

# **MODEL MUSIC CURRICULUM & OFSTED DEEP DIVES**

**ENFIELD MUSIC SERVICE – MAY 2021**



## What is the Model Music Curriculum (MMC)?

- Non-statutory guidance for schools on ways to deliver the curriculum from KS1 – KS3.
- Core concepts for pupils to progress through their music education.
- Designed to help ensure universal provision of music and aid transition from Primary to Secondary.

## What's included in the MMC?

- A practical framework to deliver the requirements of the National Curriculum.
- Banks of listening resources from a range of genres and musical cultures.
- Examples of resources appropriate for each year group.
- Case studies on how to combine knowledge, skills and understanding.
- Models of what blended curricular and extra-curricular provision could look like.

## Key recommendations from the MMC:

- 1 hr per week for KS1 and KS2
- Use of both un-tuned and pitched instruments at KS1 and KS2
- WCET for at least a term in KS2
- Music should have a minimum of one weekly period throughout KS3



# The Documents

## Model Music Curriculum Key Stage 1 and 2 Guidance:

- General aims and introduction - *The Power of Music*
- Introduction to Key Stage 1 and 2
- Overview and guidance for Key Stage 1 and Key Stage outlining:
  - Singing: suggested 'good' repertoire
  - Listening: Core repertoire intended to give starting point to *seek and use other examples*
  - Composing: ideas for activities
  - Years 1 and 2: Musicianship – Pulse/Beat/Rhythm/Pitch
  - Years 3 - 6: Performing

## Model Music Curriculum Appendices:

- Key Stage 1 and 2 Glossary of musical terms
- Chronological listening repertoire and suggested Year group
- Key Stage 1 and 2 Foundation Listening contextual notes
- Case Studies – suggested learning, ideas and activities for working with a given listening extract as a starting point for each year group



## Some possible questions from schools:

**We buy in a scheme of work from Charanga/Music Express/Kapow, do we need to change it?**

The short answer is no!

**Do we have to use the MMC at all?**

Again, the short answer is no as it's non-statutory.

Ofsted have confirmed they will not be assessing schools directly against the MMC.



## How should we use the MMC?

This will depend on how your school is currently delivering curriculum music lessons but at its simplest the MMC contains some useful tools:

### Resource banks

- flagged according to suggested/suitable year groups
- Allow you to pick something new and know it will work for your classes/scheme

### Glossary of musical terms for non-specialists

- Really helpful for non-specialists
- May also support existing external schemes which don't always go into detail on terminology

### Important to note:

The document is a live document, and has already been amended several times since publication so we recommend always working from the online version, particularly with repertoire



## **Other ways to work with/embed the ideas and recommendations from the MMC in your provision:**

### **Mapping**

- Map your existing planning to the suggested sequences of learning across the key stages and look for any areas that may not be fully addressed
- Compare the suggested structure of music sessions from the MMC (Singing – Listening – Composing – Performing) to your current planning templates – are all these areas addressed within current lessons/planning?

### **Resources**

- Consider how the context and place within the history of music is addressed, and
- Consider whether you could swap out repertoire from current schemes of work with more varied repertoire from the suggested resources.
- Compare how music is currently delivered in school with the recommendations for the time spent on music and instruments to be used for music lessons.
- Consider how music technology is/could be utilised.



## **Extra-curricular**

Assess how extra-curricular provision is recognised within curricular lessons.

Some starter questions around this area:

- If children are learning an instrument as a whole class in one year group, is this recognised in curriculum music lessons and referenced in lessons in the following years?
- If children are learning instruments independently, do they have a chance to use these in curriculum lessons?
- Do children have an opportunity to bring their general musical experiences outside school into curriculum lessons?
- If children have access to workshops and performances, are these linked to what they're learning about in their lessons?

## **Transition**

Consider opportunities for music to be part of transition arrangements or visits for children moving from primary to secondary school.



# Musical Toolkit

- You - your own resources, expertise and initiative
- Your existing school scheme/curriculum resource – *Charanga/Music Express/Own*
- *National Curriculum* for Music
- *EMS Primary Music Guidance*
- *New Model Music Curriculum* – resources/ideas/glossary
- Music delivery from other sources – WCET sessions/workshops/performances and visits
- Pupil's own musical experiences
- An hour a week – short sessions – little and often
- Leadership support from school and music service





# A Daily Dose

- ***Little and often***

*(may take the form of short sessions spread across the week p3)*

Short musical sessions and activities used regularly are an effective tool for embedding music making and learning.

- A **daily dose** of a song, chant, listening extract, paired improvising or other musical activity will help:

- focus and energize
- take a break/regroup/recharge
- start or end your school day and be part of your daily routines
- encourage creativity and imagination
- give sense of ownership/encourage leadership
- develop team work and class/group dynamics
- develop confidence
- calm and settle
- develop musical learning and skills
- have fun!



# Singing

**Singing is fundamental, accessible and FREE!**

NB – it is the first key area of focus in both the NC and MMC

## **NC KS1:**

- Use their voices expressively and creatively by singing songs and speaking chants and rhymes

## **NC KS2:**

- Sing musically with increasing confidence and control.



# Listening Extracts

*Listening to music is fundamental to musical understanding (p7)*

Listening resources can be used:

- as a starting point
- as a vehicle for musical discussion
- to demonstrate and model musical learning
- embed and reinforce musical learning
- to complement curriculum and topic work and make connections

Consider:

- What is the intention?
- What *musical* learning do you want to demonstrate?
- Active, focused listening
- Context, range and diversity
- **NB – where does listening start? Have you taken your class on a *Listening Walk* or just *SIMPLY JUST LISTENED?***



# Responding to listening

Making musical marks (notation):

- Doodle Boards
- Graphic scores/shapes/symbols/pictures

Marking the beat/showing the tempo/dynamics/mood changes through:

- movement
- body percussion
- Props – parachute/puppets
- Instruments – shakers/claves
- Conducting

Vocabulary/literacy/story telling/character/musical vocabulary

Selecting/choosing/matching shapes/symbols and pictures

Focused listening and questions

- Put your hand up when you hear....
- Listen out for.....
- Think about the story....
- What do you notice about/Why do you think/Can you describe?



# *Fanfarra* by Sergio Mendez - Year 1 Foundation Listening

[https://www.youtube.com/watch?v=\\_Cd6Kaf0ag0](https://www.youtube.com/watch?v=_Cd6Kaf0ag0)

Use the opening *Call and Response* (NB – glossary p3) section up to 0:58.

- What do you notice/What instruments can you hear?
- Stand/sit activity or small face/big face to represent call and response
- NB – sometimes the response is not a copy

Follow on from class call and response register/start to the day

- Reinforces good listening/starting and stopping/turn-taking

Year 1 suggested repertoire (p12) to consolidate learning:

- *Boom Chicka Boom*
- *Kye Kye Kule*

Practical activities: improvise question and answer phrases:

- teacher led -> pupil led -> paired work
- on body percussion -> voices -> hand held percussion



# Boom Chicka Boom – Y1 singing repertoire

## Call and Response

Boom chicka boom

I said boom chicka boom

I said boom chicka rocka chicka rocka chicka boom

A ha

Oh yeah

One more time



# Kye Kye Kule – Y1 singing repertoire

Call and Response, Swahili song from Ghana: <https://www.youtube.com/watch?v=ENTGjgSyUbU>

Kye Kye Kule

Kye Kye ka fi sa

Ka fi sa lan ga

Lan ga chi lan ga

Kum a den de

*All: Kum a den de Hey!*



# Moving on – progression/scaffolding

Year 2:

Revisit *Fanfarra* – extend/build on learning

- Signal when the music changes and instruments start to play together
- Work on creating rhythm *ostinatos* (repeated patterns: glossary p5)

*Bolero* by Ravel (Year 2 Case Study) <https://www.youtube.com/watch?v=E9PiL5icwic>

- Ostinato drum rhythm pattern accompaniment all the way through

Year 3:

*We Will Rock You* by Queen (suggested listening repertoire)

[https://www.youtube.com/watch?v=mhTRhAX\\_QBA](https://www.youtube.com/watch?v=mhTRhAX_QBA)

- stamp stamp clap, stamp stamp clap
- Use as basis for *combining* ostinato patterns
- Use word patterns to layer and/or graphic scores as notation ie;



- NB – link to healthy eating/literacy – syllables/rhythm notation





Year 4:

Collaborate with your EMS WCET leader and discuss resources to establish a consistent approach and shared musical experience.

Year 5:

*Inkanyezi Nezazi* Ladysmith Black Mambazo (Foundation Listening)

<https://www.youtube.com/watch?v=gzOCrD342cA>

- vocal call and response with more complex structure
- NB – reference *Shabuya* chant (see next slide)
- Contextual understanding
- Opportunity to explore fusion of style – *Paul Simon's Graceland*

Year 6:

*Sea Shanties, various* (Foundation Listening), e.g. *Pay me my money down*

<https://www.youtube.com/watch?v=VMBviffGUHM>

- Call and Response an important feature of this tradition
- NB – check out *Nathan Evans – Wellerman* and other songs
- Contextual understanding – explore other work songs
- Class singing – *Drunken Sailor/Sinnerman* – Partner Songs -> other partner songs



# Shabuya Chant

Shabuya ha ha Shabuya Woah!

Shabuya ha ha Shabuya Woah!

*Elena: My name is Elena* All: Yeah

*Elena: My name is Elena* All: Yeah

*Elena: I like singing* All: Yeah

*Elena: And I like chocolate* All: Woah



# Night on a Bare Mountain by Mussorgsky – Y3 case study

<https://www.youtube.com/watch?v=Im258Ea5FJA>

Use your own techniques, resources and expertise in addition to the suggested ideas and activities:

- Listening - Doodle boards – Musical pictures/mark making/notation
- Parachute – respond to the changes in the music
- Storytelling/musical mood and character
- Other examples – your own references
- Developing musical vocabulary:  
Loud/Quiet, Fast/Slow, High/Low, Sound/Silence

Relate to and make connections:

- Class songs – mood and character – *Boom Chicka Boom*
- Revisit *Bolero* – Watch iconic *Torvil and Dean* clip for perfect demonstration of relationship and storytelling between music and movement:  
<https://www.youtube.com/watch?v=E8obUdxnTlc>
- Class reader/characters
- PHSE – moods and emotions
- Artwork and matching images



# Moving on – progression/scaffolding

Year 4:

Case Study: *Take the 'A' Train* by Billy Strayhorn

<https://www.youtube.com/watch?v=bc2YGfAX8MY>

Explore other pieces of music that have been inspired by train travel:

- *Travelling song (The Train Song)* by Glinka (suggested listening)  
<https://www.youtube.com/watch?v=3viy0Y4ZZkA>
- *The little train of the Caipira* by Villa Lobos (suggested listening)  
<https://www.youtube.com/watch?v=8mZSm1TfQHM>

Art/Pictures/Images and Music

*From a Railway Carriage* by R.L Stevenson:

- using literacy as a stimulus for composition
- (NC: *Preparing poems to read aloud and to perform, showing understanding through intonation, tone, volume and action*)





# From a Railway Carriage by Robert Louis Stevenson

Faster than fairies, faster than witches,  
Bridges and houses, hedges and ditches;  
Charging along like troops in a battle,  
All through the meadows the horses and cattle:  
All of the sights of the hill and the plain,  
Fly as thick as driving rain;  
And ever again, in the wink of an eye,  
Painted stations whistle by.



# Top Tips!

- You (and your ideas/knowledge/resources)
- Start from what you are doing already
- Pick 'n' mix
- Be flexible
- Make connections – integrated learning
- Little and often
- Squeeze out the learning
- Take an idea on a journey



## Next steps

- Reflect on and revise current practice/scheme and consider possibilities.
- Where are you at/where would you like to be?
- Identify the gaps and areas/opportunities for development
- If required, use documents to share with SLT to support raising profile of music and any training/funding needs
- Share with other colleagues as a way of stimulating and promoting conversation about embedding music.
- Ask for time in a staff meeting to present to colleagues
- Spark your curiosity!
- Have fun!





# Ofsted – Deep Dives

## Ofsted Inspection Framework

- Greater focus on the sequential development of skills throughout children’s learning
- How the curriculum utilises and builds on skills and learning from previous years.
- In music, how each level builds on listening, performing and composing/improvisation skills.
- How each new learning experience uses previous knowledge as the starting point for development.

A meaningful, progressive curriculum should also reflect and take into account the full variety of musical experiences children encounter, including learning that takes place outside the classroom, and should include long term planning for children’s overall musical journey through the school.



## Deep Dives

Ofsted's 'deep dive' involves gathering evidence on the curriculum intent, implementation and impact over a sample of subjects, topics or aspects in collaboration with leaders, teachers and pupils.

Inspectors will ask questions to get a deeper understanding of how a subject has been planned across the school, the rationale behind it, how the children learn it, and how the school knows this.

Inspectors are likely to drill down into programme of study specifics but will not make final judgements on individual subjects, rather on the curriculum as a whole.

Collection and scrutiny of internal data is not a part of the inspection and inspectors won't look at internal progress and attainment data



## Observation

Inspectors will not judge individual lessons, but they will want to see if what's happening in a lesson matches the outline given by subject and senior leaders.

For example, if a deep dive is being undertaken in music inspectors are likely to visit several music lessons and ask the teacher/music lead questions that relate to them afterwards.

Inspectors may also be particularly interested in how teachers ensure that SEND pupils benefit from the same ambitious curriculum as other pupils wherever possible.

Lesson resources may also be looked at, for example whether the resources introduce skills at the right point and if the resources require a child to perform a skill, it must be clear that children have learnt the knowledge they need in order to be able to do it.



Below is a sample of the questions asked by inspectors during a primary inspection in Enfield in 2019.

To the Music Lead:

- How is history of music included in the curriculum?
- How is theory included in the curriculum?
- Which skills are key areas within each of the different year groups?
- How do the skills learnt in year 3 lead onto year 4, 5, 6 etc?
- There are currently more girls than boys in your choir - how are you addressing this?
- How do the enrichment activities support the school lessons?



To the children:

- What did you do in this week's music lesson?
- Did you enjoy the lesson?
- How did the ukulele and recorder help you?
- Do you have extra lessons inside/outside of school?
- Did you still understand it even if you don't have separate music lessons?
- Who is this month's composer of the month?
- What pieces were written by Hans Zimmer (the composer of the month)
- Who was the composer of the month last month?
- What school trips have you been on and have you enjoyed them?
- Do you feel safe at school?



Some extra thoughts to consider as subject lead:

- What are your aims for music in your school?
- How have you designed the curriculum/what schemes do you follow?
- Which skills are key skills/learning for each year group?
- How do children progress in music lessons over time?  
(know more, remember more, do more)
- How do children and teachers record learning? Can this be easily accessed?
- How do you ensure pupils with SEND benefit from the music curriculum?
- How does music link to other curriculum areas in your school?
- How does extra-curricular provision link in to curriculum lessons?

