



Music Policy

September 2022-23

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1. **Music Statement**

Intent

The National Curriculum for music aims to ensure that all pupils:

- Perform, listen to, review and evaluate music
- Be taught to sing, create and compose music
- Understand and explore how music is created, produced and communicated.

At William Patten the intention is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. Our objective at William Patten is to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life. We are committed to ensuring children understand the value and importance of music in the wider community, and are able to use their musical skills, knowledge, and experiences to involve themselves in music, in a variety of different contexts.

Implementation

The music curriculum ensures students sing, listen, play, perform and evaluate. These components are embedded in classroom activities, as well as the weekly singing assemblies, various concerts and performances, the learning of instruments, and the joining of one of our many musical ensembles. The elements of music are taught in the classroom lessons so that children are able to use some of the language of music to dissect it, and understand how it is made, played, appreciated and analysed. The key knowledge and skills for each year are mapped to ensure progression between years. This ensures that children develop their musical skills systematically, building their knowledge of music from one year to the next.

In the classroom students learn how to play an instrument, from all four main instrument groups of wind, strings, percussion and keyboards. In doing so, they are able to understand the different principle of each method of creating notes, as well as how to read basic music notation. They also learn how to compose, focussing on different dimensions of music, which in turn feeds their understanding when listening, playing, or analysing music. Composing or performing using body percussion and vocal sounds is also part of the curriculum, which develops the understanding of musical elements without the added complexity of an instrument.

Each new unit of work begins with a recap of the previous related knowledge from previous years. This helps children to retrieve what they have learnt in the earlier sequence of the programme of study, and ensures that new knowledge is taught in the context of previous learning to promote a shift in long term memory. Key vocabulary for the new topic is also introduced as part of this 'unit introduction' and children are shown the 'Topic Vocabulary (TV) Mat'. This provides definitions and accompanying visuals for each word to ensure accessibility to all. This approach also means that children are able to understand the new vocabulary when it is used in teaching and learning activities and apply it themselves when they approach their work.

The KWL process is used throughout each unit of work. Once children know the new vocabulary for the unit and how it relates to previous learning, the children are asked what they already know specifically about the new topic. This provides the teacher with an insight into the children's 'starting points' for the topic, to enable the use of assessment to inform

planning. The children are then also asked what they would like to know and class responses are collated and used to inform the programme of study to ensure an aspect of 'focussed interest planning'. A record of this process kept in the class floor book which is collated by the music teacher. At the end of the topic, children take part in a review of what they now know and can do. This involves a review of the key knowledge, with reference to the TV (knowledge) mat. The teacher is then able consolidate any of the key knowledge which is identified at this part of the process as not yet being secure.

The school has a number of links with external organisations, which offer specific expertise in music as part of the core offer. This includes an ongoing link with the London Symphony Orchestra, as well as local links with, for example, the Hackney Music Service.

Impact

Whilst in school, children have access to a varied programme, which allows students to discover areas of strength, as well as areas they might like to improve upon. The integral nature of music and the learner creates an enormously rich palette from which a student may access fundamental abilities such as: achievement, self-confidence, interaction with and awareness of others, and self-reflection. The Music curriculum at William Patten also enables children to develop an understanding of culture and history, both in relation to students individually, as well as ethnicities from across the world. Children are able to enjoy music, in as many ways as they choose- either as listener, creator or performer. They can dissect music and comprehend its parts. They can sing and feel a pulse. They have an understanding of how to further develop skills less known to them, should they ever develop an interest in their lives. Regular concerts at school and the school's involvement in local musical events, including the annual music festival, ensure that children are confident performers. They also provide further means to showcase the impact of the school's high-quality music provision. The school was shortlisted for an 'Excellence in Music Education Practice' Awards at the Hackney Music Gala and Mayor's Awards 2019.

2. Teaching and Learning

Fundamental skills and knowledge are taught to children through a carefully planned programme throughout each student's time at William Patten. All children gain a simple understanding of musical notation, playing an instrument, composition, listening and analysing music. Teaching is activity based. Each half term, or sometimes term, children work towards a goal. This will culminate in either a performance to the class or the playing of a piece with the class as a whole. In year 5 the half term goals are put together to create one larger work, so that students understand the process of long-term practising, rehearsing and learning, which is fundamental to music education.

3. Assessment

Because children display ability in music in as many ways as there are ways to be involved in music, the assessment follows a variety of different methods. The teacher will informally assess throughout any creation or rehearsal process, giving oral feedback, and instant methods of ways to improve. Lessons are planned to build towards and enable achievement of end of key stage 'end points' as informed by the National Curriculum 2014. Key knowledge and skills for each year group are therefore specifically aligned to these.

Pupils are also assessed individually when performing as part of a group, as ensemble playing is evidence of achievement. The evidence is in the critical listening of each student, and the audience. Students are encouraged to make judgements about how they may improve their work.

In some individual music lessons, students agree to undergo exams on their instrument, which are graded according to the ABRSM assessment criteria.

4. Planning and Resources

Planning and resources for classroom music are the responsibility of the music teacher. Lessons are planned in accordance with the school's 'Music Knowledge and Skills Progression Map'. This outlines some of the opportunities that are utilised for cross-curricular learning, in consideration to the wider curriculum, as well as school's own context, considering access to local resources and opportunities for performance.

For weekly singing assemblies the content, musical accompaniment, and any teaching is the responsibility of the music teacher. The children's participation and behaviour is lead by a second member of staff – usually a member of SMT. Resources are the responsibility of the music teacher.

Planning for peripatetic music lessons is the responsibility of each peripatetic teacher. Resources, such as instruments and music stands, are provided by the school but organised by the teacher.

5. Organisation

Music lessons are weekly and half an hour in length. There is also a weekly half hour singing assembly for each Key Stage. Students that wish can apply to learn violin, keyboard, trumpet, horn, trombone, clarinet or saxophone. These lessons are weekly, and are either to an individual or in small groups of up to 4 children. There are two choirs – one at each Key Stage, and four ensembles –djembe, ukulele, several steel pan group and orchestra that will be put in place for September 2022 that children may be a part of.

There are several concerts and events that William Patten children take part in each year, and also opportunities that might happen just once. The responsibility for the organising of these is dependent on where and what the performance is, and usually an agreement is made between senior management and the music co-ordinator as to who will manage and organise any aspect of the event. We have had year long training program with the LSO within which the impact, learning and link will continue. We have also established a link for an intergenerational project with a local nursing home that will build upon performance as well as other opportunities.

6. EYFS

Music for EYFS students has a primary focus on singing and movement, developing the student's listening abilities, physical co-ordination, inner/outer ears, motor-neuron skills, memory, aural awareness, and singing skills. Each student will lead the class in singing, and all will learn to be lead by their peers. Songs are linked to class topics when appropriate.

Students are accompanied by a backing track –the backing track allowing for more diverse tumbrel palette and more direct approach to guiding students with actions.

There is an annual Christmas show that the students rehearse for and perform in. This involves singing, actions and speaking. It is an integral part of the EYFS curriculum.

EYFS had the opportunity to perform at the singing festival this year and will continue to do so in the future (maybe all of reception?). I will also develop more visual aids while teaching reception to help all learners to access the lessons – I have been observing the use of this at another nursery.

I have included Makaton into every lesson with EYFS and they have responded very well to it – this I will continue to develop.

7. **KS1 and KS2**

The KS 1 programme of study extends learning in EYFS, with further singing and movement. Rhythmic notation is introduced, as well as playing musical instruments. In year 2, students play a soundtrack to a story that is rehearsed and then performed. This musical landscape involves singing, movement, body percussion and playing instruments. They are introduced to a graphic score – develop and perform their own.

In KS 2 all classes begin with a 5-minute active listening activity. Students learn to identify instruments, families of instruments, and musical genres. They analyse timbre, texture, rhythm, beat, pitch and harmony to a basic level.

Topics in KS 2 music classes cover body percussion, graphic scores, beat and pulse games, samba, music notations, composition, glockenspiels, keyboard skills, Garage Band. There are both performances to classmates, and parents. They use body percussion, undertake group work and solo work, engage in active listening, play percussion instruments and compose in small groups. They respond to and analyse and reflect on their own and others' music, and their own compositions.

Y5 students this year have had to opportunity to develop work with the LSO, compose as a group, perform with the musicians, and visit the Barbican and St Lukes as part of the project. I have also extended their methodology into my teaching in the other year groups.

8. **Equal Opportunities**

The music curriculum adheres to the William Patten Equal Opportunities Policy. The music curriculum takes into account issues of difference, including gender, race and ethnicity. Music from across cultures is taught, listened to and dissected. The curriculum provides space to play different styles and genres of music.

To ensure that all individuals and groups of children have access to learning a musical instrument, and to taking part in and observing musical performances, children who qualify for pupil premium funding and those with EAL are prioritised to take part in such activities. This includes specialist provision, led by peripatetic teachers.

9. **Inclusion**

- Topic vocabulary is explained to the children from the onset of the topic, with accompanying definitions and visual cues, to ensure that all children develop and are able to use a range of vocabulary according to the focus.
- Within each topic, 'word aware' is used as a strategy, where appropriate, to help children from identified vulnerable groups who would benefit. In music, the word chosen for this is generally a specialist term that is not a high frequency word.
- Key knowledge for all children is also provided on the TV (knowledge) mat. This is displayed throughout the lesson sequence, so it is available for all children to refer to. Further use of assistive technology is also considered where appropriate for individual learners; this might include the use of widget to support instructions for devising, or the use of an electronic devise to support composition.
- QR codes, photographs and print outs/screen shots of tasks completed on a computer or app can be used to evidence the learning process of the group and individuals, within each class's floor book

The music teacher supports and facilitates access to the music curriculum through effective differentiation, adult support, and alteration of any equipment as necessary. Central to the ethos of the teaching of music at William Patten is the belief that music is within our bodies, and as different bodies make different sounds, everybody carries their music with them, each instrument as unique as the person is.

We recognise that there is a wide range of capability across the student body. Tasks and activities are designed to allow students to engage at their own level. This is achieved by:

- Setting open-ended tasks
- Incorporating gradual increases in difficulty of tasks across the curriculum
- Taking ability into account when grouping children for activities –either setting mixed ability groups or assigning different tasks to different groups.
- Providing resources of different complexity
- Delivering a multi-faceted curriculum that has allows students to access music in the most preferable or suitable way for each individual.
- Including questioning suitable to all ability levels.
- Differentiation and the provision of Music in the school for children with SEND is something that I would like to focus on next year. I will liaise with the SENCO
- Some additional tools such as more helpful displays and key vocab readily available for the children in the music room to support all learners.

Music has numerous avenues for every student. Alongside the classroom music lesson each week there are any number of ensembles and private instrumental lessons for the students to participate in. The teaching and learning in these ensembles and/or lessons will reinforce and diversify what any child learns in the classroom. These ensembles perform at concerts throughout the year.

10. **Role of the Subject Leader**

Key roles of the music co-ordinator include:

- The writing and delivery of music classes
- Preparation and delivery of both KS1 and KS2 music assemblies
- Coordinating and staging two school concerts per year. These concerts are to showcase work from students who have learnt an instrument in school, or participated in one of the school ensembles.
- Coordinating involvement in music festivals and trips: liaise with SMT, peripatetic teachers and Music Service, and inform parents of details.
- Liaising with peripatetic staff about any concerns or issues, and then with SMT as required.
- Ordering and maintaining musical equipment. Organising the necessary repair of instruments.
- Creating appropriate displays and posters in the music classroom.
- Liaising and maintaining a good working relationship with the Hackney Music Service.
- Ensuring a living and healthy musical environment exists at the school.

11. **Parents**

Parents are encouraged to be a part of their child's musical education in a variety of different ways, depending on the activity or event. Preparation for a performance may require learning text or music. Very occasionally this preparation or practise will be given as set homework, and other times students will be given materials and encouraged to work towards a confident performance as decided is appropriate. In this case students are given guidelines as to what an appropriate goal might look like, and how to go about achieving it.

Parents and carers are invited and encouraged to attend any one of a number of concerts and performances throughout a child's time at William Patten.

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