

Priory's Music Curriculum – Implementation

Key Stage 3 (years 7,8 & 9) – we teach things in this order because at Key Stage 2 (years 3,4 & 5), pupils should have learnt to perform as a soloist and/or in an ensemble, compose and improvise on pitched or unpitched instruments, developed skills of aural musicianship, have some limited experience of music notation, moreso if they have learnt an instrument, and experienced live and recorded music from different cultures and traditions over time. Exploration as to how music is created in terms of the elements of music will have been inter-related into practical and appraisal work.

They need to broaden this experience and knowledge, and embed technical, tier 2 musical language as part of their everyday musical lexicon.

Throughout the Music Curriculum, pupils undertake practical work in composition and performance, develop written work, evaluate their own and others' work, use subject-specific vocabulary and read about the genres of music we cover.

Key Stage 2	Key Stage 3 Long Term Plan		
	Year 7 Big Questions – What is an Ensemble?	Year 8 Big Question – What is an effective Melody?	Year 9 Big Question -
Play and perform in solo and ensemble contexts, using voice and playing musical instruments Improve and compose music for a range of purposes Listen with attention to detail and recall sounds from aural memory Use and understand various musical notations Appreciate and understand a wide range live and recorded music from different traditions and from great composers, musicians and history	Elements of Music Skills in performance, composition and listening, appraising and evaluating Melody performance – own variation/arrangement and can be performed on own instrument Melody composition – use repeated rhythms, 4 bar phrases Skills developed in pulse, rhythm and voice Jazz Improvisation Theme and Variations and Notation	What makes an effective melody? Analysis of Beethoven's Ode to Joy. Performance in melody and harmony Composition of own effective melody above chord sequence Rhythm – African style Group composition and performance with conductor. Crossrhythm and polyrhythm. Foundations of modern pop music – Ragtime – links between bassline, syncopated melody and modern pop music. Performance preparation and	What are the foundations of modern pop music? Blues music analysis and connections with modern pop genres. Performance and arrangement of 12 bar blues with Walking bass, Chords, Melody based upon Blues scale. Pop / Classical crossover listening and links to relevant elements of Music. Pop performance arrangement of a variety of pieces using melody, chords, backing track. Group multi-textured arrangement

	Evaluation and Analysis	evaluation.	of the James Bond Theme with each pupil taking a role in all the parts – melody, chords, bass, percussion.
--	-------------------------	-------------	--

Music Curriculum Delivery

At Key Stage 3, schemes are required to show progression of skills in performance, composition and appraisal, whilst covering cross-curricular links such as literacy via subject-specific vocabulary and lyric reading, and numeracy via rhythm, pulse and counting. Learning revolves and focuses on each child's personal musical interests and specialisms, where possible.

In Year 7, students develop skills predominantly based around the elements of music. Students listen to, compose and perform music with the specific intention of enhancing and embedding their awareness and application of the elements of music. All students in Year 7 are encouraged to express their creativity and imagination whilst developing key skills in music alongside subject-specific vocabulary. Keyboard work introduces pupils to melodic composition and harmony with group composition work allowing them to combine timbres and textures with specific encouragement towards them using their specialist instrument where resources allow.

During Year 8, pupils build on the skills, knowledge and understanding established in Year 7. Pupils develop their melodic composition skills based on the work of Beethoven in Symphony no.9 and develop variations based upon his theme. Contrasting music in the form of African Dance rhythms are experienced later in Year 8 where pupils work as a group on unpitched rhythm and metre techniques such as call and response, crossrhythm and polyrhythm. Linked to African music, with its influences based on African immigrants to the southern states of the US, are studies on Ragtime music with performance of 'The Entertainer' and composing in a Ragtime style. Pupils are tasked with using Ragtime as a forerunner to modern pop music, composing their own Ragtime piece with vamped chords and syncopated melody, to imitate the characteristics of modern popular music. This is also linked as a foundation of modern Pop Music studied in Year 9.

During Year 9, pupils develop their independent learning, skills and knowledge and are encouraged to think about their own musical preferences and opinions to enhance their practical work. This then leads to Blues performance and composition work and then Rock and Roll Group work as another forerunner to modern pop. The Year 9 unit of work subsequently focuses on current pop music in the form of a Group Arrangement of the James Bond theme where pupils again utilise their specialisms in instrument or voice.

Pupils receive 24 hours of Music teaching in Yr 7, 8 and 9 delivered in 2 rotations of 12 weeks each on a carousel.

Lessons are a combination of practical and theory-based lessons appropriate to deliver each scheme of learning, centring around the 3 skill areas of Performance, Composition and Appraisal/Evaluation. When undertaking a practical lesson, pupils will work independently, in pairs or in small groups to compose and/or perform. Pupils who require extra support work 1:1 with in class teaching assistants where necessary. When working on theory and written work, pupils may engage in peer and collaborative learning, in addition to their own independent study.

Pupils are given advice and guidance about the music they are creating and producing, and are advised as to the correct stylistic intentions of the genre which they are studying. All written work is marked to ensure knowledge is assimilated and feedback is given. Pupils are expected to respond to verbal and written feedback to enhance their understanding and, equally to respond as self and peer assessments to their own and others' performances.

Where possible and appropriate, trips and visits to and from music related environments are encouraged. eg. the school has strong links with the Creative Arts departments at all the local FE colleges.

When	What will I learn and what skills will I develop?	Why do I need to know this?	How will I learn this?
Year 7	<p style="text-align: center;"><u>Big Question - What is an ensemble?</u></p> <p>The study of composition via the elements of music – pitch, texture, timbre, dynamics, rhythm, structure and tempo - making use of pitched and unpitched instruments alongside the voice.</p> <p>Melody skills Pupils should learn how to compose a balanced phrase as a key component of melodic composition. This includes diatonic scalar passages, advice re. structure, repetition and possible rhythmic devices to include. Students should be taught how to make their melodies musically interesting, yet retain the simplicity necessary to make them effective.</p> <p>Rhythm and Pulse skills Pupils will explore pulse through various clapping and body percussion activities. This will develop then into beats in the bar with strong beats emphasised. This can lead to an introduction to cross rhythm which is explored in more detail in Year 8. Rhythm skills are then enhanced through call and response</p>	<ul style="list-style-type: none"> • So that you can recognise and apply the elements of music in composition, performance and appraisal work. • So you develop the skills and confidence to respond to music in front of the class. • So you develop skills in melody composition and skills in creating and maintaining rhythm and pulse. • So that you can create music in groups and aim to best suit your strongest skills and specialisms. • So that you have developed the basic skills of composition and the confidence to perform in front of your peers. 	<ul style="list-style-type: none"> • When preparing melody work, you will learn keyboard geography. • You'll learn to compose using the major scale with structure, repetition and rhythm. • You will learn to analyse and appraise both yourself and your peers. • You will learn to prepare for singing via a warm, up, breathing exercises and scale/arpeggio exercises • You will sing from a musical score with correct western notation and musical symbols and marks of articulation. • You'll learn how to use body

	<p>challenges which are both teacher and pupil-led.</p> <p>Composition Pupils are then set the challenge to compose a piece of TV theme music in groups to follow a specific theme and for a specific audience. Students should enhance and build upon melody and rhythm skills in creating their theme tune which makes use of unturned percussion, pitched keyboard and/or glockenspiel alongside the flexibility of all using the human voice through singing, chanting, whispering, speaking, chanting etc.</p> <p>Listening, Appraisal and Evaluation Pupils take time to reflect on their own and others' work through self and peer assessment, setting their own targets for improvement alongside reflecting upon the skills they have established and embedded.</p> <p style="text-align: center;"><u>Big question – Can Improvisation be practised?</u></p> <p>The study of improvisation through listening and appraising, composition and performance activities. This activity starts in pairs, or for the more confident, as soloists, then develops into group work with a combination of keyboard and shaken and hit unturned percussion instruments.</p> <p>Listening and Appraisal skills Pupils should learn how music incorporates improvisation as a compositional technique. They spot instruments used alongside associating improvisation with specific musical genres. There is also discussion to contextualise improvisation into everyday life and how it often plays a subconscious role in how humans operate.</p> <p>Paired work Pupils will explore improvisation through paired keyboard work with primary chord sequences in the left hand and improvised-style melody based on the the C Blues scale in the right hand. The pupils undertake both roles and the more able will be playing two hands from as early a point as they are able. This will then develop into group work as outlined below.</p>		<p>percussion in a variety of metres.</p> <ul style="list-style-type: none"> • You will develop and enhance your sense of pulse and rhythm through whole class activities. • You will prepare a multi-timbre composition in order to represent an image with the audience in mind. • You will learn the style of making music sound improvised. • You will learn correct music notation. • You will learn to vary a theme so it just remains recognisable compared with the original. • You will perform your work in front of your peers and develop confidence and resilience skills here. • You'll complete written work in class and homework tasks. • You'll complete a personal learning checklist and take part in quizzes and tests to make sure that your learning has stuck. • You'll make links to other subjects.
--	--	--	--

	<p>Composition</p> <p>Pupils are then set the challenge to work in groups of 4, with 2 on keyboards and 2 on contrasting unpitched percussion. This involves the chord sequence and melody being performed several times through with percussion accompaniment; pupils swapping roles at various points as they develop skills in improvisation techniques, staying in time and effective syncopated rhythm composition.</p> <p>Listening, Appraisal and Evaluation</p> <p>Following recordings, pupils take time to reflect on their own and others' work through self and peer assessment, setting their own targets for improvement alongside reflecting upon the skills they have established and embedded in order to take forward into the next project.</p> <p><u>Big Question - How far can a theme be changed until it is unrecognisable?</u></p> <p>In this unit, pupils explore reading and writing correct western music notation. They learn rhythm and pitch notation as separate entities, develop their performance skills based upon this and compose arrangements of an existing piece of music, keeping in mind the elements of music, and trying to alter as many aspects of the piece as they can whilst still keeping it recognisable to the listener.</p> <p>Rhythm Notation</p> <p>Pupils are introduced to the concept of beats; notes which are longer and shorter than one beat and the correct names for these notes such as crotchets, quavers, minims, semibreves etc. They learn to draw them on the stave and complete 'note sums' to test their understanding.</p> <p>Pitch Notation</p> <p>Pupils are introduced to the concept of pitched notes on the stave; EGBDF, FACE. They learn to accurately draw noteheads in the lines and spaces on the stave and spot the relationships between them. From here, ledger lines are introduced in order to recognise particularly high and low notes which go off the ends of the stave.</p> <p>Writing Western Notation</p>		
--	--	--	--

	<p>Pupils work out the letters for the melody to Frere Jacques. They then write correct western music notation for this melody on the staff, so they combine skills developed in both rhythm and pitch notation. Pupils then work on their performance skills of the original theme.</p> <p>Theme and Variations The work of pupils on the initial theme of Frere Jacques is then varied and personalised so it could have extra notes added, performed in a minor key, with two hands, as a round etc. or a combination of all these for the more able.</p> <p>Listening, Appraisal and Evaluation Following recordings, pupils take time to reflect on their own and others' work through self and peer assessment, setting their own targets for improvement alongside reflecting upon the skills they have established and embedded in order to take forward into the next project.</p>		
When	What will I learn and what skills will I develop?	Why do I need to know this?	How will I learn this?
Year 8	<p><u>Big Question - What is an effective melody?</u></p> <p>Pupils initially establish the characteristics of both an effective and an ineffective melody and discuss why this may be. 'Ode to Joy' is an example of an effective melody and listening and performance activities will take place here. This leads into pupils composing their own effective melody.</p> <p>Listening activities to establish the characteristics of an effective melody</p> <p>Through listening to both bad and good tunes, pupils work out which characteristics are common to an effective melody. They should spot narrow ranges of notes used, notes moving by step or small leap, use of repeated rhythms and the structure of the music.</p> <p>Ode to Joy - Listening</p> <p>Pupils establish that 'Ode to Joy' is an effective tune and complete listening activities based on the orchestral/choral version of the piece. This leads to performance preparation.</p> <p>Ode to Joy - Performance</p> <p>Pupils practise melody and chords of the above piece. They recognise</p>	<ul style="list-style-type: none"> • So that you can understand and apply the characteristics of an effective melody in your composition work. • So you develop the skills and confidence to respond to music in front of the class. • So that you can create music based on the work of great composers such as Ludwig van Beethoven. • So that you have developed the confidence to perform in front of your peers. • So that you understand how music can be made from unpitched instruments. • So that you improve your sense of pulse and rhythm. • So that you understand the basis and founding genres of the pop music you listen to today. 	<ul style="list-style-type: none"> • You will learn how to play melody and chords from correct music notation. • You'll learn to arrange your work using the scale of G major with a variety of variations based upon the elements of music. • You will learn to analyse and appraise both yourself and your peers. • You'll learn how to use African percussion in a variety of metres. • You will perform crossrhythms and polyrhythms. • You will perform your work in front of your peers and

	<p>the characteristics of an effective melody as they are doing so. Key skills to develop are correct western notation recognition, accurate notes, and timekeeping between the pairs of pupils. The more able will work as soloists with two hands. Once the skills of the original melody and chords are established, pupils then can work on variations either as a jazz version or in a minor key.</p> <p>Effective melody - Composition</p> <p>Having studied various aspects of effective melodies and via a variety of listening and performance activities, pupils then compose their own effective tunes, in the key of C major, in ternary or rondo form and with the more able to add chords to match the melody. This will utilise previously gained knowledge and skills and allow students to personalise and specialise according to their strengths. The more able will be able to compose their effective melody in rondo form and add left hand chords.</p> <p>Listening, Appraisal and Evaluation</p> <p>Following recordings of these performances and compositions, pupils take time to reflect on their own and others' work through self and peer assessment, setting their own targets for improvement alongside reflecting upon the skills they have established and embedded in order to take forward into the next project.</p> <p style="text-align: center;"><u>Big Question - How do you create music without melody?</u></p> <p>Pupils explore the timbres in African Dance music and the reasons this genre of music is composed. They develop skills in teamwork, leading others through conducting and performing on different instruments than they have previously been used to.</p> <p>Listening to African Dance Music</p> <p>Students will be introduced to the instruments, history of and style of African dance music and understand the scenarios in which it is performed via a variety of listening and appraisal activities.</p> <p>Rhythm exercises</p>		<p>develop confidence and resilience skills here.</p> <ul style="list-style-type: none"> ● You'll complete written work in class and homework tasks. ● You'll complete a personal learning checklist and take part in quizzes and tests to make sure that your learning has stuck. ● You'll make links to other subjects. ● You will explore the origins of pop music via analysis of Ragtime music.
--	---	--	--

Pupils will be introduced to the rhythms and pulses involved in African dance music. Through body percussion exercises in groups they will develop and enhance their sense of rhythm and pulse.

Crossrhythm and Polyrhythm composition

Pupils will experiment with a variety of instrumental timbres, including use of some authentic African instruments. They will compose pieces which incorporate both Crossrhythm and Polyrhythm, swapping roles throughout with the more able undertaking conducting roles.

Listening, Appraisal and Evaluation

Pupils will perform their compositions in groups and, after recordings of these, will take time to reflect on their own and others' work through self and peer assessment, setting their own targets for improvement alongside reflecting upon the skills they have established and embedded in order to take forward into the next project. This project is a key driver in pupil's self-confidence, particularly amongst those who conduct and play at the same time.

Big Question - How did Pop Music begin?

Ragtime Music, along with Blues Music is a key founding genre in the development of modern popular music as we know it today. The complex and syncopated rhythms of the right hand part contrast with the steady drum beat style of the left. Students will explore the historic aspects of Ragtime via listening work to the music of Scott Joplin, perform his most famous Ragtime piece, and then compose their own Ragtime music.

'The Entertainer'

Pupils will, through listening and appraising activities, explore the key elements of Ragtime music and prepare a performance of 'The Entertainer' in pairs. The more able will attempt two hands at the keyboard. Honky Tonk piano is a more authentic timbre and pupils can add a Dixieland or Ragtime backing track if they wish.

	<p>Ragtime Composition Pupils are provided with primary chords and some melody notes including chromatic passages. They then compose an oom-pah bass pattern based on their chosen chords and match this with melody notes. Key to this composition is the rhythm of the bass part and the syncopated ideas and the chromatic passages in the melody composition. Once composed, pupils work on a performance ready for recording.</p> <p>Listening, Appraisal and Evaluation The performance of 'The Entertainer' and the composition will be recorded and thereafter, pupils will take time to reflect on their own and others' work through self and peer assessment, setting their own targets for improvement alongside reflecting upon the skills they have established and embedded in order to take forward into the next project.</p>		
When	What will I learn and what skills will I develop?	Why do I need to know this?	How will I learn this?
Year 9	<p><u>Big Question - How can you combine texture in Music?</u></p> <p>In this unit, students explore concepts of melody, chords and basslines through the medium of Blues Music. This involves listening and appraising, performance and composition tasks.</p> <p>The History of Blues Music Pupils will explore the history of Blues music via cross-curricular connections to the slave trade, call and response ideas and the primary chord sequences also found in modern popular music. They will practise these chords as a pre-cursor to their first performance piece.</p> <p>The Jackass Blues - Performance Working in pairs at the keyboard, pupils are provided with a melodic idea above primary chords in the 12-Bar Blues order, alongside the Blues scale based on G which is more challenging than the one based on C and is used as the ending of each melodic line. The more able can play solo with 2 hands. Pupils are encouraged to use syncopation</p>	<ul style="list-style-type: none"> • So that you understand the components which comprise modern pop music in terms of the elements of music and the instrumentation. • So you develop the skills and confidence to respond to music in front of the class. • So you develop skills in composing and arranging music in a blues or pop style. • So that you can create music in groups and aim to best suit your strongest skills and specialisms. • So that you have developed skills in solo or duet performance. 	<ul style="list-style-type: none"> • You'll learn to arrange Blues music with melody, chords and walking bass. • You will learn to analyse and appraise both yourself and your peers. • You will watch professional Blues and Rock'n'Roll musicians and learn from their techniques and performance styles. • You will learn how Blues music was the foundation of modern pop music. • You will perform your work in front of your peers and develop confidence and resilience skills here. • You'll complete written work

to their rhythms either in melody and improvisation or in the chord sequences. Once timing and notes are accurate, pupils refine their performance ready for recording.

Blues Composition

Initially working in pairs at the keyboard, pupils are provided with the Walking Bass to the 12-Bar Blues alongside chords and suggested melody notes. Pupils work on practising the 3 parts between the two of them before splitting into larger groups to produce a piece of group work (approx. 5 pupils per group) where they arrange the piece themselves. They layer the Walking Bass, Chord Sequence and Blues Scale Melody into an effective Blues Composition.

Listening, Appraisal and Evaluation

Following recordings of these performances and compositions, pupils take time to reflect on their own and others' work through self and peer assessment, setting their own targets for improvement into the last two topics of their Key Stage 3 work.

Big question - What makes a successful pop song?

In this unit, generally over the course of two terms, pupils explore melody and chords, fitting correct chords to melodies in order to create an effective piece of modern popular music, but to their own strengths and interests. This builds on and relates back to Ragtime and Blues being foundations of modern pop music, as studied in previous units.

The History of popular music

Pupils will learn about the wide variety of genres in modern popular music and that they come under the umbrella term of Popular Music. They will listen analytically to a variety of popular genres.

Arrangement of Pop Song

Pupils will select a style of pop song of which they want to arrange and will select chords to appropriately fit the tune. They will work on

in class and homework tasks.

- You'll complete a personal learning checklist and take part in quizzes and tests to make sure that your learning has stuck.
- You'll make links to other subjects.
- You will analyse a variety of pop genres from across history to the present day.
- You will work in groups to prepare a pop performance of melody, riff, chords, percussion and bass.
- You will prepare your own arrangements of modern pop songs

	<p>a version selecting their own timbres, backing track and tempo. They will then practice and perform.</p> <p>Pop music performance (1) Working as either duets or as soloists, pupils select from a variety of pop songs and work on a final performance over the course of their last term in KS3. This will include backing tracks, verses, choruses, the opportunity to create their own introductions, outros and middle 8 sections in order to work to their strengths and abilities.</p> <p>Pop music performance (2) Using Film Music as the pop music genre, pupils will work in groups to create an arrangement of the original James Bond theme. This allows for much differentiation through to some technically demanding parts, which will also be accompanied by unpitched percussion.</p> <p>Listening, Appraisal and Evaluation After the recordings of the above pieces of popular music, pupils engage in self and peer assessment, and reflect on how they have performed in relation to their target for the end of Year 9.</p>		
--	---	--	--

Teaching and Pedagogy

To ensure knowledge is memorised and available for retrieval and application, strategies such as these are used in lessons:

- Low stakes testing of prior learning on entry to the classroom using quick fire questions / answers on whiteboards
- Spelling and definition tests
- Interleaving – revisiting prior knowledge in a timely fashion
- Method of loci
- Repetition of activity
- Creating keyword organisers

Teachers demonstrate techniques and introduce new materials in small steps then question pupils to enhance engagement and ensure pupils can demonstrate their understanding. The use of the visualiser to provide models and to guide students' practice is commonplace via both teacher and pupil demonstration.

Independence is encouraged and confidence is built in both theory and practical work by:

- Each pupil having their own equipment in practical lessons
- Pupils having increasing autonomy over what and how to create music as their experience develops
- Having some autonomy over how to demonstrate understanding when working verbally, with instruments and on paper
- Using a wide variety of instrumental timbres, both pitched and unpitched.
- Use of iPads and phones to use Garageband for composing and arrangement work using guitars, basslines, drumkits, keyboards and orchestral instruments. Here, pupils can also edit and refine their work whilst also being able to project it on to Apple TV for the class to see and, hence provide the opportunities for self and peer assessment.
- Providing wider reading and promoting wider research around a topic

Work on paper must be to 'Priory Standard' to ensure pupils present work legibly so that they can use it to revise. High standards of presentation are also to be encouraged so that pupils demonstrate that which will be asked of them in a future working environment.

Reading is built into lessons, homework and wider reading / research using articles from current music magazines and journals e.g. BBC Music magazine.

Assessment

Homework supports and extends that which is taught in class to consolidate and test learning. Homework can include but is not limited to; prior listening to specific musical genres, completing written tasks in relation to questions posed, watching videos of professional musicians prepare and perform, taking online quizzes, learning spellings and definitions, undertaking research.

Low stakes tests, as defined in 'Teaching' above, assess the extent to which pupils have embedded understanding and memorised content.

Pupils are provided with a personal learning checklist (PLC) at the beginning of each scheme of learning. It details the knowledge and skills that pupils are expected to assimilate in a unit of work. Formative assessments such as homework pieces, outcomes of practical lessons and ability to answer questions, inform the degree to which the assessment has been met.

All pupils sit a summative end of year exam in years 7,8 and 9 to assess the degree to which the taught learning has 'stuck'.

At Priory we implement the framework of knowledge and skills as found in the National Curriculum for Music.

Purpose of study

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 pupils progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon.

Aims

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

- perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians
- learn to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence
- understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.

Subject content

Key stage 3

Pupils should build on their previous knowledge and skills through performing, composing and listening. They should develop their vocal and/or instrumental fluency, accuracy and expressiveness; and understand musical structures, styles, genres and traditions, identifying the expressive use of musical dimensions. They should listen with increasing discrimination and awareness to inform their practice as musicians. They should use technologies appropriately and appreciate and understand a wide range of musical contexts and styles.

Pupils should be taught to:

- play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression
- improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions
- use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions

- identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices
- listen with increasing discrimination to a wide range of music from great composers and musicians
- develop a deepening understanding of the music that they perform and to which they listen, and its history.

Developing professional competence - When teaching, accomplished Music teachers:

- Ensure that they meet national standards for the subject
- Develop an action plan for professional development
- Further their professional expertise by selecting appropriate professional development activities, such as shadowing, school visits, practical training in Music skills or updating their subject knowledge (through face-to-face events and online training)

Taking a whole school approach - When teaching, accomplished Music teachers:

- Use their expertise to support the whole school approach to Music education and the provision and development of policies, understanding and promoting the position of Music education in the Creative and Character and Culture agenda of the whole school
- Contribute to whole school planning for Music education. Work collaboratively with colleagues to enhance learning opportunities, secure consistency of key concepts and coherence by sequencing when key concepts are taught across subjects, e.g. History, Geography, Maths)
- Use their Music lessons to motivate change in behaviour, such as to influence uptake of instrumental or singing lessons by promoting extra-curricular Arts events to the pupils.

Teaching the curriculum - When teaching, accomplished Music teachers:

- Develop schemes of work that take into account current educational thinking, best practice, national policies and statutory requirements, for example, national curriculum programme of study, advice from professional associations
- Set out a rationale for the scheme of work, including the aims, focus for each school year group, the anticipated starting point and differentiated learning outcomes for pupils, the key skills and knowledge that will be taught and the reason that these have been chosen. Review expectations against a nationally published progression framework or similar;
- Ensure that the range of instruments used allow music to be created and experienced across both time and geographical location.
- Communicate the aims and content of the scheme of work to a range of audiences, including parents/carers, other teachers and the pupils. Specify the key learning for each activity in terms of skills and knowledge to be gained.
- Prepare stimulating resources that support effective learning;

- Articulate and justify the resources that will be required to teach the curriculum effectively, safely and inclusively, such as budget, equipment, technician and other learning support;
- Develop an effective support network to provide a rich learning experience for learners, such as local professional musicians, peripatetic teachers and further and higher education institutions for career ambition.

Managing practical Music classes - When teaching, accomplished Music teachers:

- Use effective classroom systems for managing health and safety, resourcing practical work and maintenance of equipment. Contribute to risk assessments;
- Act as role models of good practice for the safe use of equipment;
- Brief all those that work alongside them in the music classroom in the necessary systems and processes, and ensure that these are followed;
- Select and demonstrate appropriate teaching strategies during different stages of a practical lesson, such as spot demonstrations, individual support, group discussion and pupil/teacher demonstration.
- Manage a complex range of simultaneous activities within time constraints of lessons, ensuring safe and successful outcomes for all pupils, and differentiation and individual progress;
- Use effective systems for getting pupils ready to create music, increasing their independence and decision-making skills;
- Allow pupils choice and personalisation of activities, encouraging independence and decision-making skills;
- Organise safe and successful evaluation processes and sessions
- Manage support staff such as teaching assistants effectively.

Teaching Music (equipment, musical genres, functional characteristics, processes and skills) - When teaching, accomplished Music teachers:

- Demonstrate a high level of competence in a wide range of Music skills for effective learning
- Explain how and why music sounds like it does.
- Select and use an appropriate range of instruments safely and efficiently;
- Choose timbres for composition, taking into account their appropriateness in terms of mood created, articulation etc.
- Apply skills and understanding to plan, prepare and rehearse music from a variety of eras and genres.
- Review and make improvements to compositions and performances to meet specific needs, requirements and audiences
- Broaden musical experiences, such as by listening, visits or information to parents.

Designing, making and evaluating the pupils' own music - When teaching, accomplished Music teachers:

- Understand how children learn key concepts and skills, and use age/ability appropriate teaching strategies that engage learners, challenge a range of abilities, and build confidence and independence.
- Exploit appropriate research strategies for Music, including those from industrial practice, for example the study of different cultures, lifestyles and attitudes towards music.
- Use a range of appropriate creative and innovative strategies to develop original styles of composition.
- Select from and use a wider, more complex range of timbres, textures, structures and rhythms, taking into account their impact on the listener.
- Analyse the work of past and present great composers to develop and broaden their understanding and experience of music through time.
- Listen to, evaluate and appraise others in order to learn from them and to seek to refine their ideas against specified composing criteria.