

Handbook designed to
support Music
Curriculum Leaders in
Primary Schools



Music Curriculum Leader Handbook

Sefton Music Service
Revised by
Janice Hadwin and Sue Payet
Autumn 2020

Table of Contents

Table of Contents

Introduction.....	4
The importance of music in primary schools	4
QUALITY OF EDUCATION	5
INTENT	5
Key stages 1 and 2 National Curriculum in England	6
Purpose of study.....	6
Aims	6
Attainment targets	6
Subject content	6
Key stage 1	6
Key stage 2	6
Music Policy	7
Aims	7
Objectives	7
Curriculum Map.....	8
Progression of Skills and Knowledge	8
Action Plan.....	8
Cross-curricular links	9
Cultural Capital	10
Additional Curriculum Provision	10
Greater depth and Extension within the Music Curriculum.....	10
Time allocation, staffing	11
IMPLEMENTATION	12
Curriculum	12
Planning	13
CURRICULUM PLANNING IN MUSIC COULD CONSIST OF:	13
Developing a Scheme of work	13
Teaching.....	14
Planning	14
Differentiation	15
Teaching Strategies	15
Important considerations for teaching Music.....	17
Singing.....	17
Conducting.....	17
Instruments	17
Movement	17
Listening.....	18
Appraising	18
Additional Needs	19
Special Educational Needs (SEN)	19
English as an Additional Language (EAL)	19
Gifted and Talented.....	19
Health and Safety and Safeguarding	20
Early Years Foundation Stage	20
IMPACT	21
Outcomes.....	21
Attainment.....	22
Music Passports.....	23
Pupil Surveys.....	23
Assessment.....	23
Diagnostic Assessment.....	24
Formative assessment.....	25
Peer and Self-assessment	25
Summative assessment.....	25
PERSONAL DEVELOPMENT	26
Well-being and Mental Health.....	26

SMSC	26
Equality and Diversity.....	26
Cultural Capital.....	27
BEHAVIOUR AND ATTITUDES.....	28
High Expectations in Lessons	28
Classroom Organisation	29
Creating a Positive Classroom Ethos	29
Storage and Safety of Instruments	30
Risk Assessments.....	30
LEADERSHIP AND MANAGEMENT OF MUSIC.....	31
The Role of the Music Co-ordinator	32
TEACHING AND LEARNING	32
Efficient and effective deployment of staff and resources	32
Leading and managing	32
Strategic direction and development.....	32
Suggestions for supporting and enhancing the confidence of colleagues who are not music specialists;	33
Music Co-ordinator Folder	34
MIDAS 2	35
Music Subject Leaders Check List	36
RESOURCES, CONTACTS AND EQUIPMENT	37
Additional Resources.....	38
ICT and Technology Resources	39
Key Knowledge, concepts and vocabulary	41
Musical Vocabulary	43
Sefton and Knowsley Youth Music Hub.....	46
First Access	46
Music in Sefton and Beyond	46
Professional Development	47
References	48
APPENDICES.....	49
APPENDIX 1-MUSIC POLICY	49
APPENDIX 2 – CURRICULUM MAP	53
APPENDIX 3. MUSIC PROGRESSION DOCUMENT	54
APPENDIX 4 ACTION PLAN	61
.....	62
APPENDIX 5- SUMMATIVE ASSESSMENT SHEET KEY STAGE 2 EXAMPLE	63
APPENDIX 6 -SUMMATIVE ASSESSMENT SHEET KEY STAGE 1 EXAMPLE	64
APPENDIX 7 KNOWLEDGE ORGANISER	69
APPENDIX 8- SEN P-SCALE DESCRIPTORS FOR MUSIC	71

Introduction

This handbook has been written for Primary music coordinators to provide a framework for effective practice and as a resource to support and further develop music in your school. The original handbook published in 2016 has been reviewed and updated in 2020 to ensure that it's guidelines adhere to OFSTED requirements. The handbook can be used as a reference and development tool to ensure progression. It is hoped that your ownership of the handbook will provide a platform for individual schools' innovations and developments which may then be shared. The layout has been created so that music coordinators may adapt and add information, including any future updates from Sefton and Knowsley Youth Music Hub.

The importance of music in primary schools

It has long been proven that music making in both the early and primary years has long term academic and developmental benefits. Music making increases **listening** and **concentration** skills, improves **phonemic** awareness, **reading** proficiency, has an impact on spatial temporal reasoning; **mathematical** thinking, physical coordination, develops **self confidence** and promotes teamwork and **social skills**.

Music and reading are related via common neural and cognitive mechanisms and research suggests a mechanism for the improvements in literacy seen with musical training....Based on what we already know about the ways that music helps shape the brain, the study also suggests that short-term music lessons may enhance lifelong listening and learning. (Kraus, 2011)

A rich and varied approach

The Ofsted recommendations 'Music in schools – what hubs must do' (November, 2013) place great emphasis on developing a music curriculum that is varied and rich giving children greater access to music through playing instruments, singing and listening;

Pupils are offered opportunities to develop a good appreciation and understanding of music through active involvement as creators and performers of, and listeners to music from a diverse range of styles, traditions and cultures, including classical music. Practical work is well linked to, and supported by, musical theory and pupils are shown how music from different cultures and traditions may have many similar features. (Ofsted, 2013)

Quality of Education

Intent

This section of the handbook will help your school have a clear and ambitious rationale for its curriculum. It is important to set out clearly the ambitions that the school may have for children with regards to the Music curriculum, whilst ensuring that National Curriculum guidelines have been met.

"..factors that...contribute most strongly to an effective education where pupils achieve highly...are listed below

- *The school's curriculum is rooted in the solid consensus of the school's leaders about the knowledge and skills that pupils need in order to take advantage of opportunities, responsibilities and experiences of later life. In this way, it can powerfully address social disadvantage.*
- *It is clear what end points the curriculum is building towards and what pupils need to know and be able to do to reach those end points.*
- *The school's curriculum is planned and sequenced so that new knowledge and skills build on what has been taught before and towards its clearly defined end points.*
- *The curriculum reflects the school's local context by addressing typical gaps in pupils' knowledge and skills.*
- *The curriculum remains as broad as possible for as long as possible. Pupils are able to study a strong academic core of subjects, such as those offered by the EBacc.*
- *There is high academic/vocational/technical ambition for all pupils, and the school does not offer disadvantaged pupils or pupils with SEND a reduced curriculum."*

(Ofsted 2019)

Key stages 1 and 2 National Curriculum in England

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 sing and 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

Attainment targets

By the end of each key stage, pupils are expected to know, apply and understand the matters, skills and processes specified in the relevant programme of study.

Subject content

Key stage 1

Pupils should be taught to:

- use their voices expressively and creatively by singing songs and speaking chants and rhymes
- play tuned and untuned instruments musically
- listen with concentration and understanding to a range of high quality live and recorded music
- experiment with, create, select and combine sounds using the inter-related dimensions of music

Key stage 2

Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory.

Pupils should be taught to:

- play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression
- improvise and compose music for a range of purposes using the inter-related dimensions of music
- listen with attention to detail and recall sounds with increasing aural memory
- use and understand staff and other musical notations
- appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians
- develop an understanding of the history of music

Music Policy

Your music policy needs to outline your school's vision and guidelines for music as a National Curriculum subject. An example of a Music Policy can be found in Appendix 1 at the end of this document

Aims

- To engage and inspire children to develop a love for music
- To encourage children to achieve their full potential in music
- To provide opportunities for making music across KS1 and 2
- To ensure music makes a contribution to children's spiritual, moral, social and cultural development
- To employ teaching methods and resources that allow all pupils (irrespective of ability, gender, ethnic origin etc.) to have equal access to music and to experience success and enjoyment in their work
- To promote singing across the school
- To ensure opportunities for extra-curricular activities
- To be aware of music hub activity, in school, locally and wider

Objectives

- To ensure teaching that encourages all children to engage and participate in music
- To ensure lessons are planned so that all children can access music (progress is not held back by an inability to read accurately and fluently)
- To ensure children make progress in understanding musical theory
- To ensure children engage with music from different and diverse musical traditions and styles from a range of historic, social and cultural contexts, including classical music
- To ensure children develop good singing techniques
- To ensure planning opportunities for pupils to develop their own musical ideas that show a good understanding of how pitch, duration, dynamics, timbre, texture and structure work together

- To ensure musical continuity from EYFS to KS1 and 2
- To provide a variety of age appropriate experiences including opportunities for solo and ensemble work
- To provide opportunities for children to experience live music

Curriculum Map

An example of a curriculum map can be found in Appendix 2 at the end of this document

The curriculum map needs to show the coverage of specific topic areas for each year group termly across the school year. This will reflect continuity across the school and be the first point of reference to evidence that there is developmental coverage of all aspects of the curriculum across EYFS and both Key stages 1 and 2. It can also include musical events through the year such as visits, concerts and musical productions.

Progression of Skills and Knowledge

This is a document showing progression and development of skills, knowledge and concepts across areas of performing, composing and appraising particular to your school.

Examples of music progression documents, including one provided by Sky Music Hub, can be found below:

<http://www.skymusichub.com/beta/wp-content/uploads/2016/07/Interpretation-NC-for-KS-1-2.pdf>

<http://www.shincliffe.durham.sch.uk/wp-content/uploads/sites/182/2016/01/Music-Progression-of-Skills.pdf>

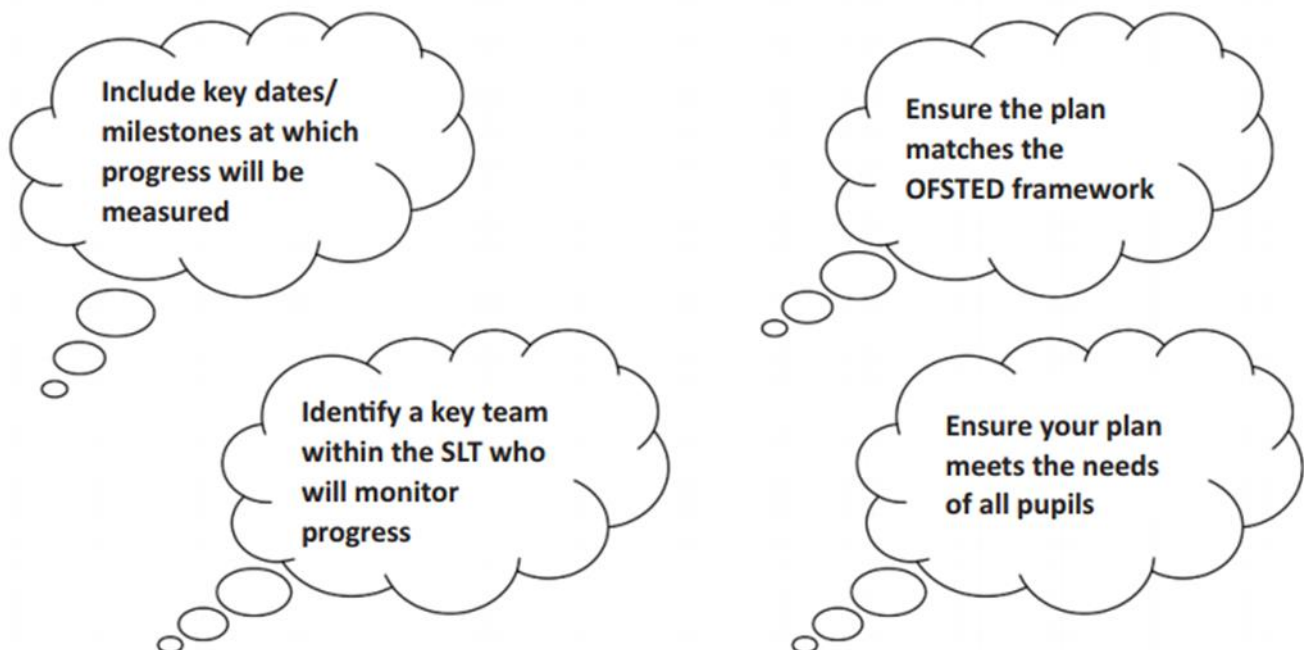
<https://www.durhammusic.org.uk/primary-music-progress-map>

<https://bit.ly/34DcILV>

There is an additional example of a progression document in Appendix 3.

Action Plan

This will demonstrate how the subject area is to be developed over time usually in terms of a one year and/or a longer three yearly action plan. It is important to use the vision of your school development plan to inform your subject action plan and include clear outcomes for learners. This should be a working document which can include the guidance from MIDAS documents. An example of an Action Plan Format can be found in Appendix 4.



Cross-curricular links

Look at the cross curricular links in your school when curriculum mapping and developing your schemes and units of work, whenever possible, around, for example, topics covered in year groups throughout the year, such as World War 2, minibests or celebrating Mothers Day. However, bear in mind that it is important to ensure that planning cross curricular work in music is not at the expense of the progression of musical skills, concepts and knowledge outlined in your Music progression documents.

It is well evidenced from research that music learning encourages excellent cognitive thinking skills and the subject has strong links to the Mathematics and Literacy curriculum. Ensure that these links are evidenced as it is a good way of ensuring Music as a subject has importance and a high profile in school.

Cultural Capital

Cultural capital can be described as:

“having a wider knowledge and understanding of culture which can be used to get ahead in education and life more generally”

This aspect includes opportunities that extend the curriculum learning beyond the classroom music setting such as a visit to the Liverpool Philharmonic. It demonstrates that the children have opportunities to enrich their learning and are engaging with skills to prepare them for future learning at the next Key Stage or beyond school. Opportunities can be organised for pupils to perform in a variety of settings and situations. Examples of this might be; small ensembles or two-part singing groups in the school's Lent and Advent Church Services, performances in assemblies, Christmas performances, activities during Arts Week, performances given to pensioners from the local community, children visiting Croxteth Hall to go carol singing in a Victorian Christmas Experience.

Curriculum co-ordinators should scrutinise the content of the knowledge, learning and experiences that the children are receiving to consider whether the children are being given firm foundations for wider success and achievement in the next stages of their education and in their future lives.

Additional Curriculum Provision

This will reflect where children have WCET provision in certain instruments eg Brass and drumming, and show partnership with other providers eg, Sefton Music Service. It will specify other activities, demonstrating that within the curriculum there is a breadth of opportunities being offered to the pupils. Examples of this might be opportunities for pupils to participate in performing at large scale events such as the SKY Hub partnership with the Halle Orchestra with pupils rehearsing and performing together in a concert at Bridgewater Hall. This section of the file will demonstrate that school is always keen to offer children the opportunity to be involved in large scale concerts, where children can rehearse and perform as part of a massed choir/band.

Greater depth and Extension within the Music Curriculum

This outlines the pathways available for opportunities to extend children's musical experiences in school, this can also include differentiated opportunities to extend those pupils who are demonstrating working at greater depth.

At school children who are demonstrating skills and understanding at a greater depth in music are encouraged to develop these further through enrichment opportunities. These are available to pupils to develop their skills vocally and on instruments in ensemble groups such as brass band, guitar and drumming clubs provided through after-school clubs and by being encouraged

to join central music groups such as Sky Music Hub Music Ensembles and choirs. This may also include opportunities that are available for pupils to take external Music examinations.

Time allocation, staffing

How the curriculum is delivered and who it is taught by eg, class teacher, specialist music teacher. What part of the timetable is allocated to music eg weekly or termly. Details about how this is evidenced might include information that Music is taught through a structured progressive scheme of work such as the SKY Music Hub Scheme of work, Charanga or Jolly Music and whether this is taught by class teachers or a specialist music teacher. It might detail instrumental tuition delivered by Music Tutors who deliver provision of Whole Class Ensemble Tuition in partnership with SKY Music Hub.

*Music gives a soul to the universe, wings to the mind,
flight to the imagination
and life to everything*
Plato

Implementation

Curriculum

Examples of a good quality music curriculum will pay attention to:

- Pupils having opportunities to develop a good appreciation and understanding of music
- Pupils being actively involved in creating, performing and listening to music
- Including a diverse range of styles, traditions and cultures, including classical music.
- Pupil's practical work being well linked to, and supported by, musical theory
- Ensuring progression is evident with clear steps so pupils know what is expected and how to improve
- Pupil's singing is developed effectively and is a regular activity
- Ensuring the opportunity to learn a musical instrument is supported throughout Key Stages 1 and 2
- Ensuring extra-curricular musical activities and experiences are offered
- Ensuring Music is an important part of school life with the opportunity to perform in the wider community

As a subject leader, it is important to have a clear overview of how music links to the NC guidance and the progression through key stages. It is essential that the curriculum in your school ensures there are wide and varied opportunities for music making.

"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."

(DfE, 2013)

Planning

Planning formats should be devised that best suit the school's learning approaches. There is no specific format that should be followed but many schools have a mix of long term, medium term and weekly plans that aid in delivering the curriculum.

Curriculum planning in music could consist of:

- Long-term planning - this should map the music topics and skills studied across the year. See Appendices 2 and 3 for examples.
- Medium-term planning - this should give details of each unit of work for each half term. See SKY Music Hub's schemes of work for examples of half termly or termly units

www.skymusichub.com/training-resources/downloads/

- Weekly plans - these should list specific learning objectives and activities for each lesson. These could be in a more formal format, general notes or lesson plans from the scheme of work which could be annotated by the teacher delivering the lesson

Developing a Scheme of work

The development of a scheme should begin with the objectives that the school has decided from looking at the National Curriculum requirements and considering its pupil intake. Tying the music scheme in with any topic-based activity, when appropriate, helps contextualise the learning for the children, however be cautious that you don't do this at the expense of letting the progression of skills the children are learning suffer. In addition, bear in mind that music can be taught in many ways. If your school has teachers with strengths in PE or movement then use these to develop a plan. You may not be a musician but we are all innately musical. Make the most of your environment e.g. Is your school near the seaside? Use the sounds of the ocean as a topic considering timbre and make a soundscape of all the sounds at the ocean.

There are a number of music schemes available that can be utilised by the school to ensure progression. Details of some available can be found in the resources section. It may be that some terms could be used to deliver a unit from a scheme and some terms could have a more bespoke planned unit to fit in with topic work.

As a subject leader it is your responsibility to develop the scheme of work and ensure clear objectives. The Sefton and Knowsley Youth Music Hub can also offer CPD or support on developing a school scheme. Contact SKY Music Hub for further information.

*Music is a higher revelation than all wisdom and
philosophy*

- Ludwig van Beethoven

Teaching

Ofsted examples of good quality teaching of music in schools show;

- Pupils make progress because teaching places a strong emphasis on aural development (a musical ear) and practical music making linking to music theory.
- Teachers make good use of music notation where this helps pupils to improve their practical work or where it enhances pupils' musical understanding.
- Performing is at the heart of much musical activity and learners are given every opportunity to experiment with instruments and voices, and to experience making music with others.
- Working relationships are positive so that pupils are given the confidence to perform, be creative and learn from mistakes.
- Learning intentions are clear, and focus on musical skills, knowledge and understanding rather than the activity to be completed.
- Pupils make connections between their work and the work of others (including established composers and performers), with the aid of teachers, so their work is informed.
- Work is made relevant so that tasks are put into context and related to 'real' practice.
- Assessment is accurate and can give good consideration to the development of pupils' holistic understanding across all areas of musical activity over time.
- Frequent recordings are used to develop pupils' listening skills and self-assessment of their work.
- Teachers listen accurately to pupils' musical responses and correct errors or misconceptions through good modelling and precise explanation.

Planning

When planning music lessons, it is essential to begin from the objectives outlined in the curriculum skills, concepts and knowledge maps outlined in the Intent section of this document, rather than from wanting to do a particular activity with the children. This will ensure that there is the continuity of progression that the children need as they proceed through each Key Stage. What outcomes will arise from each unit of work need to be considered carefully and linked directly to the objectives. It is essential that practical **musical** activities are planned into every lesson. For example, a lesson purely learning about the life of Mozart would not be appropriate. A **musical** lesson, whilst studying Mozart, might include listening to and appraising a piece of music composed by Mozart and then using aspects discussed to influence a compositional or performance activity.

Differentiation

"Differentiating instruction involves responding constructively to what students know. It means providing multiple learning pathways so that students can have access to the most appropriate learning opportunities commensurate with their capacity to learn. It involves matching students' approach to learning with the most appropriate pedagogy, curriculum goals and opportunities for displaying knowledge gained ..." John Munro 2012 "Effective strategies for implementing differentiated instruction"

Within every class there will be a range of pupils with differing abilities and preferred learning styles. Sometimes there can be a tendency to teach towards the middle range which means the lower and higher ability children can be neglected. There needs to be a conscious effort to teach to the lower and higher elements of the class as well. Music is essentially a practical subject and therefore wonderful for engaging children in lots of different ways. Setting parameters for a music lesson may feel very different to any other academic lesson because of the formative nature of much of the curriculum and a lack of "produced" evidence. Good music teaching therefore must be highly observant and give support to consolidate or extend learning where needed. The role of support given by the teacher is essential in effective lessons. Teaching and planning for differentiation means using a variety of different strategies and teaching practices to ensure all children at different levels are engaged, and **learn**. Some examples of these are outlined below:

Teaching Strategies

- When learning how to perform, compose or listen to a piece of music, children will learn best by chunking. Chunking initially enables the teacher to guide pupils towards successful progress. In the long term, it enables pupils to learn how to tackle such problems for themselves in a methodical way. This is because it focuses pupils on 'how to' strategies for small problems rather than on simple completion of an activity.
- Use of questioning by teacher. This is a hugely important teaching tool when differentiating learning. Question assertively, not just those who put their hand up, and ask different questions directly appropriate to individual children. Questions can be planned in advance and use open as well as closed questions. For example using "might" can open up a question; "What might the composer be trying to convey" rather than "What is the composer trying to convey."
- Encourage a culture of questioning and discussion if they don't understand.
- Elicit and use prior knowledge that the children have to feed into your planning and teaching. This can especially help in identifying those children that need challenging extension activities.
- Simplification of language to ensure communication is clear, easy to understand and accessible at all levels.
- Use of keywords in learning, e.g. in a knowledge organiser or as part of a classroom display. The keywords can be differentiated according to the learner. An example of a knowledge organiser is included in Appendix 7.

- Modelling - it is extremely important to exemplify musically whenever possible. Singing or more complex rhythm work may be occasionally be challenging for some adults, in which case some support may be needed. More able students can be used for modelling or explaining their understanding to others.
- Contextualising learning helps make the children's learning more relevant. E.g instead of learning how to perform or compose cyclic rhythms, learning this in the context of say African music, listening to examples, and learning traditional rhythms before having a go at composing their own rhythms will give much more purpose to the learning.
- Use of images or symbols can help clarification and understanding.
- Collect examples of good practice, from previous years or from video evidence to show to the children.
- Student performances or presentations. Playback recordings of children's work for self and peer evaluation and appraisal.
- Mixed ability paired and group learning.
- Buzz groups to generate discussion and ideas.
- Hot seating where somebody comes to the front to demonstrate or share knowledge.
- Thinking time - giving children who need it extra time to process their answers.
- Confidence Indicators - these can be useful for identifying those who might need extra support e.g. thumbs up/ thumbs down. Traffic light cards (ready made traffic light cards can be found in the SKY music hub schemes of work).
- Learning frames - e.g compose a piece of music within a defined structure, checksheets for tasks, planning proformas.
- Open ended tasks that allow children to achieve at their own level.
- Use of visits and/ or visitors to engage learning.
- Sorting/ ordering/ matching/ grouping or ranking information. This can help assess children's learning.
- Planning "stepped" activities that include challenging extension activities for the more able.
- Multi-sensory learning can be used to challenge and extend learning. Ensure that children are engaged and challenged further by adding further dimensions, for example during a Hello song, can children move their hands and feet to the beat or can they clap the 'rhythm' of their name?
- Use of mini plenaries. During group and independent work, pausing the lesson and focussing on individual work allows both the pupils and teacher to readdress the objective and can be used to challenge pupils further, 'Can you all please listen to how Michael is playing the 3/4 rhythm on the glockenspiel. How could he improve this?'

Important considerations for teaching Music

Singing

Singing is an essential aspect of music teaching at Primary level. Teaching children to sing well gives them the gift of their own personal unique instrument. Children should be shown how to use their voice, including how to stand, hold themselves, warm up and cool down the voice. Where possible, pupils should always stand to sing. Young voices are very fragile and should not be pushed to sing too hard using the chest voice or to sing 'up'. Avoid tendencies towards "shouty singing" as much as possible and model singing that is well pitched and "light" in tone. Accompaniment is not always needed, but ensures that the modelled singing is in pitch. Choose songs that are not too high or low, are challenging and age appropriate eg a year 6 group may not respond very well to singing 'The Wheels on the Bus'!

Singing can also be an essential tool for instrumental learning and should be used to complement learning a pitched instrument. If a pupil can sing a melody they will have internalised the rhythm and pitch of the music and this will make attempting the melody on the instrument much easier.

Conducting

Whether singing or playing, children should be given clear direction from an early age. It is important to know the song or piece well before leading and to model singing and instrument playing. Prepare children well and count them in. Ensure that your 'count in' and hand signals, (e.g. stopping, standing up, getting louder, softer, faster etc.), are consistent throughout the school and in each year group.

Instruments

Routine, routine, routine!! Time should be taken to show children how to hold and play instruments, and routine is vital particularly when first introducing instruments to younger children. Children should be taught the correct instrument names and the correct playing techniques should be demonstrated clearly. Examples of playing specific instruments with correct technique can be found online if teachers are unsure. Percussion instruments should be taken carefully from an instrument specific box and have a 'resting position' on the table or floor. If possible, percussion instruments should be played in sets of 2 so that both hands are used in order to develop cross lateral co-ordination, linking both sides of the brain together which improves memory. When instruments are 'ready to play', children should pick them up but not play them until asked to do so. Instrumental control is an important part of listening to each other, particularly in ensemble work.

Movement

Music and movement often go hand in hand, particularly for children. Children may not be able to contain their body from dancing, hands from clapping or feet from tapping to the beat. Allowing children the freedom to move during music making, listening and singing can develop greater 'muscle memory' (children will remember the song much more if they are moving at the

same time). Gross motor skills help to coordinate larger muscles whilst locomotor activities encourage coordination with an external rhythm or beat. KS1 children can be seated in a circle at the start of the lesson, allowing for movement around the room during action songs and group work. As the children progress through KS2 children should be clear about appropriate times to move to music or instead concentrate on more focused listening during specific listening and appraising activities.

Listening

Hearing is a faculty but active listening is a learned skill which helps to build attention skills and awareness. Creating a routine or rhyme before listening ensures that children prepare themselves for concentrating. 'Let's rub our ears at the top, and in the middle, and at the bottom!'

Appraising

Children should be taught to appraise both their own and others' music. Ensure that they are given time to think and discuss their likes, dislikes, what they can hear. Appraisal skills should be further developed in KS2, e.g. distinguishing between different genres of music or various orchestral instruments.

Additional Needs

Special Educational Needs (SEN)

To overcome potential barriers to learning in music, some pupils may need:

- help in managing the written communication aspects of music – such as the use of symbols – by using larger print, colour codes, multi-sensory reinforcement, and a greater emphasis on aural memory skills
- encouragement to use their voices expressively and to use different forms of communication – such as gesture – to compensate for difficulties when singing and speaking
- opportunities to learn about music through physical contact with an instrument and/or sound source where they are unable to hear sounds clearly or at all
- access to adapted instruments or ICT to overcome difficulties with mobility or manipulative skills

For some activities, you may need to provide a 'parallel' activity for pupils with SEN and/or disabilities, so that they can work towards the same lesson objectives as their peers, but in a different way – e.g. using ICT software to enable pupils to create compositions rather than relying on handwritten notation. Occasionally, pupils with SEN and/or disabilities will have to work on different activities or towards different objectives from their peers. (TDA, 2009) Where required, Performance descriptors or the 'P scale' can be used to assess children with SEN in music (see Appendix 8).

English as an Additional Language (EAL)

As a universal language, music can communicate to children whose English is limited. Some pupils may take a long time before they feel confident enough to actively take part in classroom activities and use the English they have learnt. A 'silent' period is typical of this learning and should not be regarded as a learning difficulty. Many learners with EAL do not acquire language in the same way as first language learners. A pupil may be fluent orally but struggle considerably with reading or writing; or a pupil may be very literate in written English, but lack confidence in the rapid flow of speech required in conversational dialogue. It is therefore important to assess language competence in all language modes and not to assume a level of competence based on performance in one mode. (TDA, 2009) Whilst graphic notation should not steer a music lesson, graphic forms of communication will clearly give EAL children further opportunities to understand a music lesson without the need for English. Setting clear routines and rituals early on will also reassure EAL learners, giving them an understanding of what will come next.

Gifted and Talented

Ensure you have identified those children that are developing their musical skills much faster than their peers. This may be especially apparent in those children that are learning a musical instrument outside of school so try and find out the musical interests and activities of children outside of school to inform what is provided for in school. SKY music hubs offer ensemble work at Redgate Music Centre for children who wish to develop their instrumental work. Schools

should carefully consider the music extracurricular activities they offer to ensure they are well placed to meet the needs of their children.

Health and Safety and Safeguarding

When planning for music, the following issues should be considered;

- Ensure staff are aware of safeguarding procedures including peripatetic staff (see Appendix for Music Education Partnership Safeguarding policy)
- Ensure all peripatetic staff have DBS certification and public liability insurance
- Keeping instruments in good condition with regular maintenance and cleaning. Recorders need to be disinfected thoroughly before being used by a new user and should be name labelled for the pupil who uses it.
- The hidden dangers posed by unstable furniture or equipment if children are moving around a classroom
- The storage facilities for equipment as well as access to and transport of that equipment
- The amount of space available for children to sit or stand (for example when doing singing or group work)
- Visits or concerts performed outside school need to have undergone thorough risk assessments and health and safety procedures being in keeping with your school health and safety policies.
- Ensure all electrical instruments and musical equipment PAT tested regularly

Early Years Foundation Stage

The foundation of music teaching starts in the early years and experiences should be deeply musical with a focus on the enjoyment of and engagement with music. Musical activities should be taught within the integrated approach of the Early Years settings. Pre-school and Reception aged children should be given lots of opportunities to explore and understand music. Children of this age need to move in order to learn and develop muscle memory, so a multi-sensory approach to music where children are singing and moving together, or where there are a number of different activities in the music lesson work best, and allow children to internalise rhythm and pitch. Use VAK techniques (Visual, Auditory and Kinesthetic learners) such as puppets, pictures, materials, props to create different aspects. Role play can help young children to develop understanding of musical terms eg dynamics. In addition, it is important to give opportunities to explore simple instruments, their sound and texture.

There are four main areas of music intention:

- Hearing and Listening
- Vocalisation and Singing,
- Moving and Dancing,
- Exploring and Playing.

It is important not to write off children's music making as just 'noise' but to have a clear understanding of how to plan for development at this experimental and experiential level of learning.

In the document 'Musical Development Matters' by Nicola Burke (<https://www.early-education.org.uk/sites/default/files/Musical%20Development%20Matters%20ONLINE.pdf>), stages of progression are clearly identified. It is highly recommended for all Early Years practitioners to be familiar with this document. It gives a good account of the different stages of progression within the Early Years framework.

For example it states that at 22-36 months a unique child:-

- creates own patterns in music making,
- Experiments with ways of playing instruments, eg volume (dynamics), speed (tempo), character of sounds such as tapping/shaking a tambourine (timbre).

Children should be given opportunities for specific, effective learning by having activities that;

- start to build a repertoire of familiar songs and rhymes that they can join in with
- involve moving to music, such as skipping and hopping in time with the music
- share their thoughts, ideas and feelings through the different areas of learning such as art, music, movement and design and technology
- develop listening, speaking and attention skills
- improve fine motor control using instruments, singing and movement activities

Impact

Outcomes

The following would be considered as indicators of how a music curriculum is being done well within school. Included here are some points that are derived from various Ofsted reports and documentation:-

- There is no doubt that the lesson is a music lesson! - Start and finish with sound, there is a constant emphasis on musical quality and aural development, and practical music-making helps learners learn how to respond musically.
- Performing is at the heart of all musical activity. - High expectations for good-quality music-making. Learners are given every opportunity to experiment with instruments and voices and to experience making music with others, enjoying their musical experiences and making good progress in their musical understanding, including that of musical theory.

- Instrumental and singing activities -Singing is developed as an integral part of the whole music curriculum, good singing techniques are developed and applied across all lessons and singing experiences. Confident and controlled instrumental techniques are accurate and secure, and pupils are able to create their own musical ideas that show a good understanding of how pitch, duration, dynamics, timbre, texture and structure work together.
- Progression of skills and learning is planned sequentially throughout the music curriculum. Learning objectives are clear and simple and focus on the musical skills, knowledge and understanding to be learnt by learners rather than on the activity to be completed. There is evidence that if provision is made to develop learning of musical skills and concepts to a greater depth within the curriculum, this may also include extra-curricular activities.
- Working relationships are positive so that learners are given the confidence to perform, be creative and learn from mistakes. Pupils demonstrate readiness to engage positively with different and diverse musical traditions and styles from a range of historic, social and cultural contexts, including classical music. They listen well and consequently make good musical responses.
- Assessment helps to maintain a clear focus on learners' musical progression. Audio recordings are an integral part of all work.
- Music is a popular subject and pupils from all groups participate actively and enthusiastically in curriculum lessons and extra-curricular activities. Retention rates are good in all forms of musical activity, in and out of the curriculum

Attainment

- Attainment is good in relation to pupils' capability and starting points, particularly with regard to their previous musical interests and experiences.
- The music provision includes all learners. All groups are represented in a good range of musical activities and respect is shown for all musical styles and interests.
- Partnerships e.g. with SKY Music Hub, Liverpool Philharmonic, are strong and benefiting all learners. Instrumental/vocal programmes are developed as an integral part of music provision.
- There is good awareness of local music hub, regional and national initiatives.
- Cultural capital - should impart a breadth into children's learning and equip them to move with skills and knowledge to the next Key Stage and with growing confidence into opportunities in the wider community, eg, music service ensembles, choirs.

Primary school children should complete Key Stage 2 having shown progress in;

- musical skills
- musical understanding and theory
- listening to a wide range of music and engaging in it
- singing
- musical elements
- musical enjoyment

Music Passports

Sky Music Hub has developed a Music Passport scheme so that some of the children's achievements in music can be recorded as they progress through school. This could be used as additional evidence of children achieving musical skills, knowledge and experiences during their school life.

http://www.skymusichub.com/wp-content/uploads/2016/05/sms_music_makers_passport_A5.pdf

www.skymusichub.com/wp-content/uploads/2016/05/sms_music_makers_certificates_A4.pdf

Pupil Surveys

Pupil surveys are a useful tool to measure and evidence impact. These might be done individually or by the whole class putting their hand up for "yes" or "no". Surveys need to be age appropriate. Some examples of questions that could be asked are below:

Do you enjoy learning about music?

Do you enjoy creating music and taking part in music lessons?

Are you confident about performing in front of others?

What activities have you done in lessons so far? E.g. Pupil to tick the following that apply: performed, listened, reviewed and evaluated work, sung, composed, learnt an instrument, learnt about musical history, learnt musical notations

Do adults support you when you are unsure about your learning?

Are you a member of any music clubs including choir?

Do you have singing or instrumental lessons outside school?

Do you use a range of instruments in music lessons and are there enough?

Do you use any technology in music lessons such as compositions software or tablets?

Assessment

'What can you hear, what can you see' a pupil demonstrating? - assessment in its most basic form!

Assessment of children's learning is at the heart of effective teaching. Understanding pupil performance, diagnosing what was done well, what has yet to be improved, and providing specific feedback has the potential to significantly improve their progress in very real and meaningful ways. Assessment needs to measure learning outcomes that are clear and focuses on the aspects of pupil performance that are most important. A good assessment protocol in school

leads to improved learning and improved teaching. Done well, feedback to children, both individually or as a group, will result in them becoming proud of their work and striving to accomplish the next task to the best of their ability.

Music is a multifaceted subject that isn't always easy to assess. For example, as well as pupils increasing the complexity of the musical activities and outcomes that they achieve, they can also improve their performance skills at an activity that is technically quite simple.

When formulating assessment procedures for music in your school it is important to ensure that the class teachers and yourself are able to monitor children's progress to inform the next steps in learning, whilst making the process manageable within the context of the school and the curriculum as a whole. The following aspects may be considered when developing assessment procedures for your particular school setting:

Diagnostic Assessment

At the beginning of each year or unit it is important to get a basic idea of what musical skills and concepts the children already know. Diagnostic assessment is important because it establishes a baseline against which future learning is compared. Decide on what questions or tasks can be given that will best inform you of where the children are at in their learning. This can include questions about their musical learning outside school.

Determining what to assess:

After assessing the strengths and weaknesses of your students you can begin to make decisions about what musical skills or concepts your students most need to improve. It usually helps to begin with the end in mind. Use the clear learning objectives that you have set in your curriculum skills and knowledge mapping as a starting point and focus on the main learning outcomes that will result. Teachers are most effective and students most successful when clear goals have been established and learning objectives shared with students.

After assessing the strengths and weaknesses of your students you can begin to make decisions about what musical skills or concepts your students most need to improve. Teachers should focus on the most important goal or standard achievable during the time frame available for instruction.

It usually helps to begin with the end in mind. Develop a clear mental image of what you want to achieve through your instruction. After you have developed both short- and long-term goals, work to establish more specific and measurable learning objectives. After establishing the learning objectives ensure that your instruction and class activities are developed to achieve those objectives.

Teachers are most effective and students most successful when clear goals have been established and learning objectives shared with students. Expectations must be made clear.

Remember that assessment should be targeted. It is impossible to assess everything. Assess a limited number of learning outcomes, choose those that are the most important and will make the biggest difference in your students' performance. It is much better to assess a small

number of outcomes that will make a real difference in your students' performance than try to assess too many elements and not improve anything.

How will you assess?

After you have chosen your educational focus for a particular group of students, you can begin to make decisions about how and when you will evaluate student progress. Assessment involves the collection of concrete information about musical skills and concepts and some ways to do this are described below

Formative assessment

Teacher observation (and listening) is key to assessing children's abilities and achievements. Whilst a lesson objective may be to improvise a melodic pattern on a recorder, you may also observe that a pupil is holding the instrument correctly, listening to musical instructions and using dynamics in their playing. In addition, music teachers can be aware of children's responses to music; do they move when they hear music, can they say how it makes them feel, are they open to unfamiliar music? Recording children's processes as well as final outcomes with the use of ICT can be a useful tool in formative assessment. Pupils in Key Stage 2 could be encouraged to use ICT to record their own work, particularly compositions.

Peer and Self-assessment

The use of peer and self-assessment is a valuable tool in music assessment, with most children eager to give their opinion on how their friend played the guitar or how singing could be improved. Use your judgement with formative assessment, allowing children the time to assess and appraise themselves and each other. Remember that given the subjective nature of music, there may be no right or wrong answer. An invaluable way to encourage children to assess themselves and each other is to play back any recordings of their work for evaluation.

Summative assessment

This is the teacher assessment that measures outcomes after a period of learning. It is useful to make these judgements against outcomes taken from your key objectives in learning mentioned earlier. Examples of summative assessment sheets used at the end of some units from The SKY music hub Schemes of Work for Key Stage 1 and 2 can be seen in Appendices 5 and 6. Don't forget to collect information about pupils from any music specialist tutors from the music hub who also assess pupils (Stepwize).

When and how often?

Summative assessment should be carried out after each unit every half term or term depending on your long-term plan and objectives. It may be useful to assess following the introduction of a new skill or musical element for example or at the end of a specific topic. All formative assessments should inform any summative assessments.

Personal Development

Well-being and Mental Health

It is hard to quantify the impact music can make upon the mental health and wellbeing of individuals and communities, because it can be so great and far reaching. Throughout periods in history, and in recent times during the pandemic, it is well documented that music has brought communities together in times of hardship and inspired individuals and groups alike with strength and encouragement. Songs written in victory times express uplifting hope and protest songs form means of expressing opinions. The very action of breathing when singing allows the body to exhale fully and release tension and stress. The endorphins released when listening to and participating in musical activities can have a positive effect. Music can help children to relax and relieve anxiety, and it is an excellent aid for expression of emotion, communication, and for focusing attention or capturing presence in the moment. For some children who have difficulties with communication or expression of emotions, be it because of disability, illness or trauma, music can be a greatly needed outlet for emotions and for building collaborative skills. Participating in music can build confidence and resilience, important life skills to be used beyond the music curriculum.

<https://www.nordoff-robbins.org.uk/>

SMSC

Within the music curriculum there needs to be an SMSC policy reflecting how music supports SMSC activities. There will be many opportunities for children to work collaboratively within ensembles to engage with and perform musically and occasions when music is performed in celebration assemblies and events. Tasks and activities during weekly assemblies or curriculum work will also enhance SMSC development. For example, during Remembrance, reflecting on a piece of music and listening to Vaughan Williams 'The Lark Ascending,' will invoke reflection and stillness. Singing songs about poppies and the trenches bring opportunities to relate to and empathise with the emotions of others throughout history.

Equality and Diversity

The curriculum in Music needs to reflect a broad and diverse range of music from different cultures and musical traditions.

All pupils need to have equality of opportunity when accessing instrumental and vocal lessons within school.

Provision needs to be made to resource and equip the music lessons with materials and equipment that enable them to fully develop their musical potential. This may for example

require considerations being made for those who require additional support. This could be in the form of teaching assistant support, physical adaptations to instruments to overcome physical needs, e.g. shakers that can be wrist bands or sounds operated on iPad screens where physical capacity or movement is limited.

Cultural Capital

There needs to be evidence of consideration of the music curriculum within the context of the school's setting and learning environment. Opportunities should be available for children to participate in and experience musical events in local, community and regional venues. Examples in Merseyside could be a trip to the Liverpool Philharmonic, the Peace Proms, a trip to the Liverpool Beatles museum to name a few. This may also involve opportunities like performing in local older persons care settings or getting involved in Music Hub projects and concerts.

There will be regard within the curriculum to equip children with the relevant skills and understanding of music so that they are ready to move on to the next Key Stage. Thought needs to be given in choosing activities that will best equip them for being successful in the future. Consideration also needs to be given to children's own experiences and appreciation of music in the wider community beyond school.

Behaviour and Attitudes

Ofsted states that outstanding leadership in music,

'has a very positive impact on all pupils' behaviour and safety, and contributes very well to pupils' academic achievement.' (Ofsted, 2013)

Things to consider with regard to behaviour and attitudes are:

- Are all children engaged? Do staff keep an effective lesson pace and have access to high quality resources?
- What is the school's behaviour policy?
- What is the school's health and safety policy?
- Are up to date Safeguarding policy and procedures known by all staff working with the children?
- What is the room layout? Do you need to move tables, chairs etc
- Where are your resources? Think about the space and the instruments - i.e. is there enough room for 30 children and guitars?
- What are the procedures for any visits or trips?
- Are there any visitors/peripatetic teachers? What information do they need to know?
- Have you done a risk assessment for any school performances?

High Expectations in Lessons

Ambitious aims and objectives will help pupils regard themselves as 'musicians' and keep them challenged and motivated. It is helpful to ensure that there is a constant emphasis on improving the quality of their individual responses and identifying how they can 'get better' so all pupils gain a sense of individual and collective achievement. It is important that extra support is given to those who need more help to develop their musical skills to ensure they are making good progress. This maybe in various forms e.g. sitting near the teacher, Teaching Assistant support, specific instruments adapted for those with a disability, skilful questioning. Highly able children need to be challenged. Plans should include activities at different levels or ideas for extension activities and skilful questioning from the teacher can be well utilised here too.

Planning for engaging pupils well at all levels, providing them with exciting, high quality and well-prepared resources, whilst developing positive learning strategies will naturally create an environment that enables high expectations in behaviour.

Teaching music creates a unique teaching environment. There is often more movement, freedom and noise involved when completing activities. Teachers should ensure they have a bank of strategies to help keep children's learning on track in differing situations. Examples could be:

- Letting children explore instruments freely at the beginning of a lesson in order to contain their natural desire to explore and play. Then promising an additional free play session at the end as long as instruments are controlled well during the lesson.
- Having a "silver silence" code when composing or exploring instruments where the children keep their voices and playing at a reduced volume
- Non-verbal stop/start cues such as traffic lights or a musical sound
- Recognising achievement e.g. verbally or in the form of a sticker or a certificate to take home

It is important to ensure that visiting music teachers are familiar with the school's behaviour policy as this ensures continuity for the children.

Classroom Organisation

In order to teach music well in the primary classroom, the seating plan or positioning of the children may need to be changed. Activities and content of lessons are likely to be different to a more formal lesson e.g. children should have the ability to move more if required. Planning should consider children working in mixed abilities, pairs, different group sizes, working independently and in different areas of the classroom.

Creating a Positive Classroom Ethos

Throughout lessons the school's behaviour policy should be followed. Keeping a keen lookout for positive good behaviour and modelling of skills and being quick to reward this throughout the lesson will help to create and reinforce a good, secure classroom ethos in which the children will feel safe to explore and share their musical ideas. Ensuring the class are taught how to listen with respect to everyone in the class, pupils and adults alike, will also allow pupils to perform and share ideas about their music in a secure environment. The school reward system is continued and the code of conduct is used throughout music lessons.

Children need to be taught how to handle and control instruments, including their voice. This will be an integral part of the teaching within the music curriculum. The teacher or visiting instrumental tutor is the role model in showing how to do this and in the formative early years children will be encouraged to explore ways of making sounds – tapping, shaking, scraping, this will progress to selecting how instruments can be used 'musically'.

Whilst promoting a positive learning and classroom ethos, as far as possible, it is important that the children know there are boundaries to low level disruption as well as more challenging disruption with clear consequences. Issues whenever possible should be dealt with swiftly and then moved on from, or dealt with at the end of the lesson, so as to minimise disruption to the rest of the class.

Storage and Safety of Instruments

This will form part of music lessons in the early part of the year. The routines of distributing and storing instruments, and establishing firm rules about when is the appropriate time to play, are worth taking the time to embed. Time taken in doing so will make learning time more efficient and effective, and ensure a safe and controlled environment throughout future sessions. It may be helpful to have whole school strategies and policies on handling instruments, so that all staff are working towards the same goal. This also creates consistency for the children.

Risk Assessments

In accordance with the school's policy, risk assessments need to be completed for different circumstances. Some examples may include music trips, performances in the community and concerts.

Music is a world within itself, with a language we all understand

Stevie Wonder

Leadership and Management of Music

The 'National Standards for Subject Leaders' as defined by the Teacher Training Agency state that the core role of a subject leader is:

"to provide professional leadership and management for a subject to secure high-quality teaching, effective use of resources and improved standards of learning and achievement for all pupils." (TDA,1998)

Leadership of Music in a Primary School is different to leadership of any other National Curriculum subject. It has its own unique aspects, challenges and sense of satisfaction!

Done well, leading the delivery of music in school can bring a great deal of enjoyment, skills development and personal achievement to the children in your school that they will be able to add to and benefit from for the rest of their education, and indeed lifetimes.

The Music Leader needs to have an oversight of the music curriculum and the teaching and learning going on in their school. It is important to be familiar with the requirements of the National Curriculum and have a clear understanding and knowledge of the progressive curriculum coverage in Music.

This needs to be communicated to colleagues in such a way that all expectations are known by the staff and the curriculum is covered throughout the primary age group.

Planning needs to have clear expectations and show intention to build on a spiral learning basis, so it covers all areas of the music curriculum and revisits skills and concepts, allowing opportunities for learning to be reinforced and embedded at greater depth. The school needs to have clear long term aims for the pupil's learning and to know exactly what skills, knowledge and experiences they want their pupils to have achieved by the end of each Key Stage.

The Music Leader should be aware of the different resources available, and ensure they are appropriate for each age group and level of learning, and that they are used to good effect, improving outcomes and ensuring good value for money.

Music leaders should keep up to date with the latest developments in the subject and have a clear vision for the music provision in the school. They should be aware of national initiatives including the National Plan for Music.

It is important that senior leaders who observe music lessons show a good understanding of the unique key features of good teaching and learning in music.

Leaders should ensure that safety guidelines are followed, including the management of extra-curricular activities, appropriate arrangements for visiting staff, and the provision of suitable accommodation for individual and small-group tuition

The Role of the Music Co-ordinator

Teaching and learning

- Define a curriculum policy that reflects the schools aims in music
- Develop a scheme of work and clear end of Key Stage targets
- Ensure that music links to the whole school plan and other subjects
- Children's progression in music
- Monitor children's engagement
- Ensure inclusive learning opportunities
- Monitor planning, assessments and tracking
- Model good practice and collaboration, advise on methodology, strategies and aims

Efficient and effective deployment of staff and resources

- Support colleagues in using and adapting resources
- Evaluate and provide support required for colleagues including referral to music hub for CPD
- Teaching; observe lessons of both school staff and visiting instrumental or music hub staff
- Give constructive feedback about music planning, teaching and methodology
- Monitor and maintain resources
- Act as a lead contact and maintain good working relationships with external resources such as the music hub and peripatetic teachers
- Work closely with the music hub to evaluate the school's development as a whole with regard to music and allocate the music interventions, resources and extracurricular activities, that will have the most beneficial impact for your pupils. MIDAS 2 is an excellent tool for evaluating the school's music development and ensures that the Music Hub is informed of the school's position and can support and advise accordingly.

Leading and managing

- Report to governors and SLT at regular intervals on progress and standards
- Manage partnerships with music hub, secondary schools and community agencies
- Devise ways to assess music
- Lead extra-curricular activities including community performances
- Know and consider Health and Safety and Safeguarding policy

Strategic direction and development

- Identify best practice through audit and self evaluation
- Include a target to develop any weak areas

- Design and implement a subject development plan
- Revisit plan regularly to monitor progress
- Lead new projects and motivate all school to be involved
- Conduct regular audits to ensure continual change
- Communicate effective practice, developments and strategies

Suggestions for supporting and enhancing the confidence of colleagues who are not music specialists;

- Colleagues observe music coordinator teaching a music lesson to relevant year group
- Colleagues observe and participate in a Wider Opportunities instrument/voice lesson given by music hub tutor
- Colleagues lead and participate in a regular ten-minute practical staff music making session e.g. during staff meeting (could be a simple sing along)
- Colleagues attend CPD session and feed back to music coordinator
- Colleagues plan and team teach a music lesson observed by the music coordinator
- Music coordinator gives constructive feedback and next steps following lesson observation
- Music coordinator offers 'instrument awareness' sessions where colleagues have an opportunity to get to know the school instruments, how to use them and specific technical terms
- Colleagues encouraged to share their own favourite music through assemblies, staff meetings etc.

Music Co-ordinator Folder

It is recommended that in the Music Leaders Curriculum Folder there should be the following:

- School Music Policy
- Action Plan for Music, outlining intentions to address areas for development and showing reflection and evaluation on the effect of action taken on these points going forward. This could include any MIDAS 2 documentation completed.
- Curriculum map showing progression of knowledge and skills that are well sequenced and developed through each Key Stage.
- Scheme of work and planning for long, medium and short term.
- MIDAS 2 evaluation
- Evidence of monitoring activities, such as lesson observations, pupil satisfaction surveys. Monitoring should also include evidence of progression e.g. videos, photographs, certificates, or signpost where this is to be found within the school's system e.g. an online assessment platform.
- Assessment details as per the school's format.
- Staffing and timetable of lessons, clubs and additional provision including music support specialists from Sefton and Knowsley Youth Music Hub
- Resources
- Budget

Guidance on how to develop the elements above and consequently improve or enhance the music education in your school can be found in the different sections of this document.

N.B. If the MIDAS 2 process is undertaken with the support of the Music Hub much of the evidence and documentation above will be incorporated within the Midas 2 format.

MIDAS 2

A collaborative project between Sefton and Knowsley Youth Music Hub, MIDAS 2 (Music improvement, Development and Support) engages schools in compiling a document to gain evidence of music in schools and further develop a plan to meet support and development needs. This comprehensive process with the support of the Music Hub helps schools produce a coherent and specific monitoring and evaluation document in preparation for future Music subject Ofsted inspections.

MIDAS seeks to gain a range of evidence including;

- Expectations of progress and pupil attainment in music
- The role of musical performance within and outside the curriculum
- How musical progress is assessed
- How schools ensure a broad, rich and engaging music curriculum
- How music provision contributes to pupils' spiritual, moral, social and cultural Development
- How schools evaluate music provision
- How schools support staff in accessing subject training and sharing practice
- How resourcing meets the needs of all pupils

Details of MIDAS 2 can be found on the SKY Music website www.skymusichub.com.

Music Subject Leaders Check List

1. Keep up to date in music education as a subject by wide reading
2. Attend courses
3. Develop good practice in one's own classroom
4. Organise displays to promote music and school website music content
5. Ensure an up to date list of music resources
6. Organise resources
7. Devise a programme to monitor and evaluate music
8. Liaison with SKY HUB Tutors working in school and liaise with other schools
9. Write and update a subject development plan
10. Disseminate information at staff meetings
11. Ensure new staff inductions and training
12. Train ancillaries and volunteers
13. Communicate with parents
14. Organise support staff to assist in music
15. Meet with colleagues to discuss music leader responsibilities and cross-curricular links
16. Evaluate the success of music as a subject in school
17. Provide support for assessment, recording and reporting
18. Evaluate staff needs within music subject
19. Demonstrate good practice to a colleague in one's own classroom
20. Provide INSET and training at staff meetings
21. Run parent workshops/meetings
22. Write and update a Music Policy
23. Work with SLT to write Schemes of Work
24. Evaluate progress through Subject Development Plan
25. Monitor coverage of National Curriculum requirements and communicate to school

Resources, Contacts and Equipment

There are lots of resources available, both free and at a cost to guide and support your delivery of music in school;

Schemes of Work -

There are a variety of Schemes of work published that help teachers deliver a balanced music curriculum with progression. Before purchasing a scheme, contact the publishers to gain insight into the scheme to see how it compares with your own school's specific aims and approach.

Some examples of Schemes of Work available can be found below:-

Active Music https://activemusicdigital.co.uk/	This is a scheme with year on year progression based on the Kodaly method with streamed videos showing songs and activities being delivered to children. It includes lesson plans and worksheets
Jolly Music https://www.jollylearning.co.uk	This a very user-friendly scheme with good progression that uses a Kodaly method approach to teaching music skills.
Inside Music https://www.voices.org.uk	Voices Foundation offer comprehensive whole school teacher training alongside this scheme.
Charanga https://www.skymusicHub.com	This is a huge bank of resources that includes a Scheme of Work with units attached to each year group. It can be used flexibly and has a lot of useful instrumental resources. This can be purchased at a discount through Sky Music Hub.
Kapow Primary www.kapowprimary.com	This is a Primary schools resource that includes music lessons
Music Express https://collins.co.uk/pages/primary-music-music-express	This is a popular scheme produced by A & C Black, a well-established music education publisher. It has an online programme subscribed monthly.
Kindermusik https://www.kindermusik.com	An American programme of work with many resources and planned out activities for younger children.
Stave house https://stavehouse.co.uk	Stave House is a method of teaching children to read, write and play music. It uses a magnetic board

	and magnetic characters to represent the notes on the stave, and the children learn musical notation through stories, games and songs.
Sky Music Hub Music Schemes for EYFS/ Key Stage 1 and Key Stage 2 www.skymusic.com/training-resources/downloads/ □	Schemes of Work with numerous topic based units, including comprehensive lesson plans and resources for teaching.

Additional Resources

BBC Bring the Noise https://www.bbc.co.uk/teach/bring-the-noise	A free resource with a variety of resources, activities and teaching techniques.
BBC Ten Pieces https://www.bbc.co.uk/programmes/b0647v1v	A free set of resources based around individual pieces of classical music including stimuli for learning and ideas for ways to develop creative responses in class lessons.
BBC School Radio https://www.bbc.co.uk/programmes/articles/2bL2NL6Cwlsj2Cs4BXkv9X//primary-music	A free site with lots of high quality resources for 3-11 year olds which includes units of work.
BBC Bitesize https://www.bbc.co.uk/bitesize/subjects/z9xhfg8	Short clips that inspire and inform musical learning
Classical 100 Free https://login.classical100.org/login/	Classical 100 gives pupils access to 100 pieces of classical music, from Bach to Bernstein and Handel to Haydn. You can listen to a recording of each piece, while sharing and exploring the story behind the music. You can sort the music by mood, instrument, style, historical period or any other way that suits.
Classic for Kids https://www.classicsforkids.com/music.html	Interactive website with games, information on composers and learning tools about instruments of the orchestra.
Minute of Listening https://www.minuteoflistening.org/	Minute of Listening helps pupils develop their creative listening skills. This collection of 60-second recordings introduces children to, a wide range of styles and traditions with questions for pupils and a teacher fact file on each extract.
Free Primary Music Magazine https://musiceducationalsolutions.co.uk/primary-music-magazine/	Free online magazine with music education articles on current issues. The publisher "music education solutions" also offers purchasable online music teaching courses.
Good Songs for Early Years...and good things to do with them https://www.scribd.com/document/356004062/Good-Songs-for-Early-Years	A great range of Early Year Songs
https://www.music-education.co.uk/	A website that lists free available music resources

	and a home schooling section that has some useful lesson ideas
Musical Contexts www.musicalcontexts.co.uk	A bank of high quality topic based music units of work with ready to use resources.
Music Mark Marketplace https://www.musicmark.org.uk/marketplace/	Includes some free and some paid resources and articles
Musical Futures www.musicalfutures.org/resources	Free resources for practical music making
Out of the Ark https://www.outoftheark.co.uk/	User friendly singing resources for EYFS, KS1 and KS2
Liverpool Philharmonic school's concerts https://www.liverpoolphil.com/take-part/schools-concerts/	The Liverpool Philharmonic offers concerts for both Key Stage 1 and Key Stage 2 that also include schemes of work and teacher training
Sefton Vocal Leadership Handbook www.skymusichub.com/training-resources/downloads/	A handbook produced by SKY Music Hub that has comprehensive and useful advice on leading vocal work and choirs in Primary Schools
Sing for Pleasure https://www.singforpleasure.org.uk/	Sing for Pleasure offers a range of conducting courses, vocal leadership and musicianship for singers courses. They have also purchased an excellent series of songbooks for Primary children which include rounds and songs suitable for introducing part singing
Singing Games and Rhymes Series - National Youth Choir for Scotland http://www.nycos.co.uk	A great series of singing games for Primary children with musical aims and objectives included for each song
Singing Sherlock songbook series	An excellent series of songs for Primary aged children including lots of tips to improve the quality of the children's singing
Sing Up https://www.singup.org/	High quality bank of songs, teaching tools and supporting resources for singing. 10 free pieces by becoming a "friend" or a membership option that gives access to 800+ songs.
Soundplay Music Resource Pack - Music in the Round http://www.musicintheround.co.uk	This can be found in the resources section. A great Early Years resource
Yolanda's Band Jam CBeebies https://www.bbc.co.uk/programmes/p06vc6tb	This is a series for young children to help them explore different styles of music from a wide variety of cultures and traditions and teaches children about different instruments

ICT and Technology Resources

A lot of music that children listen to nowadays comes from technologically based instrumentation and/or production. Children find music applications very engaging and they can

be extremely useful tools for composing and recording/producing work. There are many musical technology resources that can be used in your music teaching. The following are just a sample of different software and apps that are available to download.

Audacity https://www.audacityteam.org/	Free recording software which allows for manipulating sounds and mixing and composing
Bandlab https://www.bandlab.com/	BandLab is an all-in-one, social music creation platform.
Chrome Music Lab https://musiclab.chromeexperiments.com	A website that makes learning music more accessible through fun, hands-on experiments. Can be used as a tool in classrooms to explore music and its connections to science, maths, art, and more.
Drumbit https://drumbit.app/about/	Online digital drum machine
Garageband App	Free Apple software for mixing, recording, improvising,
Incredibox https://www.incredibox.com/	A music app that lets you create your own music with the help of a merry crew of beatboxers. Choose the musical style among 7 impressive atmospheres and start to lay down, record and share a mix.
Sampulator http://samplerator.com/	Simple beat sampler
Superlooper https://superlooper.universlabs.co.uk	Fun little music making app that instantly takes you back to the '80s with disco drums and ultracool synths

Key Knowledge, concepts and vocabulary

Musical Skills and the Interrelated Dimensions of Music

Within the musical skills outlined in your school's music progression map, it is essential that the following dimensions (formerly elements) of music are taught.

Pitch: the degree of highness or lowness of a tone. Whilst being able to sing in 'tune' is something that some cannot do, as babies we are all born with perfect pitch and are able to copy a note without any other musical reference. Some of us lose this ability from 8 months old as we begin to process sounds in different ways. (Saffran, 2001)

With this in mind, it is inevitable that some children may find it harder to pitch match their voice and also hear correct pitch within music. Children should be taught to distinguish between high and low in KS1 and move on to identifying more complex pitches in KS2.

Duration: can relate to the length of a whole piece of music or the length of a note, which is how we break music down into parts of beat and rhythm. Initially, children should be taught to recognise the difference between long and short sounds, moving to keeping a steady beat, clapping rhythms. Once they have had plenty of experience of this they can begin to learn different note lengths and use that knowledge to begin to read and write formal notation and respond to changes in beat.

Dynamics: how loud or quiet the music is, written in Italian as 'forte' and 'piano'. Younger KS1 children may initially find the control aspect of dynamics challenging. Introducing games and exploring loud and quiet sounds will develop their understanding. The progression of the concept should then see children following directions using dynamics, hearing changes and using dynamics to develop expression in music.

Tempo: the tempo of music is related to how many beats there are per minute. Children should recognise the difference between fast and slow and internalise the concept through body movement. In KS2, Children should be able to play and recognise a change of pace and compose music with different form.

Timbre: pronounced 'tamber', timbre relates to the quality of a note or sound that distinguishes from another sound. In the early years, children should be able to recognise the voice of a friend and distinguish it from another voice and move on to recognising the sounds of different instruments. Further on, the ability to control different sounds on an instrument or with the voice should be explored. They should be able to identify/choose particular timbre to suit the music's purpose and progress to classifying and understanding the different uses of instruments in orchestral families.

Texture: does the piece of music have many or few instruments/voices? Texture describes the overall quality of sound of the melody, rhythm and harmony. For example, children should initially learn that different sounds can be layered and built up to play/sing together and create

more complex sounds or songs. Children will progress to perform or compose in layers from a graphic score and recognise part singing or harmonies.

Structure: Music is written in different forms and is structured differently. Popular music for example, is typically written with a repeated verse-chorus structure, whilst the blues are written in 12 bars. In KS1, there should be the beginnings of awareness of structures in simple songs in their repertoire e.g. round songs or action songs. From Year 2 onwards children should develop an understanding of phrasing, ostinato (or continual repeated phrases), different poem or song structures and they should begin to use a variety of structures to develop their own compositions. Giving children a compositional structure or "frame" can help them when at the first stages of starting to compose.

Different Genres, Composers and the History of Music

One of the National Curriculum Aims states that children should:

"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"

We all have our own musical traditions and preferred genres that we have grown up with or become familiar with over our lifetimes. As music teachers and music co-ordinators we should look to extend our knowledge of the breadth of musical styles and ensure that the children gain a good overview of a variety of different music during each Key Stage. In addition to studying music from different periods of time, studying music traditions from different cultures can also help in developing the children's awareness of the world in which they live.

Ways to help children remember what they have learnt about when studying a particular composer or genre can include using knowledge organisers and giving time for them to listen to, discuss and appraise the musical elements of chosen pieces of music. It is a good opportunity to use a cross-curricular approach and develop their understanding of the music through other aspects of the curriculum, such as Dance, History, Art and Poetry. It can be useful to have a "History of Music" timeline in the school or class, where the children can get a visual awareness of music and instruments through the ages.

Information about classical composers and different genres of music can be found on various websites such as those below:

<https://www.bbc.co.uk/bitesize/topics/ztyb87h>

<https://www.liveabout.com/classical-music-composer-timeline-723894>

https://makingmusicfun.net/htm/mmf_music_library_meet_the_composer_index.php

<https://www.classicsforkids.com> This also has some useful resources for learning instruments of the orchestra.

Musical Vocabulary

a cappella music for voices only, without accompaniment

accompaniment the music that supports the main melody

adagio slow

allegro brisk, lively

beat the regular basic unit of length in musical time

body percussion using claps, stamps, slaps and tongue clicks etc. to create rhythmic patterns and sounds

call and echo a question and answer pattern in which a solo voice sings a phrase, and then a group of voices copies this phrase exactly

call and response question and answer pattern in which a solo voice sings a phrase, and then a group of voices responds by singing something different

chord two or more notes played simultaneously

crescendo gradually getting louder

composing organising and arranging sounds to provide the required effect e.g. Writing a simple tune; producing sound effects for a story; creating a sound picture of a mood, idea or experience

concerto music written for solo instrument and orchestra, with three movements

descant additional part sung or played above a given melody

diminuendo gradually getting quieter

drone a long, sustained note or chord

duration the length of sound or silence

dynamics the loudness or softness of the music

ensemble a group of musicians, who perform together

forte loud, strong

genre a style or category of music

glissando a slide upwards or downwards over many notes, usually within a given range

graphic score music represented by drawings/symbols

improvising the creating and playing of spontaneous musical ideas

interval the pitch distance between two notes

melody a series of notes creating a distinctive and memorable sequence ('the tune')

musical notation any means of writing down music so that it can be saved and performed

notate to write down music

ostinato a repeated rhythmic or melodic pattern

pentatonic scale a scale that has five notes using the 1st, 2nd, 3rd, 5th and 6th notes e.g.
CDEGA

FGACD

GABDE

These notes may be played together in any combination to produce pleasing sounds, very useful for improvising and composing

percussion instruments that create sound by being struck, scraped or rattled

piano soft, quiet

pitch how high or low a musical note is

phrase a musical sentence

pulse the regular beat of a piece of music

rhythm a pattern of long and short sounds

rondo a musical form in which a main theme (A) is return to throughout the piece e.g. ABACADA

round a piece of music (usually a song) in which several voices /groups of voices, enter in turn, overlapping each other, to sing the same melody at the same pitch

score all the parts of a piece of music written down together

sound picture a combination of texture of sounds used to convey a mood, idea or experience

staff notation notation (notes) written on a stave

stave the 5 lines and spaces on which notes are written

structure the arrangement of the major sections of a piece of music producing an overall shape/form

tempo the speed of the music

texture the combination of layers of more than one sound

timbre the particular quality and unique characteristics making an instrumental or vocal sound different from others

unison where a group of voices are all singing together at the same pitch

vibrato small fluctuation of pitch on a single note

volume the intensity of sound - loud/quiet

Instruments

Music leaders have a responsibility to:

- Maintain and update the school's instrumental resources
- Conduct regular audits of instruments and keep an up to date document which is freely available to all staff
- Order and document replacement instruments
- Manage the resource budget
- Regularly review the ongoing maintenance, use and storage of instruments e.g. tuning the piano

Storage and Displays

Instruments should be carefully stored in clean, suitable boxes or cases. Wherever possible instruments or their storage boxes should be labelled (using the school font) to ensure children develop an understanding of instrument names. Music displays should support and evidence learning and communicate the school's musical vision.

Instrument Resources

Your school instrumental resources could contain;

Percussion Instruments

- Sets of 30 (60 if possible for dual handed play);
- Egg shakers
- Bell jingles
- Claves
- A variety of; maracas, jingle sticks, tambourines, finger cymbals, triangles, wood blocks, two tone wood blocks, Indian bells, cabassa, guiros, wooden agogos,
- castanets, cymbals
- Assorted beaters

A variety of drums

- Djembes
- Hand drums
- Bongos
- Table
- Conga
- Snare

Tuned Instruments

It is important to have enough pitched instruments to be able to conduct class lessons. Ideally there should be enough for all children in the class to have an instrument of their own. A minimum of 15 is essential so that pupils can share between two.

- Chime bars
- Glockenspiels
- Xylophones
- Metallophones
- Recorders
- Keyboards
- Acoustic guitar

Sefton and Knowsley Youth Music Hub

The SKY Hub offers a wide range of innovative approaches through various partners to develop inclusion, participation and progression for children in schools, the community and beyond. The music partnership, often referred to as the music 'hub' or 'service', offers music specialist teaching, both at school and in the numerous Music Centre ensembles, as well as Continuing Professional Development support, instrumental and vocal projects, and bespoke support for individual schools. Information regarding support from the SKY music hub should be built into your Subject Development Plan. The Continuing Professional Development brochure for the current year can be found in the appendix at the end of this document. SKY music hub will endeavour to support schools to their very best ability and will offer specialist knowledge, guidance, training and teaching

First Access

This has been commonly known as Wider Opportunities or (Wopps). Instrumental First Access programmes involve whole classes of instrumental teaching, led by SKY Music Hub tutors. Tuned instruments taught include a variety of woodwind, string and brass instruments. Music hub tutors will extend musical knowledge including formal staff notation and encourage all aspects of the musical curriculum from gaining confidence in performance (leading to formal class performances) to developing composition practice and exposure to varied music and instruments.

Music in Sefton and Beyond

Ensuring your pupils gain varied musical experience is vital. The SKY Hub offers projects such as Music in Sefton and Beyond, collaborating with orchestras e.g. Royal Liverpool Philharmonic Orchestra and the Halle. Giving children the opportunity to listen to and engage in music which may be completely new to them can be an epiphany, and shape their future relationship with music. Many live and varied music opportunities can also be sourced.

Professional Development

Ensuring both your own continued development and your school's music CPD is essential and should be included in your Subject Development Plan. The Music Hub offers session workshops and courses in various areas e.g. vocal leadership, music curriculum, progress and assessment.

Contacts: Chris Lennie: Lead for Sefton and Knowsley Youth Music Hub.

Email: chris.lennie@sefton.gov.uk

Tel: 0151 934 3933

www.skymusichub.com

Disclaimer

The content within this document is for informative purposes only and may be used, reproduced or adapted to suit local need and priorities for non-commercial purposes.

We request that appropriate acknowledgement in any adaptation produced in recognition of the vision, work and time invested by those who contributed toward the original document.

As a condition of using any content within this document, users agree to indemnify SKY Music Hub from and against any and all actions, claims, losses, damages, liabilities and expenses (including legal fees) arising out of their use of any content.

References

The Importance of music. A National plan for music education.

https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/180973/DFE-00086-2011.pdf

Ofsted: Music in Schools: What hubs must do

[http://webarchive.nationalarchives.gov.uk/20141124154759/http://www.ofsted.gov.uk/resources/musicschools-](http://webarchive.nationalarchives.gov.uk/20141124154759/http://www.ofsted.gov.uk/resources/musicschools-what-hubs-must-do)

[what-hubs-must-do](http://webarchive.nationalarchives.gov.uk/20141124154759/http://www.ofsted.gov.uk/resources/musicschools-what-hubs-must-do)

Ofsted: Music in Schools: promoting good practice

<https://www.gov.uk/government/publications/subject-professional-development-materials-music-in-schools-promoting-good-practice>

EYFS Profile Handbook

https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/301256/2014_EYFS_handbook.pdf

Music must take centre stage in primaries – Tes online (2012)

<https://www.tes.co.uk/article.aspx?storycode=6058868>

Babies born with perfect pitch

<http://www.telegraph.co.uk/news/worldnews/1323575/Babies-tune-into-the-art-of-talking-with-gift-of-perfect-pitch.html>

SEN in Primary music

<http://dera.ioe.ac.uk/13802/1/music.pdf>

TDA National Standards for Subject Leaders

<http://www.comprehensiveapproachesandmethodologies.com/curriculumonline.ie>

Sefton and Knowsley Youth Music Hub

<http://www.seftonmusichub.rtuni.org/uploads/docs/NAPCE%20-%20pastoral%20leaders.pdf>
[.com/site/](http://www.seftonmusichub.rtuni.org/)

Performance descriptors for children with SEN

https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/329911/Performance_-_P_Scale__attainment_targets_for_pupils_with_special_educational_needs.pdf

www.musicmark.org.uk

<https://www.musicexpress.co.uk/>

<http://www.abcmusic.org.uk>

www.charanga.com

www.singup.org

www.kindermusik.com

<http://kidsmusiccorner.co.uk/composers/>

Music Education Solutions <https://musiceducationsolutions.co.uk>

Music Assessment Strategies - Smartmusic

<https://www.smartmusic.com/blog/music-assessment-strategies/>

Differentiation in Action! – Primary professional Development Services

https://pdst.ie/sites/default/files/Session%202%20-%20Differentiation%20Resource%200_0.pdf

Appendices

Appendix 1-Music Policy

Monitoring and Evaluation

The Head Teacher shall have oversight of this policy and ensure all staff follow procedures and that these are carried out.

The effectiveness of this policy shall be monitored during Governor's meetings.

Date approved	Next Review Date	Signed by

St. Oswald's Primary School Music Policy

Content

1. Purpose
2. Audience
3. British Values
4. Curriculum Intent
5. Implementation
6. Impact
7. Role of subject Leader

1. Purpose

The purpose of this document is to record the school's approach to teaching Music. This policy will record current practice and national Curriculum requirements. At St.Oswald's Primary School music is taught so that all children will find enjoyment in creating and listening to music and see themselves as musicians. The National Curriculum states that :-

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.

2. Audience

This document is intended for all teaching staff, and all staff with classroom responsibilities. It is also intended for school governors, LA inspectors / advisers, parents and inspection teams.

Copies are provided for all teaching staff on the school's staff shared drive.

3. British Values

Through its ethos, curriculum, extra-curricular activities, teaching and learning St.Oswald's Primary School will promote British values. By doing so, we will ensure that all learners understand the values that have traditionally underpinned British society. The implicit and explicit teaching of these values will promote cohesiveness within our school and community. As a UNICEF Rights Respecting school we believe:

This policy links to Articles 28 & 29:

Article 28: (Right to Education)

Every Child has the right to education. Primary education should be free...

Article 29: (Goals of Education)

Education must develop every child's personality, talents and abilities to the full. It must encourage the child's respect for human rights, as well as respect for their parents, their own and other cultures and the environment.

4. Curriculum Intent

At St. Oswald's Primary School the emphasis in our teaching of music is on learning through doing through an immersion in music and relevant musical vocabulary. We aim to help each child achieve competence and control in:-

- singing
- using instruments
- making and classifying sounds
- distinguishing pitch, dynamics, duration, tempo, form, timbre and texture using instruments
- listening and responding

Since the introduction of the 2014 National Curriculum we have developed our music curriculum to ensure that throughout their music lessons children have the opportunity to:

- develop skills to use a range of instruments (including voice) and techniques competently.
- feel able to express their ideas and feelings through musical creation.
- learn to listen analytically and with concentration, developing an appropriate vocabulary to help discuss their own work and that of others.
- understand the relationship between sound and symbol and develop a working knowledge of systems of notation for use in composing and performing.
- appreciate and evaluate the work of a range of composers and musicians from their own and others cultures.
- develop social skills through co-operation with others in sharing music making.

Our music lessons involve giving children opportunities to engage in processes as well as celebrating our performances. We engage in cross curricular activities and involve children in many larger scale projects, such as large-scale regional choirs, when possible.

Following the introduction of the new National Curriculum in 2014 the emphasis has been to ensure that there are opportunities within our Music Curriculum for all children in:

Key stage 1 to

- use their voices expressively and creatively by singing songs and speaking chants and rhymes
- play tuned and untuned instruments musically
- listen with concentration and understanding to a range of high-quality live and recorded music
- experiment with, create, select and combine sounds using the inter-related dimensions of music.

Key stage 2 to

- Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.
- Improvise and compose music for a range of purposes using the interrelated dimensions of music.
- Listen with attention to detail and recall sounds with increasing aural memory.
- Use and understand staff and other musical notations.
- Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.

- Develop an understanding of the history of music.

This means that children need to have regular opportunities to explore, use and combine sounds through a range of different tasks. Throughout these activities allowing them to explore sounds whilst applying their Musical knowledge at increasing levels of depth. In doing so they should be encouraged to develop an understanding of the interrelated dimensions of music and key musical vocabulary.

We want to teach Music in a way that:

- Allows children to explore sounds.
- Gives opportunities to use voices and play instruments musically and with purpose.
- Experience a range of musical styles.
- Develop an understanding of the musical dimension through a progressive methodology and spiral learning curriculum.
- Enjoy creative experiences and work in solo, group and larger scale performances.

5. Implementation

Music is taught weekly to all year groups. At St. Oswald's Primary School our music lessons are taught by a specialist music teacher and each year group has a 40 minute music lesson.

There are opportunities for children in Key Stage one and Lower Key Stage two to visit the Liverpool Philharmonic Hall and listen to live music performed by the orchestra.

All children have the opportunity to participate in a whole school performance during the school year which includes music, dance and drama.

The curriculum map to ensures the schemes of work are followed and that coverage is progressive and allows for learning at increasing levels of depth.

The subject leader, and when appropriate other staff, attend regular CPD training and Music Hub leader update meetings throughout the academic year. Information and new resources are cascaded to staff following these meetings.

We participate in large scale events when opportunities arise, such as the Year of Culture massed vocal event, Young Voices. Performance opportunities are frequent throughout the year including Christmas production, assemblies, church services and end of year performances. We value the opportunity to perform in our local community such as Older Persons Christmas meetings and Carol singing at the local shopping centre.

There are extra-curricular music activities available throughout the year. Children are able to participate in choir, recorders, and ukuleles whilst also gaining credits towards Children's University through attending these.

Planning and Assessment

The scheme of work has been formulated to provide good musical methodology and links to cross curricular themes throughout the year groups.

We use the Sky Hub schemes of work published in 2017-2018 for EYFS and Key stages 1 and 2.

Embedded within the scheme of work are the Music National Curriculum requirements of performing, creating and composing, listening and evaluating.

Regular use of video and photographs of children's activities are used as evidence of progress. They are stored on the share drive as a portfolio of evidence of progression. These videos and photographs are used in lessons and provide a valuable tool for children to appraise and evaluate their own learning. The children are

encouraged to use gold and wish comments about what they 'see and hear' after watching recordings of their work in doing so suggesting improvements and recognising good practice.

Work is assessed individually throughout the year against progressive outcomes for each year group using levels of - working towards, working at, and greater depth. Reporting to parents, music comments are included in the end of year school reports.

In line with the School's SEND & Inclusion Policy each child will have an equal entitlement to all aspects of the Music curriculum and to experience the full range of Music activities. Therefore, in delivering Music, care will be taken to ensure that a variety of learning styles are accessed and teaching methods adopted.

Resources and Displays

Music lessons and other music groups take place in the Music Studio. There are a wide range of tuned and untuned instruments and each Key Stage Two class has a class set of recorders.

Music resources are kept labelled and sorted and regularly cleaned in baskets and trays in the Studio.

The school has an annual subscription to Charanga Music School, this is an online resource which supports vocal and instrumental tuition. This is also a valuable resource to support the teaching of notation. There are a class set of musical staff whiteboards kept in the Studio. An iPad for the use of music activities is kept in the office..

Music displays in the studio support musical vocabulary and creative ideas in the form of a working wall, the large whiteboard is used throughout lessons for formulating and developing musical ideas and pupil voice should be evident.

6. Impact

Through the thorough planning and monitoring of pupil progress all pupils should make good progress in Music and achieve good outcomes by the end of each phase.

Pupils will see Music as being relevant to everyday life as well as being something that gives them pleasure and a sense of wellbeing. Being involved with music activities allows pupils to develop social skills and work collaboratively alongside others. With the skills they will need as they move on through their school life and ultimately to the wider world. The children will develop their ability to express themselves musically and allow them to apply the skills to which they have been exposed in a variety of ways.

Listening to and making music fulfils an instinctive human need for self-expression and creativity. It stimulates responses both on emotional and intellectual levels and perhaps most importantly of all, it can be a lifelong source of pleasure. Music can be used as a stimulus across the curriculum as well as in its own right.

Knowledge of the work of a range of musicians and composers contributes to cultural understanding.

The Music curriculum ensures that pupils learn essential vocabulary and skills, which will enable them to discuss, question and debate musical concepts. This will prepare them with musical skills needed for the KS3 curriculum.

7. Music Curriculum Leader

The role of the Music subject leader is to:

- Be responsible for developing annual action plan, monitoring and evaluating the success of the plan and reporting this to the SMT and Governors.
- Providing music resources.
- Be responsible for the development of Music throughout the school.
- Monitor the effectiveness of Music in school and address any issues.
- Support teachers in the delivery of the Music curriculum.
- Be responsible for providing appropriate resources and training.
- Disseminate new strategies and information.

Appendix 2 – Curriculum Map

Music Curriculum Map

	Autumn Term	Spring term	Summer Term
Year One	All about me, healthy Body. Toys. Exploring sounds, controlling instruments, following conductor instructions - stop/start, loud/quiet.	Water, lakes, rivers, pirates. Chinese New Year - singing songs, listening to Chinese music, moving to music. Playing tuned & untuned instruments musically.	African Adventure. Learning songs and actions to sing and play in small groups and with partners. Listening to a range of live and recorded music, visit to the Philharmonic Hall.
Year Two	Fire of London, class composition using vocal and body sounds. Developing an understanding of musical comparatives - loud/quiet, fast/slow, high/low using songs and music games.	Explorers:(Columbus, Neil Armstrong). Singing songs from around the world and about space. Developing good posture and breathing in singing and singing in parts.	The Seaside, Holidays - musical sound stories and songs. Notate sounds using pictures/symbols. Listening to a range of live and recorded music, visit to the Philharmonic Hall.
Year Three	Exploring, choosing and combining different sound sources: instruments, vocal sounds and junk/found sounds. Composing short rhythmic and melodic patterns on a range of tuned and untuned instruments.	Learning about the instruments of the orchestra and the work of famous composers. Learning to play the recorder controlling breathing to make a clear sound. Learn to play the notes A B G and simple melodies on the recorder.	Egyptians. Songs about Egyptian life. Explore and arrange a pyramid structure in class music composition. Recorders: playing short and long sounds and extending range of tunes.
Year Four	Cyclic rhythms - performing simple cyclic rhythms and using structures to create own rhythm compositions. Learning and performing songs for Christmas.	Understanding how instruments can be used to accompany songs and exploring a range of accompaniment devices. Using notes to harmonise and form chords.	Rivers - composing music. Learning to play more complex rhythms and melodies and perform fluently on the recorder. Singing games - learning songs and actions.
Year Five	Vikings song developing good singing using expression and control of breathing and posture. Using graphic notation to write and perform our own compositions using a variety of sound sources.	Listening to Dvorak - 'From the New World', Largo. Inspired by this compose a piece of class music. Analyse Largo and evaluate class work using key musical vocabulary.	Pitched instruments - improvising and playing more complex melodies using an extended range of notes on recorder and glockenspiels. Beginning to use standard staff notation to write down musical ideas.
Year Six	WW1 - listening to 'The Lark Ascending' by Vaughan Williams. Creating music - improvising rhythmic and melodic patterns. Singing songs for end of term performance using correct phrasing and showing understanding of how to add expression.	Rainforests. Using standard musical notation to record ideas. Improvising using pitched/ unpitched instruments. Listen and appraise class music work using musical terms and vocabulary.	Liverpool skyline as an inspiration for composing. Learning the Beatles song Blackbird. Using pitched instruments to play melodies and become more familiar with staff notation. Rehearsing and performing songs for the Leavers Production

Additional: National Anthem. Remembrance Day. Learning songs for Christmas performances. Music assemblies. Liverpool Philharmonic Hall visit for KS 1 and lower KS2.

Appendix 3. Music Progression Document

Year 1		
Performing	Composing and Improvising	Listening and Appraising <i>Listening skills apply to both live, recorded music, their own and others music making</i>
<p>Singing</p> <ul style="list-style-type: none"> • Use their voices expressively to speak and chant • Chant or sing and move in time with a steady pulse e.g. clapping, marching, tapping • Use their voices to create sound effects • Slide the pitch of the voice upwards and downwards (sirening) • Sing short songs with a range of a fifth from memory, maintaining the overall shape of the melody, and keeping in time • Play singing games in which children sing a phrase on their own • Sing as part of a year group Christmas performance <p>Playing</p> <ul style="list-style-type: none"> • Maintain the pulse (play on the beat) using tuned and un-tuned instruments • Describe, name and group a variety of instruments • Play instruments or body percussion in different ways to create sound effects and follow directions to “perform” a story together. e.g. I’m going on a bear hunt/ I was walking through the jungle • Play the pulse of a song using stamps/claps or a tapping instrument • To tap the rhythm pattern of a very familiar song using hands • Play the rhythm of a familiar song or chant on an untuned instrument and use it to accompany the song/ chant • Follow a conductor, responding to a range of gestures for: start/ stop, loud/ quiet, fast/slow. Have a go at conducting themselves • Create and follow symbols to represent sounds • Contribute ideas and control sounds as part of a class composition and performance • Illustrate stories or nursery rhymes by playing up or down the notes at appropriate moments 	<ul style="list-style-type: none"> • Make sounds and recognise how they can communicate ideas. E.g. make sound effects to a story, poem or picture • Explore different sounds using their voices and body percussion • Suggest which instruments would be good to make a particular sound • Make own short sequence of sounds using symbols or pictures as a support • Create and choose sounds in response to a stimulus. e.g. a jungle picture, jack and the beanstalk story • Explore the concepts of loud/quiet, high/low, fast/ slow • Experiment with different timbres (sound qualities) • Make up words and phrases and tap them out 	<ul style="list-style-type: none"> • Listen to different sounds in the environment • Listen to pieces of music that describe e.g. a bumblebee/ fireworks etc • Identify the pulse in different pieces of music and tap in time to the steady beat • Respond to sounds by likening them to a character or mood. • Respond to music by saying whether they like or dislike it • Begin to listen and respond to the inter-related dimensions of music (loud/quiet) • Use instruments to copy back 4 beat rhythm patterns • Begin to recognise high and low sounds and show with movement or gestures • Listen to and sing back simple melodic phrases with a limited pitch range • Begin to be aware of the inter dimensions they can hear in a piece of music. E.g. quiet/ loud, high/low, fast/ slow

Year 2		
Performing (in addition to consolidating and building on those skills developed previously)	Composing and Improvising	Listening and Appraising <i>Listening skills apply to both live, recorded music, their own and others music making</i>
<p>Singing</p> <ul style="list-style-type: none"> Explore different types of voices and use their voices expressively when singing according to the mood of the song, including changing the tempo (speed) and the use of basic dynamics (loud and quiet) Sing songs with increasing melodic and rhythmic accuracy within a limited pitch (not too high or low) Use movements to show phrases Recognise phrase lengths and use this to breathe at the right time whilst beginning to pay attention to posture Recognise soh and me pitch intervals and be able to pitch match simple soh me songs e.g. cherry pie Follow the shape of the melody when singing songs using hands/ arms or gesture Use the “thinking voice”- sing words or phrases in their head Listen to notes G and E on chime bars and pitch match <p>Playing</p> <ul style="list-style-type: none"> Handle and play a variety of tuned and un-tuned instruments with control Copy short rhythmic patterns on un-tuned percussion instruments, keeping a steady pulse Sing back short melodic patterns by ear, and sing and play short melodic patterns from dot notation, gesture or symbols using two or three different pitches Contribute ideas and control sounds as part of a class or group composition and performance Play together using symbols as a support Sing a song they know well-one group taps the pulse on their thighs and the other group taps the rhythm with two fingers on the palm of their hands. Then add an instrument to play on the beat and one to play with the rhythm Perform long/short, loud/ quiet sounds in response to symbols 	<ul style="list-style-type: none"> Experiment and change sounds to improve an intended effect Explore the effect of silence Children order sounds in response to a stimulus and make their own short sequence of sounds using symbols as a support Make various sound effects using body percussion, voices and instruments to describe thematic words or ideas Select sounds carefully in response to a story or an idea and suggest how they could be added to depict ideas in a composition/ soundscape Match instruments appropriately to particular sounds e.g. a guiro for a crackling fire Create a sound story in response to a stimulus and make their own short sequences of sound using symbols as a support Use flash cards using symbols to represent different sections of a composition or different sounds from a composition Begin to internalise and create rhythmic patterns Create short phrases and tap them out Find and play by ear phrases of simple well known songs Make up simple two or three note tunes or 	<ul style="list-style-type: none"> Listen and respond to a variety of music form different styles, genres and traditions Express their own thoughts and feelings about music and respond in different ways giving simple reasons for their response Have a growing awareness of the different instruments they can hear and be able to describe the sound of them Listen to and evaluate their own music and that of others, discuss what was good and suggest how it might be improved Begin to use musical vocabulary to describe music. Begin to offer ideas to improve work. Listen for and identify some of the inter-related dimensions of music (dynamics, pitch and timbre, pulse, rhythm, sound effects and so on). Sing a familiar song, identify then tap the rhythm of the words Recall short sequences or patterns of sound Listen to and sing back melodic phrases from known songs Recall and perform rhythmic patterns to a steady pulse Recognise simple changes in pitch

<ul style="list-style-type: none"> Introduce the glockenspiel 	<p>songs</p>	
Year 3		
Performing (in addition to consolidating and building on those skills developed in KS1)	Composing and Improvising	Listening and Appraising <i>Listening skills apply to both live, recorded music, their own and others music making</i>
<p>Singing</p> <ul style="list-style-type: none"> Use voices to create and control sounds (including changing tempo/speed, dynamics/ volume and pitch) Keep in time with a steady pulse when chanting, singing or moving Play singing games and clapping games Sing short songs with the range of an octave from memory, in tune, with expression and control of dynamics (loud, medium, quiet). Sing words/ phrases of a song in their heads (use 'thinking' voice) Be aware of correct posture while singing. <p>Playing</p> <ul style="list-style-type: none"> Play short rhythmic patterns on un-tuned percussion instruments, keeping a steady pulse. Play short melodic patterns on recorders and glockenspiels and notate them using letter notation. create and control sounds on instruments (including changing tempo/speed, dynamics/ volume and pitch) Play new pieces by ear and from visual symbols Rehearse together and sing for a year group performance (Easter pageant) 	<ul style="list-style-type: none"> Improvise and devise melodic phrases using pentatonic scales or a limited range of notes Create layered compositions and soundscapes using simple rhythmic patterns and melodies. Compose sequences using notated rhythms Experiment with untuned instruments, improvise rhythms Use ICT/ electronic devices to record, change and manipulate sounds 	<ul style="list-style-type: none"> Learn new songs and melodies quickly. Be able to sing and play from memory Internalise short melodies and play these on pitched instruments Begin to use musical vocabulary (related to the inter-related dimensions of music) when discussing/ improving their own work. Listen for and recognise some of the inter-related dimensions of music. Use an increasing musical vocabulary to discuss likes and dislikes. Listen for musical elements that are common in a particular genre of music Recognise changes in the music they are listening to. Begin to show an awareness of time signatures in music.

Year 4		
Performing (in addition to consolidating and building on those skills developed previously)	Composing and Improvising	Listening and Appraising <i>Listening skills apply to both live, recorded music, their own and others music making</i>
<p>Singing</p> <ul style="list-style-type: none"> • Sing longer and more complex songs with the range of an octave, in tune, with increased expression and control of dynamics (loud, medium, quiet, crescendo, decrescendo). • Sing in tune alone as well as in a group • Begin to be able to evaluate their own singing • Make improvements to singing during rehearsals • Use graphic notation to illustrate the shape and formation of a melody • Begin to follow simple notation to sing songs with two or three levels of pitch • In a larger group, sing a round and/or partner song in two parts <p>Playing</p> <ul style="list-style-type: none"> • Perform a simple rhythmic part, including rests, on un-tuned percussion. • Play a simple melodic part, from letter notation, on glockenspiel and recorder • Maintain a part in a group performance showing awareness of other parts • Play new pieces from simple notation • Begin to be able to evaluate their own playing • Make improvements to playing and performances 	<ul style="list-style-type: none"> • Create simple rhythmic patterns, melodies and accompaniments using voice, instruments and technology and use musically based symbols to record their work • Create layers of sound within a composition, showing an understanding of how sounds fit together. For example playing a melody over a drone • Create and refine musical improvisations considering rhythm and melody. • Be aware of the structure of a song or piece of music and be able to apply a similar structure to their own compositions 	<ul style="list-style-type: none"> • Identify rhythmic and melodic patterns, instruments and repetitions of sounds/ patterns • Listen carefully with attention to detail and be able to recall learnt internalised songs and melodies with increasing aural memory • Use increasing musical vocabulary (related to the inter-related dimensions of music) when discussing their work. • Listen for and recognise an increasing amount of inter-related dimensions of music when appraising a piece of music. • Use an increasing musical vocabulary to discuss musical elements of a piece of music they are listening to • Recognise that different eras have different genres and styles of music.

Year 5		
Performing (in addition to consolidating and building on those skills developed previously)	Composing and Improvising	Listening and Appraising <i>Listening skills apply to both live, recorded music, their own and others music making</i>
<p>Singing</p> <ul style="list-style-type: none"> • Sing songs in unison and maintain their own part when singing rounds or songs written in two parts • Sing with developing breath control, posture and sound projection. • Sing songs with an awareness of metre, feeling the pulse on the strong beat • Sing with control of pitch • Sing with increased control, expression, fluency and confidence • Follow graphic or traditional notation to develop a better understanding of the shape of a melody <p>Playing</p> <ul style="list-style-type: none"> • Play instruments (recorder and glockenspiels) with more control and rhythmic accuracy • Perform a cyclic pattern such as a rhythmic pattern, repeated and layered with other patterns or melodies • Be able to play more challenging pulse activities • Play parts on tuned and untuned instruments from simple staff notation. • Perform pieces from memory • Evaluate in order to refine and improve their own and others' work 	<ul style="list-style-type: none"> • Improvise rhythmic patterns over a steady beat with confidence • Layer different rhythmic patterns with an understanding of how they interplay against a background pulse • Create music which shows an understanding of simple structure. • Improvise with increasing confidence with a given range of notes and within a given structure • Explore different combinations of sounds e.g. different textures of untuned sounds, different combinations of vocal sounds • Use ICT to change and manipulate sounds 	<ul style="list-style-type: none"> • Listen "actively" with concentration to longer pieces of instrumental and vocal music • Be able to discuss how music has different intentions • Use a wider musical vocabulary (related to the inter-related dimensions of music) to discuss different kinds of music. • Recognise and begin to discuss some eras in music. • Identify different meters in pieces of music • Evaluate their own and the work of their peers using appropriate musical vocabulary, discussing what is successful/unsuccessful and why.

Year 6		
Performing (in addition to consolidating and building on those skills developed previously)	Composing and Improvising	Listening and Appraising <i>Listening skills apply to both live, recorded music, their own and others music making</i>
<p>Singing</p> <ul style="list-style-type: none"> • Sing songs in unison and in two parts showing understanding of how the harmonies fit together. • Rehearse with others, showing an awareness of how to evaluate their work and achieve a high quality performance • Breathe in agreed places to identify phrases • Create different vocal effects when singing or rapping • Sing with clear diction and musical expression that suits the mood and message of the piece • Follow graphic or traditional notation when singing songs • Be able to sing with confidence in a smaller group or solo part <p>Playing</p> <ul style="list-style-type: none"> • Perform parts from memory and from simple notation • Rehearse with others, showing an awareness of how to evaluate their work and achieve a high quality performance • Perform a simple round using instruments (recorder or glockenspiel) • Be aware of other parts when playing an independent part • Begin to be able to use the inter dimensions of music to effect when playing, such as changing tempo, using dynamics, playing staccato or legato depending on the piece and so on 	<ul style="list-style-type: none"> • Improvise melodic and rhythmic phrases in a variety of styles and genres. • create own more complex rhythmic patterns e.g. using rests and semi quavers • develop rhythmic and melodic material from their own exploration and improvisational activities • Use different notations to record and create. • Use ICT to change and manipulate sounds 	<ul style="list-style-type: none"> • Listen “actively” with concentration to longer pieces of instrumental and vocal music • Be able to discuss how music has different intentions • Use a wider musical vocabulary (related to the inter-related dimensions of music) to discuss different kinds of music • Discuss more eras in musical history, describing distinguishing musical features between them and offering preferences. • Analyse elements and features within different pieces of music (e.g. compare melodies) • Evaluate their own work and improve their performance through listening, internalising and analysing

Notes about Progression in Music

It should be noted that, in a similar way to English and Mathematics, Music is a developmental, progressive subject that needs to be taught as a spiral curriculum. Skills and concepts need to be consolidated and revisited frequently on a regular basis.

It should also be noted that progression in Music isn't only shown by an increase in difficulty in the different technical elements of music. It is possible to improve a performance of a very technically simple piece so that it is performed at a much higher level in terms of, for example, emotional expression, placement of timing, quality of diction and so on. For example a Year 6 class may take a song learnt in Y4, but perform it at an outstanding level, with much more understanding of the different elements of music involved.

Appendix 4 Action Plan

PRIMARY SCHOOL				
Music				
School development plan link:				
TARGET	ACTIONS NEEDED	PERSONNEL RESPONSIBLE	TIMESCALE	RESOURCE IMPLICATIONS

[illegible]

Appendix 5- Summative assessment sheet Key Stage 2 example

Unit Two - Sounds of Africa		KS2 Years - Three and Four	
More Able Children will be able to: Use extensive musical vocabulary when evaluating own and others work. Take a lead role when composing in a group. E.g. conducting Sing more complex melodies, in tune, confidently and with good vocal technique. To be able to sing an additional part of a song with confidence.	Names:		
Extending children will be able to: Begin to talk about the mood and style of the music they are singing, including the lyrics, and change their singing based on their knowledge of the music. Listen in a focused way to music from a different tradition and be able to discuss key elements of the music using a developing musical vocabulary. Sing increasingly complex melodies within an extending pitch range.	Names:		
Reaching children will be able to: Know the importance of warming up their voices, be aware of good vocal technique ensuring they are singing safely and breathing in phrases. To maintain good posture and presentation skills when singing and performing. Sing mostly in tune within a limited pitch range and be able to sing with a strong sense of pulse and rhythm. Begin to be aware of how music can be represented in a written form using graphic notation. With support begin to read graphic rhythm notation. Use percussion instruments to compose short rhythm phrases and record them using graphic notation. Begin to add structure to their compositions.	Names:		
Working towards children will be able to: Be able to play a simple short rhythmic phrase as an ostinato (a repeated cyclic pattern), with others. Be able to sing or play a simple melody with others with a limited range of notes. Be able to work together and perform with others.	Names:		
Additional comments:			

Appendix 6 -Summative Assessment sheet Key Stage 1 example

Key Stage 1		Term: Autumn Term units 1 and 2
<p>More able children will be able to:</p> <p>Follow a melody accurately when singing. Recognise repeating patterns/ ideas when listening to music. Enjoy changing and combining sounds. Invent and perform new rhythms in music. Sing with expression to reflect the mood of a song. Understand differences between loud/quiet, high and low sounds. Recognise and repeat simple rhythm patterns. Improve their own work. Keep a steady beat showing simple changes in tempo.</p>	Names:	
<p>Most children will be able to:</p> <p>Use and explore a variety of different vocal, instrumental and body sounds to express feelings. Listen to music and identify repeating ideas and patterns. Create a sequence of sounds. Notate sound sequences using graphic notation. Perform short rhythmic patterns. Follow instructions about when to play and sing. Enjoy changing and exploring different ways of producing sounds with voices, body percussion and instruments.</p>	Names:	
<p>Some children will be able to:</p> <p>Take part in singing songs. Understand a steady beat in songs and music. Explore creating and changing vocal, instrumental and body percussion sounds. Share and participate in a class performance. Comment on and respond to recordings of their own musical work. Sing broadly in tune.</p>	Names:	
Additional Comments:		

Appendix 7 Knowledge Organiser

Key Vocabulary	Definition
Dynamics	Loud and quiet sounds.
Notation	Sign or symbol to identify when a sound is made in the music.
Timbre	Describes the different character of sounds.
Pitch	High and low sounds in music
Tempo	The speed of the music.

Key Knowledge

Texture in music can be created using layers of sound. One or two layers create a thin texture. A thicker texture can be created when there are more layers of sound playing together.

A song usually has a verse and chorus structure. Sometimes there can be a bridge in a song, this is often in the middle of the song, between the verse and chorus.

The effect of the music we compose can be changed by using different dynamics, tempo and textures throughout the music.

Moods and the character of music can be created by choosing particular sounds or the way an instrument is played.

Knowledge Organiser Music - Year 3 Autumn

Music Activities

- Composing short rhythmic and melodic patterns using tuned and untuned instruments.
- Exploring, choosing and combining different sound sources: instruments, vocal sounds and junk/found sounds.
- Creating a sequence of sounds to make a class composition.
- Learning new songs for the end of term performance and singing them with good posture and breath control.

Play a pattern using 'high and low' sounds on a pitched instrument to create a melody.



Find the best sounds to represent your ideas in your composition.



Other Facts.....

The signs for dynamics in music are:

p - piano is quiet

f - forte is loud

pp - pianissimo very quiet

ff - fortissimo very loud

Appendix 8- SEN p-scale descriptors for Music

Music Performance Descriptors for Children with SEN

P1 (i) Pupils encounter activities and experiences

- They may be passive or resistant
- They may show simple reflex responses [for example, startling at sudden noises or movements]
- Any participation is fully prompted.

P1 (ii) Pupils show emerging awareness of activities and experiences

- They may have periods when they appear alert and ready to focus their attention on certain people, events, objects or parts of objects [for example, becoming still in a concert hall]
- They may give intermittent reactions [for example, sometimes becoming excited at repeated patterns of sounds].

P2 (i) Pupils begin to respond consistently to familiar people, events and objects. They react to new activities and experiences [for example, turning towards unfamiliar sounds].

- They begin to show interest in people, events and objects, [for example, looking for the source of music]
- They accept and engage in coactive exploration [for example, being encouraged to stroke the strings of a guitar].

P2 (ii) Pupils begin to be proactive in their interactions

- They communicate consistent preferences and affective responses [for example, relaxing during certain pieces of music but not others]
- They recognise familiar people, events and objects [for example, a favourite song]. They perform actions, often by trial and improvement, and they remember learned responses over short periods of time [for example, repeatedly pressing the keys of an electronic key board instrument]
- They cooperate with shared exploration and supported participation [for example, holding an ocean drum].

P3 (i) Pupils begin to communicate intentionally

- They seek attention through eye contact, gesture or action.
- They request events or activities [for example, leading an adult to the CD player]
- They participate in shared activities with less support. They sustain concentration for short periods
- They explore materials in increasingly complex ways [for example, tapping piano keys gently and with more vigour]
- They observe the results of their own actions with interest [for example, listening intently when moving across and through a sound beam]
- They remember learned responses over more extended periods [for example, recalling movements associated with a particular song from week to week].

P3 (ii) Pupils use emerging conventional communication

- They greet known people and may initiate interactions and activities [for example, performing an action such as clapping hands to initiate a particular song]
- They can remember learned responses over increasing periods of time and may anticipate known events [for example, a loud sound at a particular point in a piece of music]
- They may respond to options and choices with actions or gestures [for example, choosing a shaker in a rhythm band activity]
- They actively explore objects and events for more extended periods [for example, tapping, stroking, rubbing or shaking an instrument to produce various effects]
- They apply potential solutions systematically to problems [for example, indicating by eye contact or gesture the pupil whose turn it is to play in a 'call and response' activity].

51

P4 Pupils use single words, gestures, signs, objects, pictures or symbols to communicate about familiar musical activities or name familiar instruments

- With some support, they listen and attend to familiar musical activities and follow and join in familiar routines
- They are aware of cause and effect in familiar events [for example, what happens when particular

instruments are shaken, banged, scraped or blown, or that a sound can be started and stopped or linked to movement through a sound beam]

- They begin to look for an instrument or noisemaker played out of sight
- They repeat copy and imitate actions, sounds or words in songs and musical performances.

P5 Pupils take part in simple musical performances

- They respond to signs given by a musical conductor [for example, to start or stop playing]
- They pick out a specific musical instrument when asked [for example, a drum or a triangle]
- They play loudly, quietly, quickly and slowly in imitation. They play an instrument when prompted by a cue card
- They listen to, and imitate, distinctive sounds played on a particular instrument
- They listen to a familiar instrument played behind a screen and match the sound to the correct instrument on a table.

P6 Pupils respond to other pupils in music sessions

- They join in and take turns in songs and play instruments with others. They begin to play, sing and move expressively in response to the music or the meaning of words in a song
- They explore the range of effects that can be made by an instrument or sound maker
- They copy simple rhythms and musical patterns or phrases
- They can play groups of sounds indicated by a simple picture or symbol-based score
- They begin to categorise percussion instruments by how they can be played, [for example, striking or shaking].

P7 Pupils listen to music and can describe music in simple terms [for example, describing musical experiences using phrases or statements combining a small number of words, signs, symbols or gestures]

- They respond to prompts to play faster, slower, louder, softer
- They follow simple graphic scores with symbols or pictures and play simple patterns or sequences of music
- Pupils listen and contribute to sound stories, are involved in simple improvisation and make basic choices about the sound and instruments used
- They make simple compositions [for example, by choosing symbols or picture cue cards, ordering them from left to right, or making patterns of sounds using computer software].

P8 Pupils listen carefully to music

- They understand and respond to words, symbols and signs that relate to tempo, dynamics and pitch [for example, faster, slower, louder, higher, and lower].
- They create their own simple compositions, carefully selecting sounds
- They create simple graphic scores using pictures or symbols
- They use a growing musical vocabulary of words, signs or symbols to describe what they play and hear [for example, fast, slow, high, low]
- They make and communicate choices when performing, playing, composing, listening and appraising [for example, prompting members of the group to play alone, in partnerships, in groups or all together].

Performance – P Scale – attainment targets for pupils with special educational needs. (DoE, 2014)

