

CUSP Music Curriculum Teacher Handbook

CUSP Music has been purposefully built around the principles of evidence-led practice. This is to ensure that there is a focus on high-quality development of children as musicians. The curriculum is carefully designed to build pupils' musical knowledge and develop their competency and confidence as musicians. Each block includes the study of significant musicians and musical works, with the intention of exposing pupils to a wide range of music that will inspire them and connect them to the world around them. The curriculum is built to support non-specialist teachers in developing their own subject knowledge and delivering excellence in music education.

Core areas of study include singing, listening and appraising, composing and improvising and instrumental performance. These are built cumulatively throughout the curriculum to ensure that all pupils develop their engagement with, and knowledge of, music over time. This includes a focus on learning to play a range of instruments confidently. CUSP Music aims to build a strong and rich musical culture in schools, in which pupils can thrive.

As with all CUSP subjects, CUSP Music has a strong emphasis on the language that pupils need to explore their own musicality. This is carefully and deliberately planned so that pupils revisit and embed this knowledge over time. Clear structures and learning routines underpin CUSP Music. This allows pupils (and teachers) to direct their cognitive attention to the core content in each block. As with all CUSP subjects, Knowledge Notes are used to support instruction and the revisiting of new concepts. This strong focus on cognitive science provides the framework for pupils to deepen and broaden their knowledge of music and become confident, inspired musicians.

How is CUSP Music organised?

CUSP Music is taught from Years 1 – 6. Each year group has 6 blocks of 5 weeks teaching. Additional weeks in the academic year can be used for consolidation, revisiting or enrichment. The curriculum is designed to be delivered in 45 – 60-minute lessons, depending on the age of pupils and stage of learning. Schools can choose how to organise this time within their timetable, for example, teachers may choose to deliver one CUSP Music lesson over two shorter blocks of time.

Across the year, each year group will focus on developing singing, playing a range of untuned and tuned instruments and building their knowledge about music. Pupils will build their knowledge and musical skills year on year, becoming more expert in playing and appraising a wide range of musical styles.

Week 1	Week 2	Week 3	Week 4	Week 5
Reference lesson	Knowledge about music	Becoming a musician	Knowledge about music	Becoming a musician

What is included?

The CUSP Music curriculum is a teacher-facing curriculum. This is to support teachers who do not have a specialism in Music in developing their own knowledge and practice. Each block contains:

- substantive and disciplinary knowledge
- clear lesson-by-lesson learning sequences
- skeleton lesson planning, including revisiting of prior learning
- links to key works of music and significant musicians
- resource lists and guidance
- teacher subject knowledge development
- a subject knowledge explainer video
- relevant audio clips
- associated oracy and vocabulary instruction and quizzing
- knowledge notes
- questions for assessment.

Teachers will note that the blocks follow a clear structure and this will allow both teachers and pupils to learn the routines and rhythms of the curriculum over time. The explainer videos are provided to support teachers in developing their own knowledge of music and to offer guidance on how to deliver the block in the classroom.



Learning
modules

Video
guidance

We strongly recommend that schools subscribe to Sing Up, an online platform that provides backing tracks, sheet music and audio clips. This subscription will support teachers in delivering the CUSP Music curriculum effectively and will also benefit music across the curriculum, including assemblies, performances and extra-curricular music. CUSP schools qualify for a 20% discount off the full subscription price. Further details can be found on the CUSP website.

To deliver CUSP Music effectively, schools should have access to a class set of glockenspiels and keyboards. These can be shared in pairs, for keyboards, using splitter headphones. Schools may choose to talk to their local secondary schools to see if there may be an opportunity to share resources for specific blocks (these are outlined below).

Year 3 (glockenspiels needed)	Block D (Spring 2)	Block E (Summer 1)
Year 4 (glockenspiels needed)	Block C (Spring 1)	Block E (Summer 1)
Year 5 (keyboards needed)	Block C (Spring 1)	Block F (Summer 2)
Year 6 (keyboards needed)	Block D (Spring 2)	Block E (Summer 1)

CUSP Music long-term sequence

There is a significant focus on revisiting throughout the curriculum with the aim of pupils mastering key knowledge and skills that can be built on as they move through the programme of study.

Year	Block A	Block B	Block C	Block D	Block E	Block F
1 Tuned and untuned percussion	Singing	Untuned percussion	Singing	Untuned percussion	Singing	Tuned percussion
	Singing focus: Being together in music	Untuned focus: Introducing rhythm and pulse	Singing focus: Introducing pitch	Untuned focus: Introducing tempo and dynamic	Singing focus: Exploring emotions through music	Tuned focus: Experimenting with sounds (duration)
	Control the voice – nursery rhymes	Representing sounds pictorially	Identify changes in sounds (high / low)	Identify changes in sounds (fast / slow, loud / soft)	Responding to music	Representing sounds pictorially
2 Tuned and untuned percussion	Untuned percussion	Singing	Untuned percussion	Singing	Tuned percussion	Singing
	Untuned focus: Experimenting with sounds 2	Singing focus: Being together in music 2	Untuned focus: Introducing rhythm and pulse 2	Singing focus: Introducing pitch 2	Tuned focus: Introducing tempo and dynamic 2	Singing focus: Exploring emotions through music 2
	Exploring ostinato	Control the voice – sing as a choir	Compose short patterns	Control and describe pitch	Control and describe tempo and dynamic	Choose sounds to create an effect
3 Mastering the glockenspiel	Singing	Untuned percussion	Singing	Glockenspiel	Glockenspiel	Range of instruments studied
	Singing focus: Introducing texture	Untuned focus: Mastering rhythm	Singing focus: The history of singing	Tuned focus: Musical notation	Tuned focus: Composition	Performance focus: Introducing timbre
	Sing parts in an ensemble (e.g. rounds)	Recognise beats in a bar (time signatures / metre)	Singing for togetherness e.g. folk songs, war chants, hymns	Introduce the staff	Compose in pairs	Perform as an ensemble (range of instruments)
4 Mastering the glockenspiel	Untuned percussion	Singing	Glockenspiel	Singing	Glockenspiel	Range of instruments studied
	Untuned focus: Mastering rhythm 2	Singing focus: Introducing texture 2	Tuned focus: Musical notation 2	Singing focus: The history of singing 2	Performance focus: Composition 2	Tuned focus: Introducing timbre 2
	Follow beats in a bar (time signatures / metre)	Sing parts in an ensemble (harmony)	Revisit the staff	Singing for entertainment, e.g. opera, theatrical, modernism	Perform including an element of composition	Identify and describe how sounds are combined
5 Mastering the keyboard	Untuned percussion	Singing	Keyboard	Singing	Range of instruments studied	Keyboard
	Untuned focus: Musical stories	Singing focus: Introducing structure	Tuned focus: Musical notation 3	Singing focus: Music technology	Performance focus: Composition 3	Tuned focus: Improvisation
	One piece, different performers	Identify parts of a song	Follow musical notation	Alter pitch and dynamic to create effects	Perform including an element of composition	Improvise using repeated patterns
6 Mastering the keyboard	Singing	Untuned percussion	Singing	Keyboard	Keyboard	Range of instruments studied
	Singing focus: Musical stories 2	Untuned focus: Music technology 2	Singing focus: Introducing structure 2	Tuned focus: Musical notation 4	Tuned focus: Composition 4	Performance focus: Improvisation 2
	Cultural and social – lyrics	Alter tempo and rhythm to create effects	Identify cyclic patterns inc. verse / chorus, coda	Create simple notation	Improvise using melodic phrases	Perform including an element of improvisation

What will pupils know and be able to do at key points of the curriculum?

During KS1, CUSP Music aims to secure strong musical foundations for pupils. This includes a strong focus on learning musical vocabulary and significant opportunities to master rhythm and pulse. As pupils move into KS2, they will begin to learn the glockenspiel, alongside exploring a range of other tuned and untuned instruments. The aim is that by the end of Year 4, pupils will have secured a good level of technical and creative skill in playing the glockenspiel and this lays the foundations for pupils to go on to learn the keyboard throughout Years 5 and 6.

For each year group, blocks provide the opportunity for pupils to prepare and perform musical compositions. In KS1, this is woven into several blocks to build pupils' confidence and experience base. Throughout KS2, pupils begin to perform in different musical ensembles, culminating in them performing their own compositions and improvisations by the end of Year 6.

Pupils will be taught to read music from the earliest stages with the expectation of this gradually developing as pupils' experience base builds. Music from a wide range of cultures, time periods and traditions is studied across the curriculum, with plenty of opportunities for pupils to revisit significant musicians and compositions within and across years. This is important to help pupils embed learning and make connections between what they already know and their new learning.

At the end of this block, pupils will ...	
Know:	Be able to:
Samba music is made by layering ostinati	Identify an instrument according to the sound that it makes
The names of a range of untuned percussion	Perform simple ostinati

What pupils will know and be able to do is clearly outlined in each block. Teachers should keep this as their key focus for each block of study but also exploit every opportunity to build on pupils' prior knowledge, as these strong foundations will support pupils in deepening their understanding over time.

Year 2 Block A - Experimenting with sounds 2

National Curriculum statutory content

The National Curriculum for maintained schools in England stipulates that all pupils should have access to a high-quality music curriculum. Academies and free schools are not required to follow the National Curriculum. However, Ofsted still expects them to teach a curriculum that is at least as broad and ambitious as the National Curriculum. This includes Music.

In March 2021, the Department for Education published their Model Music Curriculum. This non-statutory guidance outlined a framework for how the concepts outlined in the National Curriculum may be delivered in schools in key stages 1, 2 and 3. CUSP Music aligns with all key principles of the Model Music Curriculum but moves beyond providing just the framework for this, to provide teachers with lesson-by-lesson planning that will support even non-specialist practitioners in delivering excellence in Music.

Within the National Curriculum, clear guidance is given around expectations of the purpose of learning music. This includes instilling a love of music and the development of creativity and self-confidence.

Key aspects of study that are explicitly referenced in the National Curriculum for Music include:

- listening and appraising
- singing
- playing tuned and untuned instruments
- reading musical notation
- performance

- composition and improvisation
- music production
- knowledge about the history of music from a range of cultures and traditions.

These are all carefully represented in the CUSP Music curriculum.

Revisiting

Revisiting is inherently built into the architecture of the CUSP Music curriculum. This can be seen in many places, such as:

- between individual blocks in each year group on the long-term sequence
- within blocks in the *Revisiting* part of each lesson
- in the vocabulary quizzing that can be used throughout, at the end of and after a block of study.

Pupils will have multiple experiences of music every day. As the DfE's Model Music Curriculum says, "Music is the soundtrack to our lives." Teachers should seek every opportunity to revisit key musical concepts and language wherever possible. This could be during assemblies, whenever music is evident in the classroom or in wider curriculum subjects, for example PE or RE. This could include drawing attention to the style of music, the instruments or sounds pupils can hear or rehearsing key vocabulary to describe musical sounds (e.g. pitch, volume, rhythm).

Cultural development

The CUSP curriculum has a strong focus on supporting pupils to meaningfully develop their understanding of other cultures and issues that impact on the wider global community. For this reason, CUSP Music has a specific emphasis on teaching pupils about music that originates from a wide range of cultures, traditions and time periods, including those that are both similar and different to pupils' own experience of music in modern Britain.

Teachers will note that significant musicians and compositions are included throughout the curriculum. Pupils will learn about important works of music from around the world and their contextual significance in history and society. These have been carefully mapped across the curriculum to ensure a balance of new studies and opportunities to revisit those that pupils have already met. This supports pupils in making connections between musicians and musical works and embedding their aural repertoire cumulatively. Teachers are strongly encouraged to link this learning to pupils' learning from the wider curriculum, for example, their study of significant historical events, different faiths or the geography of the world.

Assessment

Assessment of Music should be formative and based on the pupil outcomes from each lesson. The following can be used to assess pupils' knowledge and understanding of music and musical skills:

- Expectations of what pupils will know and be able to do are included on the front page of each block. The *Point of Reflection* notes provide clear outcomes for each lesson.
- Pupils should know and remember the key language that is delivered cumulatively throughout the curriculum. Teachers can use the vocabulary quizzing during, at the end of and after each block to support pupils in embedding this.
- Questions for assessment are provided for each block. Teachers can use these as part of a Pupil Book Study structured discussion to help them understand what pupils have learnt over time.

Reasonable adjustments for pupils with SEND

As part of the planning and preparation for the delivery of each block, teachers will need to consider how specific activities or pedagogy may need to be adjusted to ensure that pupils with SEND are able to access the materials and participate fully in the lesson.

Pupils with language and communication difficulties (including those with ASD) may need additional visual prompts to help them understand what is expected of them. Some pupils may require individual task boards to enable them to follow a series of steps where a task has been broken down into smaller, more manageable chunks.

Some pupils may have a hearing impairment. Teachers should think carefully about how this impacts their ability to hear and produce sounds and consider how best to adapt the Music lessons to ensure these pupils can be successful.

Some pupils may have a visual impairment. This may impact their ability to read and follow musical notation. Teachers should think carefully about how they can adapt these lessons, possibly including the use of technology, to ensure that these pupils can access the same high-quality curriculum experience.

For some pupils who have specific challenges around processing, some of the lessons may require adaptation to ensure that all pupils can participate fully in the lesson. This may mean reducing the number of instructions or steps in a task, introducing the use of a reader for lessons with a reading element (including lyrics), or any other adaptations specific to the pupils in your class.

What does a block of CUSP Music look like?

Slide One: Overview of Block Contents


Slide one explains the context in which the block is set and provides an outline of the structure of the block.

Overview of the block

This table outlines the key concepts studied throughout the sequence of lessons in the block.

Key pieces


Each block will reference significant musicians and compositions. The key study for the block will be included here, although others are outlined on the third page of each block.



Year 2 Music:
Experimenting with sounds 2 – Block A

- This is a 5-week sequence with a sixth week available for enrichment, extension or revisiting.
- The outline and structure of the block is as follows:

Week 1	Week 2	Week 3	Week 4	Week 5
Introduce samba music	Body percussion samba	Call and response ostinato	Control volume on untuned percussion	Perform a samba as an ensemble



Samba music, Brazil

At the end of this block, pupils will ...

Know:	Be able to:
Samba music is made by layering ostinati	Identify an instrument according to the sound that it makes
The names of a range of untuned percussion	Perform simple ostinati

CUSP Music Long-term sequence	Block A	Block B	Block C	Block D	Block E	Block F
Year 1 Tuned and untuned percussion	Singing	Untuned percussion	Singing	Untuned percussion	Singing	Tuned percussion
Year 2 Tuned and untuned percussion	Untuned percussion	Singing	Untuned percussion	Singing	Tuned percussion	Singing
Year 3 Mastering the glockenspiel	Singing	Untuned percussion	Singing	Glockenspiel	Glockenspiel	Range of instruments studied
Year 4 Mastering the glockenspiel	Untuned percussion	Singing	Glockenspiel	Singing	Glockenspiel	Range of instruments studied
Year 5 Mastering the keyboard	Untuned percussion	Singing	Keyboard	Singing	Range of instruments studied	Keyboard
Year 6 Mastering the keyboard	Singing	Untuned percussion	Singing	Keyboard	Keyboard	Range of instruments studied

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Expected outcomes

A list of the expected outcomes for the block provides details of the musical knowledge and skills pupils will be expected to have acquired by the end of the block.

Long-term sequence

Where each block sits within the long-term curriculum sequence is included here.

Slide Two: Long-term sequence

Slide two outlines the long-term sequence for the whole CUSP Music curriculum.

Long-term sequence:						
Year	Block A	Block B	Block C	Block D	Block E	Block F
1 Tuned and untuned percussion	Singing Singing focus: Being together in music Control the voice – naming rhythm precisely	Untuned percussion Untuned focus: Introducing rhythm and pulse Representing sounds precisely	Singing Singing focus: Introducing pitch Identify changes in sounds (high / low)	Untuned percussion Untuned focus: Introducing tempo and dynamic Identify changes in sounds (fast / slow, loud / soft)	Singing Singing focus: Exploring emotions through music Responding to music	Tuned percussion Tuned focus: Experimenting with sounds (duration) Representing sounds precisely
2 Tuned and untuned percussion	Untuned percussion Untuned focus: Experimenting with sounds 2 Exploring ostinati	Singing Singing focus: Being together in music 2 Control the voice – sing as a choir	Untuned percussion Untuned focus: Introducing rhythm and pulse 2 Compose short patterns	Singing Singing focus: Introducing pitch 2 Control and describe pitch	Tuned percussion Tuned focus: Introducing tempo and dynamic 2 Control and describe tempo and dynamic	Singing Singing focus: Exploring emotions through music 2 Choose sounds to create an effect
3 Mastering the glockenspiel	Singing Singing focus: Introducing texture Sing parts in an ensemble (eg. chorus)	Untuned percussion Untuned focus: Mastering rhythm Recognise beats in a bar (time signatures / metres)	Singing Singing focus: The history of singing Sing for togetherness (eg. folk songs, war chants, hymns)	Glockenspiel Tuned focus: Musical notation Introduce the staff	Glockenspiel Tuned focus: Composition Compose in pairs	Range of instruments studied Performance focus: Introducing ostinato Perform as an ensemble (range of instruments)
4 Mastering the glockenspiel	Untuned percussion Untuned focus: Mastering rhythm 2 Follow beats in a bar (time signatures / metres)	Singing Singing focus: Mastering rhythm 2 Sing parts in an ensemble (chorus)	Glockenspiel Tuned focus: Musical notation 2 Revisit the staff	Singing Singing focus: The history of singing 2 Singing for entertainment, eg. songs, theatrical, modernism	Glockenspiel Performance focus: Composition 2 Perform including an element of composition	Range of instruments studied Tuned focus: Introducing ostinato 2 Identify and describe how sounds are combined
5 Mastering the keyboard	Untuned percussion Untuned focus: Musical notation One piece, different performers	Singing Singing focus: Introducing structure Identify parts of a song	Keyboard Tuned focus: Musical notation 3 Follow musical notation	Singing Singing focus: Music technology Alter pitch and dynamic to create effects	Range of instruments studied Performance focus: Composition 3 Perform including an element of composition	Keyboard Tuned focus: Improvisation Improvise using repeated patterns
6 Mastering the keyboard	Singing Singing focus: Musical notation 2 Cultural and social – lyrics	Untuned percussion Untuned focus: Music technology 2 Alter tempo and rhythm to create effects	Singing Singing focus: Introducing structure 2 Identify cyclic patterns inc. verse / chorus, coda	Keyboard Tuned focus: Musical notation 4 Create simple notation	Keyboard Performance focus: Composition 4 Improvise using melodic phrases	Range of instruments studied Performance focus: Improvisation 2 Perform including an element of improvisation

CUSP

Slide Three: Point of Reference

Slide three provides teachers with contextual information and a list of the resources needed to teach the block.

Prior learning

Details of the skills and knowledge pupils will already have acquired is provided and the block builds on this prior learning.

Key learning

This short summary gives an overview of learning intentions and opportunities in the block.


Key pieces

Pupils will study a range of music in each block. These musical pieces are listed here. Some are available as links within the block, others can be found through an online search.

Point of reference: Y2 Experimenting with sounds 2 – Block A

Pupils will be able to:

- play simple copy-cat rhythms
- move to the beat of a song



Prior Learning

- have some experience of playing percussion instruments.

Summary of key learning:

In this block, pupils will learn about the origins of samba music. They will have the opportunity to play a range of untuned percussion with a greater degree of control. Pupils will play simple ostinato call and response rhythms and compose their own basic rhythms. They will learn to follow simple conducting directions and will rehearse and perform as an ensemble.

Key pieces:

Fanfarra (Cabua-Le-Le), Sérgio Mendes / Carlinhos Brown

Sérgio Mendes is a Brazilian musician who specialises in playing jazz and samba music. The song *Fanfarra (Cabua-Le-Le)* features Brazilian singer and percussionist, Carlinhos Brown. This song is the title track on the album *Brasileiro* which won the 1993 Grammy Award for the Best World Music Album.

Teacher note – ensure you have listened to each piece prior to the lesson (available on the internet).

Resources:

drums
whistle (teachers)

A range of untuned percussion including:

- agogo
- tambourine
- shakers
- maracas
- claves
- castanets
- triangles
- cowbell

Becoming a musician

Pitch	Duration	Rhythm and pulse	Tempo and dynamic	Timbre	Texture	Structure
High and low sounds	The length of sounds – how long they are sustained for	Pulse – the steady beat Rhythm – patterns that happen over the beat	Tempo – the speed of the music Dynamic – how loud or quiet music is	The sound quality of certain instruments	Layers of sound working together	How a piece of music is built

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Resources

Any resources that teachers need to deliver each block will be outlined here.

Becoming a musician

Each block covers specific elements of developing pupils' musicality and these are identified in the shaded areas.

Slide Four: Point of Explanation

Slide four provides teachers with explanations and definitions of the music vocabulary and technical vocabulary to be taught in the block.

Core knowledge

Detailed explanations of the core knowledge covered in each block are included here.

Link to video

A video has been created for each block. The video provides a step-by-step guide to musical concepts that appear in the block. Each video complements the sequence of lessons and needs to be accessed in conjunction with the written plans to ensure the content is taught effectively.

Point of explanation: Y2 Experimenting with sounds 2 – Block A

Core Knowledge	Explanation
rhythm	long and short sounds or patterns that happen over the pulse, the steady beat
pulse	the regular heartbeat of the music; the steady beat
ostinato	a musical figure or rhythm repeated persistently throughout a piece of music
samba	a lively Brazilian music genre made up of rhythmic patterns
percussion	musical instruments that can be played by striking or shaking
ensemble	a group of people who perform music together
dynamic	the variation in the volume of a piece of music

Link to video: <https://vimeo.com/744474524/f97a450d46>
Please watch this in conjunction with reading the lesson planning.

- Explanation and demonstration of taught content
- Lesson-by-lesson guidance
- Exemplification of techniques and outcomes

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Technical definitions






The technical vocabulary that pupils will be taught and encouraged to use when discussing their own and others' work is listed here.

Definitions of each musical term is provided. These definitions are also included in the *Knowledge Note* for pupils. Pupils should have a copy of the *Knowledge Note* so that they can refer back to this information as required.

Slide Five: Audio clips

Slide five provides teachers with audio clips or links that are needed to deliver the block. These can be accessed through the PowerPoint version of each block.

Audio clips:
Y2 Experimenting with sounds 2 – Block A

Lesson	Description
1	Identifying instruments 
2	Body percussion samba 
3	Call and response 
4	Controlling volume 
5	Play along samba 

Click the speaker symbol to play the clip. This can be paused and replayed as needed throughout the lesson.

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Slides Six – Eight: Point of Delivery

Slides six to eight set out the teaching sequence and show how prior learning is built upon to ensure progression of skills.

Revisiting prior learning

In Lesson 1, the prior learning relates to skills and knowledge acquired in the previous year. For example, Y2 Experimenting with sounds Block A would refer back to skills acquired in Y1 Experimenting with Sounds Block F. Lesson sequences are built cumulatively.

Taught content

This section provides a concise description of the knowledge and skills that will be taught and what pupils will be expected to do and understand.

Questions for assessment

Key question stems have been included to aid discussions with pupils about their responses to their own work and the work of others. These questions form an essential part of assessing what pupils understand about what they have been taught.

Suggestions for specific questions relating to musical knowledge and skills are also included in the main teaching content section.

Point of delivery:
Y2 Experimenting with sounds 2 – Block A

Revisiting prior learning	Taught content	Point of practice	Point of reflection
<p>Revisiting key vocabulary:</p> <ul style="list-style-type: none"> volume dynamic crescendo decrescendo 	<p>Becoming a musician:</p> <ul style="list-style-type: none"> Perform as part of an ensemble. Follow simple conducting directions. 	<p>Use the Vocabulary quiz to revisit key vocabulary from the block.</p> <p>Play the audio clip in full. Ask pupils to describe the music and how the dynamic changes as new instruments are added. Rehearse the conducting symbols for increasing and decreasing volume.</p> <p>Rehearse the ostinati learnt in Lesson 4, with each pupil now playing an instrument. Organise the class into two groups, assigning each group one of the ostinati to play. Replay the clip and bring in each group in turn, gradually increasing their volume throughout the piece. Rehearse this until pupils can confidently keep up with the music and follow conducting directions.</p> <p>Challenge pupils to perform this to another class or record it to share with families. Give pupils time to reflect, evaluating their own and the collective performance. Use the second vocabulary task to structure pupils' responses.</p>	<p>Can keep the beat when playing as part of an ensemble</p> <p>Can follow simple conducting directions</p>
6.	Flexible content	Use this lesson for enrichment, extension or reteaching key concepts that pupils need more time to master.	

Questions for assessment

How would you describe samba music?	Can you play along with this rhythm?
Which instruments can you hear?	Can you march to the beat of this music?
What is the name of a repeating rhythm?	How would you make this instrument louder?
What does this sign mean? (e.g. crescendo / decrescendo)	Which part of your performance were you proud of?
Can you name these instruments?	Which part of the performance did you find challenging?

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Point of practice

This section contains the main teaching content.

It is recommended that teachers introduce the *Knowledge Note* to pupils at the start of Lesson 1.

Each block will give suggestions about how and where the vocabulary and oracy tasks can be incorporated.

Point of reflection

This section relates directly to the taught content section and the intended outcome statements should be used as a formative assessment tool.

Slide Nine: Oracy and Vocabulary (Tasks 1 and 2)

Slide nine contains two tasks for pupils to complete that relate specifically to vocabulary that is relevant to the lesson content.

Task 1

Task one is designed to help pupils apply their musical vocabulary to reflect on and appraise the key pieces that they have listened to within the block.

Words have been selected that relate to the lesson content. Task 1 varies in nature and complexity across the year groups.

**Oracy and Vocabulary:
Y2 Experimenting with sounds 2 – Block A**

Task 1:

Tick the words that best describe how you feel about *Fanfara (Cabua-Le-Le)*, by Sérgio Mendes / Carlinhos Brown.

Explain to a partner why it made you feel this way.
Challenge yourself to use the words **rhythm** and **pulse**.

Use these sentence starters to help you with your explanation.

The samba music made me feel ...

It made me feel like this because ...

My favourite part of the song was ...

excited
gleeful
calm
energetic
jolly
tired
frustrated
annoyed
miserable

Task 2:

Task 2: on a scale of 1 to 10 (1 is very disappointed – 10 is very satisfied), what number would you give your feelings about the class performance?

Describe how you created these rhythms on the instruments you were playing.
Explain what you would do differently next time.

1

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Task 2

Task 2 focuses on pupils being required to use the language of emotion and musical language to articulate their feelings about and responses to their own work and the work of others.

Some questions are accompanied by a speech icon or (say). This is to indicate that verbal responses are required.

Slide Ten: Vocabulary Quiz

Slide ten has a task for pupils to undertake during, at the end of or after the block has been completed. It contains a range of questions requiring simple written responses covering the following: analysing words, defining words, making connections to other known words and using words in context. Technical vocabulary listed in the *Knowledge Note* is included in this section along with other key vocabulary that is used in the block.

Analyse

The questions in this section relate to the analysis of the etymology and morphology of words and their origins.

Connect

Questions in the *Connect* section require pupils to make links to other known words and compare words for meaning. Different question types are used to elicit pupils' understanding of synonyms and antonyms and how words relate to each other.

Vocabulary: Y2 Experimenting with sounds 2 – Block A

<p>OWN-it Analyse </p> <p>The word <i>crescendo</i> means:</p> <p><input type="checkbox"/> to grow louder</p> <p><input type="checkbox"/> to grow quieter.</p> <p>Underline the part of the word <i>decrecendo</i> that means down.</p> <p style="text-align: center;">decrecendo</p> <p>The word <i>ostinato</i> comes from the word:</p> <p><input type="checkbox"/> obstinate</p> <p><input type="checkbox"/> otherwise.</p>	<p>KNOW-it Define </p> <p>An <i>ostinato</i> is ...</p> <p><input type="checkbox"/> a repeating rhythm</p> <p><input type="checkbox"/> a song about an ostrich.</p> <p style="text-align: center;">True or false?</p> <p>Pulse means the same as rhythm.</p> <p style="text-align: center;"><input type="checkbox"/> True <input type="checkbox"/> False</p> <p style="text-align: center;">Draw a picture of a carnival.</p>
<p>LINK-it Connect </p> <p>Circle the word that means the same as <i>steady beat</i>.</p> <p style="text-align: center;">pulse rhythm</p> <p>Write the word for a group of instruments that we play by hitting or shaking them.</p> <p>_____</p> <p>Write two words that connect with the word <i>samba</i>.</p> <p>_____</p>	<p>USE-it Use in context </p> <p>Complete the sentence below.</p> <p>The volume of a piece of music is how _____ or _____ it is.</p> <p>Use the word <i>conductor</i> correctly in a sentence about music.</p> <p>_____</p> <p>Write the name that describes the group of instruments below.</p> <p style="text-align: center;">drum triangle claves</p> <p>_____</p>

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Define

Pupils need to show understanding of the words they have been taught and have been using in their lessons, by answering questions relating to word definitions.

Use in context

To further assess pupils' understanding of terminology, they are asked to use specific words correctly in context. Some questions require pupils to write a full sentence, others require them to select the correct option or complete a given sentence by filling a gap with the correct word.

Slide Eleven: Knowledge Note

Slide eleven is an aide memoire for pupils. The *Knowledge Note* should be introduced at the start of Lesson 1 so that pupils know what core knowledge and skills they will acquire and the technical vocabulary they will learn as the lessons progress.

The slide contains two identical copies of the *Knowledge Note* with the intention that these be printed for pupils to refer to as necessary.

Core content

Pupils are provided with a brief summary of the content of each block.

Technical vocabulary

Key technical vocabulary that is covered in each block is listed, providing a useful glossary of terms for pupils to refer to. Icons have been used to aid understanding of terms.


Knowledge Note:
Y2 Experimenting with sounds 2 – Block A


Year 2: Experimenting with sounds 2


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Core content:
Rehearse, create and perform a range of ostinati on untuned percussion.


Technical vocabulary:


rhythm – a regular repeated pattern of sound 

pulse – the steady beat 


ostinato – a repeating rhythm played throughout a piece of music 

crescendo – increase volume 


decrescendo – decrease volume 

percussion – musical instruments that can be played by striking or shaking 

Connections:
Samba music – made with layers of ostinato performed by a large group using several percussion instruments



Fanfarra (Cubua-Le-Le), by Sérgio Mendes





Year 2: Experimenting with sounds 2


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Connections

Images showing examples of significant musicians, works of music or performances are used so that pupils can refer to these as a reminder of the music they have studied.

