

**YCIS Music Curriculum**

Years 1 – 9

**Yew Chung Music Curriculum**

**Part One Introduction**

## **Educational Philosophy of Yew Chung**

The Yew Chung Curriculum supports the implementation of the mission and educational philosophy of Yew Chung in relation to the learning and teaching in its schools. The mission of Yew Chung is “To raise globally competent and compassionate leaders with a servant’s heart, who aspire to, and act for, a better world.”.

The underpinning principles and practices of Yew Chung are as follows:

* We believe that the core purpose of education is character formation, and it is the most important shared responsibility of the school and home.
* We believe that each child is unique, with innate talents and gifts that should be nurtured to the fullest potential.
* We believe that quality student-teacher relationships are at the heart of meaningful engagement, leading to highly effective learning and teaching.
* We believe that ‘Learning Communities’ best enable students and teachers to creatively and holistically explore different fields of knowledge, fostering individual and collaborative learning skills that are critical for the 21st Century.
* We believe in equipping our graduates with a deep respect for and understanding of world cultures … as well as a strong commitment to meeting challenges of their generation.

1. **Curriculum Aims**

The Yew Chung Music curriculum aims to:

* Foster an appreciation for music as a global art form that promotes a deep respect for and understanding of cultures around the world
* Increase student self-confidence, creativity and sense of achievement
* enable students to acquire and consolidate a range of music skills, knowledge and understanding through listening and appraising, playing and creating
* introduce students to the musical elements – dynamics, harmony, melody, rhythm, tempo, tonality, texture and tone colour
* align, where appropriate, the classroom music program with the Yew Chung Junior Strings (Violin) Programme
* provide students with the musical skills required to progress on to studying a range of international programmes

## **Guiding Principles**

The music curriculum is guided by the following principles:

* Students express themselves, communicate and develop important skills through listening and appraising, singing, moving, creating and performing
* Providing a variety of music experiences promotes student engagement
* Student progress, relative to their abilities, is placed at the centre of curriculum and design and assessment practices. This places emphasis on independent, cooperative and collaborative learning and promotes mastery of music-related skills, knowledge and attitudes.
* In addition, diverse strategies and assessment practices are adopted to promote student understanding and capture student achievement.
* Music is an integral part of many cultures and provides a means to raise global awareness
* Teaching music musically, drawing on methodologies from Kodaly, Dalcroze and Orff for Years 1-6, and Musical Future from Years 7 – 9

1. **Guidelines on design and implementation of the Yew Chung curriculum**

Yew Chung schools are responsible for implementing the curriculum in line with the philosophy and principles outlined above. The following guidelines should be followed.

In the design and implementation of learning programmes, schools should seek to:

1. Engage students’ **interest** and **motivate** them to learn by:
   * adopting approaches which ensure that students are **active learners**
   * framing learning experiences in contexts which are **authentic** for students
   * allowing students to **apply** their learning through **practical** and **game based** practices
   * providing opportunities for students to learn, play and compete **collaboratively** **with community members**
   * promoting **collaboration** **across and within subject areas** and among students and teachers
   * continuously **reviewing** learning activities to provide authentic, real-world learning opportunities
   * using education technologies to enhance and/or redefine learning opportunities
2. Respect and cater forthe needs of **individual learners** by:
   * **assessing in order to understand** students’ needs, proficiency levels, interests and background
   * **employing various strategies to** cater for learner diversity and enable all students to reach their potential
   * providing meaningful **extension** opportunities
   * supporting students and enabling them to **see challenges as opportunities** for growth
3. Take a **holistic** approach to teaching and learning by:
   * finding opportunities to develop students’ **interpersonal skills** in the learning programmes
4. Promote the view that students are **active contributors** to their own learning by:
   * developing skills that allow them to become **aware** of how they learn,
   * equipping them with the knowledge of when and how to use **specific strategies** for learning and problem-solving.
   * guiding them to **evaluate** their own strengths and areas for improvement through meaningful and purposeful feedback
   * promoting **life-long learning** principles throughout the school community
5. **Structure** and **scaffold** learning systematically by:
   * responding to identified **gaps** in students’ knowledge,
   * making use of **data** on students’ progress to refine programmes
   * making **explicit** the way in which skills, knowledge, understandings, dispositions and character dimensions are **taught and assessed** within and across subject disciplines and groups/year levels.
   * **revisiting** or **reinforcing** previous learning where required

**Part Two: Curriculum Design**

*The existing Yew Chung music curriculum, Junior Strings (Violin) Programme, IGCSE (2020-2022 syllabus), IBDP curriculum, Yew Wah Music Curriculum, Singapore Curriculum, Australian Curriculum, and the National Curriculum for England have been referenced in the revision of the Yew Chung music curriculum.*

**Structure**

The curriculum has been designed to allow students to develop core skills and knowledge in a systematic manner. For this reason, the curriculum is divided into 3 stages:

Stage 1: Years 1 and 2

Stage 2: Years 3 to 6

Stage 3: Years 7 to 9

Stage 1

In Years 1 and 2, students develop fundamental music skills. They use their voices expressively and creatively by singing songs and speaking chants and rhythms. They play untuned and tuned musical instruments, listen and respond to music, and experiment with creating, selecting and combining sounds.

Stage 2

From Year 3 to Year 6, students consolidate their learning from Stage 1 and develop a abroader range of skills to allow them to participate in a range of musical activities with increasing confidence and control. They are provided with opportunities to create, compose and notate music, incorporating appropriate education technologies. Students further develop their understanding of music elements through exploring music from different cultures and genres. They will develop the skills needed to collaborate, communicate and take on challenges with each other. The capacity to understand their own strengths and successes, along with areas for improvement is also developed.

Stage 3

From Year 7 to Year 9, students build upon skills and knowledge learned in stages 1 and 2 through performing, listening and appreciating, and composing. Vocal/instrumental fluency, accuracy and expressiveness is further developed. They listen with increasing discernment to their own performances to inform their development as performers/ensemble members. They are exposed to a broader range of music contexts and styles, and provided with a range of opportunities to compose. Education technologies are incorporated into the learning programme.

**Music: Styles and Genres**

Schools are welcome to determine the specific year levels at which specific musical styles and genres will be incorporated into their music programme. Schools are asked to keep an internal record, and to provide students with opportunities to engage with music from different Western periods, with World Music, and to ensure that Chinese Music is included. Chinese units of work have been developed by colleagues, and can be found on the Teaching & Learning SharePoint site.

**Curriculum Standards**

Curriculum standards are the skills or areas of knowledge which students should learn. They are shown in tables. The ticks in the columns on the right-hand side of each table show at which stages students should be introduced to these skills/knowledge, and the stages where they should continue to review and develop them.

The structure of the curriculum should provide schools with sufficient flexibility to deliver learning programs that reflect their individual school’s context, incorporating the interests and skills associated with their students (and teacher expertise).

**Standards Code**

e.g. MEA1

M = Music (Subject)

LA = Listening and Appraising (Domain)

1 = Standard

**Domain 1: Listening and Appraising (LA)**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | | **Years** | | | | | | | | |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
|  | | Stage 1 | | Stage 2 | | | | Stage 3 | | |
| **Standards** | |  | |  | | | |  | | |
| MLA1 | Recognise the sound of different classroom percussion instruments, and use percussion instruments to play loud, soft, short or long sounds | x | x | x | x | x | x |  |  |  |
| MLA2 | Respond to music that captures different moods | x | x |  |  |  |  |  |  |  |
| MLA3 | Listen to music from different cultures and genres (including Chinese music) | x | x | x | x | x | x | x | x | x |
| MLA4 | Demonstrate awareness of music as part of daily life | x | x |  |  |  |  |  |  |  |
| MLA5 | Demonstrate awareness of music that was written for specific purposes |  |  |  |  | x | x | x | x | x |
| MLA6 | Identify and describe basic elements in music (eg high/low, slow/fast, loud/soft) | x | x | x | x | x | x | x | x | x |
| MLA7 | Listen to and briefly describe how music captures different moods, referencing musical elements |  |  | x | x | x | x | x | x | x |
| MLA8 | Distinguish different genres and music forms by listening to music and reading basic music scores |  |  |  |  |  |  | x | x | x |
|  | | **Years** | | | | | | | | |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
|  | | Stage 1 | | Stage 2 | | | | Stage 3 | | |
| MLA9 | Recognise the sound of musical instruments, and describe their timbre/tone colour |  |  | x | x | x | x | x | x | x |
| MLA10 | Listen for melodic range, rhythm, tempo, time signature and dynamics |  |  | x | x | x | x | x | x | x |
| MLA11 | Aurally identify music elements (see Curriculum Aims), and describe how the elements shape the music |  |  |  |  |  |  | x | x | x |
| MLA12 | Identify and compare key structural sections in musical works |  |  |  |  |  |  | x | x | x |

**Domain 2: Performing (P)**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | | **Years** | | | | | | | | |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
| **Standards** | | Stage 1 | | Stage 2 | | | | Stage 3 | | |
| MP1 | Sing songs and speak chants with simple rhythmic patterns | x | x | x | x | x | x | x | x | x |
| MP2 | Sing at the correct tempo and with dynamic control |  | x | x | x | x | x | x | x | x |
| MP3 | Sing with correct posture, phrasing, breath and dynamics control |  |  | x | x | x | x | x | x | x |
| MP4 | Sing songs in unison in a large ensemble, demonstrating an awareness of pitch control and expressive phrasing and dynamics |  |  | x | x | x | x | x | x | x |
| MP5 | Sing songs unsupported (unaccompanied or as a solo), demonstrating good pitch control and expressive phrasing and dynamics |  |  |  |  | x | x | x | x | x |
| MP6 | Sing songs with harmonies, demonstrating the ability to hold their part in an ensemble |  |  |  |  |  |  | x | x | x |
| MP7 | Follow conductor/band leader/ ensemble leader cues | x | x | x | x | x | x | x | x | x |
| MP8 | Play untuned and tuned musical instruments | x | x | x | x | x | x | x | x | x |
|  | | **Years** | | | | | | | | |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
| **Standards** | | Stage 1 | | Stage 2 | | | | Stage 3 | | |
| MP9 | Play and perform on musical instruments in various activities, including ensemble performances, displaying appropriate behaviour | x | x | x | x | x | x | x | x | x |
| MP10 | Play at least 1 instrument demonstrating control of technique and expression |  |  |  |  |  |  | x | x | x |
| MP11 | Reflect on performance development, setting targeted goals |  |  |  |  |  |  | x | x | x |
| MP12 | Playing and reading from staff notation or tab as appropriate |  |  | x | x | x | x | x | x | x |

**Domain 3: Creating (C)**

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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | | **Years** | | | | | | | | |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
| **Standards** | | Stage 1 | | Stage 2 | | | | Stage 3 | | |
| MC1 | Use classroom music instruments to explore dynamics, duration (length) and timbre/tone colour of sounds. | X | x |  |  |  |  |  |  |  |
| MC2 | Use voice, classroom music instruments or other sound materials to create 1-2 bars of rhythm | x | x |  |  |  |  |  |  |  |
| MC3 | Create movements in response to music | x | x | x | x |  |  |  |  |  |
| MC4 | Provide self and peer assessment on sound exploration activities | x | x |  |  |  |  |  |  |  |
| MC5 | Use lines, colour and graphics to record responses to music | x | x |  |  |  |  |  |  |  |
| MC6 | Notate simple music on music manuscript/score paper |  |  | x | x | x | x |  |  |  |
| MC7 | Create a short rhythm, and/or pentatonic melody, working independently or with others |  |  | x | x | x | x |  |  |  |
| MC8 | Create a short melody with simple chord accompaniment, working independently or with others |  |  |  | x | x | x | x | x | x |
| MC9 | Create a longer rhythm or melody (pentatonic or diatonic), working independently or with others, and demonstrating an understanding of form |  |  |  |  |  |  | x | x | x |
|  | | **Years** | | | | | | | | |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
| **Standards** | | Stage 1 | | Stage 2 | | | | Stage 3 | | |
| MC10 | Make a simple musical instrument, under the guidance of a teacher |  |  | x | x | x | x |  |  |  |
| MC11 | Improvise within a set of musical rules – e.g. Blues scale, pentatonic |  |  |  |  |  |  | x | x | x |

**Assessment Practices**

Assessment practices in music, especially in the earlier years, do not need to be heavily or repeatedly language based. Given the significant variation in musical skills, knowledge and understanding that will exist within any group of students, it is important that music assessments:

* support learning for both groups and individuals
* vary according to the stages of learning and music curriculum domain
* employ a range of techniques and practices to capture student progress and attainment (for example, e-portfolios can include audio and/or video recordings of performances, realisations of student compositions, scanned/photographed images of visual representations of musical form and expression, etc.)
* motivate students to master skills associated with the music domains, including musical instruments
* provide opportunities for students to self-assess, reflect upon their progress and set individual learning goals

*A series of assessment rubrics, referencing the Yew Chung curriculum standards, have been developed for areas of the curriculum where authentic assessment of student progress is more likely to be seen in the classroom environment. The rubrics aim to ensure consistency in assessment approaches within and across Yew Chung school and are located on the Teaching & Learning SharePoint site. Specific assessment rubric criterion should be selected to best match the given outcomes of a unit and will vary across the stages of learning.*

**Reporting Guidelines**

The recommended reporting fields are:

* Listening and Appraising
* Performing
* Creating

Teachers should use at least 2 assessments (formative and/or summative) when determining the assessment rating for each reporting field.

Other opportunities are provided through the year for student progress to be discussed with parents and students. Interviews, or student-led conferences, allow the learning within music strands to be discussed, and performances provide the opportunity for skills that students have developed to be witnessed and appreciated by a broader audience.