group.	Pitch singing accurately and independently and apply to rounds while attempting harmony.	Sing a harmony part confidently and accurately. Sustain a melodic ostinato to accompany other vocalists. Perform with controlled breathing and dynamic change.	Sing from memory with confidence while using a 1.5 octave. Perform solos, and as part of a choir. Confidently hold a part within a round, sing harmonies to a counter melody.
Play and perform. (2)	Play a non tuned percussion instrument in a WCET performance	Play and perform a simple piece using varied rhythms and melody, using tuned percussion.	Play a simple melody/ostinato part in an ensemble with rhythmic accuracy, to accompany others.	Play notes on an instrument with care, clarity and awareness of others. Can apply simple dynamics during a predetermined structure.	Play notes, scales, and be able to use expressive technique on the chosen instrument while performing, with dynamic control.	skilful playing with a control of all the musical elements and a sense of virtuosity. Can play from notation, and improvise with simple scales.
Compose, arrange, produce. (3)	Create a sequence of long and short sounds. Clap rhythms using Kodaly patterns to create small pieces from memory.	Create a mixture of different sounds (long and short, loud and quiet, high and low). Choose sounds to create a soundscape. Create short rhythmic Ostinato using Kodaly.	Compose, record and perform rhythmic pieces. Create repeated patterns with a range of instruments. Arrange a structure, combine and control sounds to create unique textures.	Use everyday sounds, and musical instruments, to create ambience and score for film, opera, or theatre. Compose to a drone as accompaniment using both Major/ Minor scales. Write songs with structure and dynamic change.	Compose, record and perform rhythmical, and melodic songs. Create repeated patterns, with a range of instruments. Arrange, combine and control sounds to create an effect. Compose Ostinato in a variety of scales for different purposes.	Sing a harmony part confidently and accurately in both solo and ensemble situations. Sustain a melodic ostinato to accompany singing. Perform with demonstrable control of breathing (voice), and skilful playing and control of an instrument, using the inter-related dimensions.
Improvise. (4)	can create four beat rhythms using Kodaly rhythms - Ta, tete sh.	Can create 'on the fly' 4 beat rhythms using ta, tete, sh, using a call and response with a peer/teacher.	Can improvise rhythm with ta, tete, tika tika, sh in a call/response with a peer. Can improvise simple 4 beat melodies using do-so solfa singing.	Can improvise simple percussive rhythms to accompany music. Can improvise with a pentatonic scale using resting/ phrasing and an understanding of ostinati.	Can improvise repeating percussive rhythms to accompany music. Can improvise with a variety of scales to music using phrases and repetition, demonstrating an understanding of appropriate scale/ modal selection.	Can improvise percussive rhythms to accompany music while demonstrating a clear distinction between song elements (verse/ chorus). Able to take a lead role within a piece of music. Can improvise with a variety of scales to accompany music using phrasing and repetition, while demonstrating intelligent listening and communication with other musicians.

Activity	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Transcribe (5)	Use symbols to represent a composition and use them to help with performance. Can write simple rhythms using Kodaly.	Can use Kodaly rhythm symbols to represent, and recreate a non-tuned percussion piece. Can identify and write the duration of beats within a bar. Can sign and sing solfege Major scale.	Can transcribe a short piece using letters/notes and stave. Can sign solfege and replicate staff notes from written. Can develop simple written systems for reading music including graphic score.	Recognise and write minim, rest, crotchet and semi breve patterns using stave, and/or kodaly symbols. Notate chord structures for songs. Demonstrate singing and signing of notes with solfege.	Listen and write musical notation or Kodaly symbol patterns containing crochet, minim, breve, semibreve and rest, Understand the sharp and flat symbols. Compose and transcribe a simple piece of music. Repeat solfege patterns aurally.	Read, write, and re-create music from notation, either standard or created. Use and understand time signatures. Identify detailed texture within music and be able to recreate numerous parts in writing and from written. Can express melody ideas through solfege with major and minor modality.
Critical Engagement. (Listen, Describe, Identify). (6)	Attempt to use adjectives to express happy and sad sounds within popular and classic music.	Describe instrument timbre, dynamic changes loud/quiet, and high/low pitch. Understand and express Major, Minor, happy and sad, and use movement to express music.	Evaluate music using appropriate vocabulary to identify and explain pitch, dynamics, tempo/duration, timbre, and melody. Relate dimensions to appropriate vocabulary.	Evaluate music using the interrelated dimensions. Discuss and identify likes and dislikes while using musical terminologies and link appropriate words, to modal changes.	Choose from a range of musical vocabulary to accurately describe and appraise music including: pitch, rounds, dynamics, duration, timbre, texture, lyrics, harmony and melody, with a sense of occasion.	Choose from a wide range of musical vocabulary to accurately describe and appraise music including: cultural context, combination of musical elements, cyclic patterns, drones, harmonies, accompaniments. Describe how lyrics often reflect the cultural context of music and have social meaning.
SMSC (7)	Responds to the mood of the music through expressive movement, simple words.	Can associate feelings with music and lyrics, and then use simple language to explain the feelings.	Communicate ideas thoughts and feelings through simple musical demonstration, language, movement and other art forms, giving simple justification of reasons for responses.	Be perceptive to music and communicate personal thoughts and feelings through discussion, movement, sound-based and other creative responses such as visual arts and poetry.	Discuss and evaluate music from different traditions, styles, cultures and times. Respond appropriately to the context and share opinion.	Discuss and evaluate music from different traditions, genres, styles, cultures and times. Respond appropriately to the context and share opinion. Discuss political and cultural application of music, share opinion and show empathy and understanding to others.

CURRICULUM OVERVIEW 2019/2020

The rich and diverse music curriculum we teach at NORCA & Sistema in Norwich is supported by an enrichment offer that every student can access. Our singing focus teaches songs to be performed on a regular basis in school assemblies as well as outside of school opportunities, and our orchestral offer is further widened with pop, and world instrument, tuition.

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2	Enrichment
Year 3	<p>Playing Kodaly method with singing. Enjoy making, playing, changing and combining sounds; experiment with different ways of producing sounds with voice, musical instruments, simple music technology, 'body sounds' (tapping, clicking, marching, stamping etc.). (2) (3) (4)</p>	<p>Singing in a choir. Learning melodies and harmonies for Carols and Winter songs. Performing as a choir, reading signals from a conductor. (1) (5)</p>	<p>Improvise using instruments. Explore genre while using major/minor scales to improvise in the 'style of'. Create polyrhythms using instruments and record the findings. Improvising melodies in a variety of genre. Understanding expression, phrasing, ostinati and employing technique when using major and minor scales. (2) (4) (6) (7)</p>	<p>Playing, Transcribe. Reading score and playing on a piano. Learning to read and play notes with expression. Developing the use of arpeggios on a piano. (2) (6) (5)</p>	<p>Critical engagement Listen, create and evaluate a range of live and recorded music from different traditions, genres, styles and times, responding appropriately to the context. Share opinions about own and others' music and be willing to justify these. (6) (3) (7)</p>	<p>Composing harmony with score and recording themes for media. Songwriting skills, performing songs to peers. (3) (1) (7)</p>	<p>Choir. Orchestra.</p>
Curriculum links.	Computing	Languages - German	Computing				

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2	Enrichment
Year 4	<p>Playing Kodaly method. Enjoy making, playing, changing and combining sounds; experiment with different ways of producing sounds with voice, musical instruments, simple music technology, 'body sounds' (tapping, clicking, marching, stamping etc.).</p> <p>(2) (3) (4)</p>	<p>Singing in a choir. Learning melodies and harmonies for Carols and Winter songs. Performing as a choir, reading signals from a conductor.</p> <p>(1) (5)</p>	<p>Improvise using instruments. Explore genre while using major/minor scales to improvise in the 'style of'. Create polyrhythms using instruments and record the findings. Improvising melodies in a variety of genre. Understanding expression, phrasing, ostinati and employing technique when using major and minor scales.</p> <p>(2) (4) (6) (7)</p>	<p>Playing, Transcribe. Reading and writing score while playing on a piano. Learning to read and play notes with expression. Developing the use of arpeggios on a piano.</p> <p>(2) (6) (5)</p>	<p>Critical engagement Listen, create and evaluate a range of live and recorded music from different traditions, genres, styles and times, responding appropriately to the context. Share opinions about own and others' music and be willing to justify these.</p> <p>(6) (3) (7)</p>	<p>Composing harmony with score and recording themes for media. Songwriting skills, performing songs to peers.</p> <p>(3) (1) (7)</p>	<p>Guitar club. Piano club. Choir. Orchestra.</p>
Curriculum links.	Computing	Languages - Latin	Computing.	Computing - recording			
Year 5	<p>Composition. Understand and appraise music using the inter related dimensions of music. Learning to take apart a piece of music while explaining (and composing) the texture's, individually with expression. Using sampling technology to experiment with texture.</p> <p>(3) (5) (6) (7)</p>	<p>Singing as a choir. Learning melody and harmony in both solo and ensemble scenarios. Perform Carols and Winter songs to an audience.</p> <p>(1) (5)</p>	<p>Playing. Learning to perform as an ensemble while exploring timbre and texture of everyday sound. Enjoy making, playing, changing and combining sounds; experiment with different ways of producing sounds with voice, musical instruments, simple every day sounds.</p> <p>(2) (4) (6) (7)</p>	<p>Transcribe. Reading score and playing on a piano. Learning to read and play notes with expression. Developing the use of arpeggios on a piano.</p> <p>(1) (2) (6) (5)</p>	<p>Improvise using scales and modes relevant to a variety of genres. Choose and focus on particular pieces for live and recorded performance. Learn and demonstrate the ability to discuss music with knowledge.</p> <p>(4) (6) (7)</p>	<p>Composing and songwriting. Creating original pieces while learning to write the music for reference. Study songwriting structure and the relationship between chord and melody.</p> <p>(1) (3) (5) (6)</p>	<p>Tech club. Choir. Orchestra.</p>
Curriculum links.	Computing	Languages - Spanish		Computing	Computing - problem solving		

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2	Enrichment
Year 6	<p>Composing. Understand and appraise music using the inter related dimensions of music. Learning to take apart a piece of music while explaining (and composing) the texture's, individually with expression.</p> <p>(3) (5) (6) (7)</p>	<p>Singing. Perform as a choir. Learning melody and harmony in both solo and ensemble scenarios. Perform Carols and Winter songs to an audience. Sing in a variety of languages.</p> <p>(1) (5)</p>	<p>Playing. Learning to perform as an ensemble while exploring timbre and texture of everyday sound. Enjoy making, playing, changing and combining sounds; experiment with different ways of producing sounds with voice, musical instruments, simple every day sounds.</p> <p>(2) (4) (6) (7)</p>	<p>Transcribe. Reading score and playing on a piano. Learning to read and play notes with expression. Developing the use of arpeggios on a piano. Recording music and layering texture.</p> <p>(1) (2) (6) (5)</p>	<p>Improvise. Use scales and modes relevant to a variety of genres. Choose and focus on particular pieces for live and recorded performance. Learn and demonstrate the ability to discuss music with knowledge.</p> <p>(4) (6) (7)</p>	<p>Composition and songwriting. Creating original pieces while learning to write the music for reference. Study songwriting structure and the relationship between chord and melody.</p> <p>(1) (3) (5) (6)</p>	<p>Choir. Orchestra. Media design.</p>
Curriculum links.	Computing	Languages - Latin, Germanic.		Computing, recording and editing.	Computing - Problem solving		
Whole school enrichment							

REFERENCES

- A feasibility study of the impact of the Kodály-inspired music programme on the developmental outcomes of four to five year olds in England. Beng Huat See, Lindsay Ibbotson, 2018.
- Viladot, 2017. The integration of music and mathematics education in Catalonia and England: Perspectives on theory and practice
- Idrees, 2019, publications.parliament.uk. Changing lives: the social impact of participation in culture and sport
- J Hattie, 2012. Visible learning for teachers: maximizing impact on learning, 1st Edition
- www.gov.uk The National Curriculum for Music, 2014.
- The power of music: a research synthesis of the impact of actively making music on the intellectual, social and personal development of children and young people, S. Hallam. 2015.

- ISM the National Curriculum for Music, a revised framework for curriculum, pedagogy and assessment across Primary Music. Dr Alison Daubney, Professor Martin Fautney. 2019.
- Music Education in England: a review by Darren Henley for the Department for Education and the Department for Culture, Media and Sport, 2011.
- Dr Julain Knight et al, Creative Futures, 'Music for Change' 2015-16 & 2016-17.
- Training and Development Agency for Schools, www.tda.gov.uk, 2009).