



Peterhouse C of E Primary Academy

Music Policy

Policy Type:	School Academy Policy
Approved By:	Peterhouse Governing Body (Curriculum & Standards Committee)
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Person Responsible:	Music Subject Leader

Music Policy

Rationale

At Peterhouse CofE Primary Academy, we believe that:

- Music is a powerful, unique form of communication that can change the way pupils feel, think and act. It transcends different cultures, abilities and generations.
- Listening to and making music fulfils an instinctive human need for self-expression and creativity. It stimulates responses both on emotional and intellectual levels.
- Music can be a lifelong source of pleasure. It is education for life.

Aims

The aims of the music curriculum at Peterhouse CofE Primary Academy are to encourage all pupils to:

- Develop musical skills and concepts through listening, appraising, performing and composing.
- Develop social skills through co-operation with others in the shared experience of music making.
- Develop an understanding of musical traditions and developments in a variety of cultures.
- Be motivated to enjoy and succeed in music

Music and the National Curriculum

In addition to the essential role played by a discrete music curriculum in providing children with an entitlement to perform, compose and listen to music, we believe that music contributes to the wider school curriculum in a number of ways:

- Music contributes to the wider aims of Primary Education including, literacy, ICT, P.E, Art, R.S.H.E. and citizenship.
- Music can develop skills, attitudes and attributes that can support learning in other subject areas that are needed for life and work skills – e.g. listening skills, concentration, creativity, intuition, aesthetic sensitivity, perseverance, self-confidence and sensitivity towards others.
- The school policy is to plan from the National Curriculum and Foundation Stage Guidance (see Appendix 1) to ensure that teachers cover all the criteria that are not necessarily covered by peripatetic teaching. These areas are also supported by third party sources such as Charanga, as well as provisions from the Norfolk Music Hub.

The Curriculum - Pupils' Experience

"Music education goes beyond a set of skills, knowledge and understanding that we explain to someone else in the sense that, when acting musically, we embody the learning." (The Incorporated Society of Musicians.) With this in mind, the music curriculum has been designed to engage pupils with the subject through the aspects of actively performing, composing and listening to music.

The curriculum is based upon the Charanga Scheme which covers the inter-related dimensions of pulse, rhythm, pitch, dynamics, timbre, tempo, structure, texture and notation through a spiral curriculum where the strands are revisited and built on over time, using a variety of activities and degrees of challenge.

The curriculum, delivered through the Charanga scheme by the Musician in Residence, is also supplemented by a weekly listening programme led by the class teacher.

In Music, opportunities will be created for pupils to:

- listen, appraise, perform and compose in a variety of genres, styles and audiences
- undertake a balanced programme of activities
- work individually, in groups or as a whole class
- make appropriate use of I.C.T. to create and record music
- make use of outside agencies, peripatetic teachers, music concerts etc
- make use of audio / visual material
- record findings in a variety of ways.
- to learn one musical instrument in whole class ensemble lessons.
- to participate, where possible, in small group or individual musical tuition on chosen instrument using peripatetic music teachers.
- to perform to wider audiences of parents, local community and other schools at end of year productions, assemblies, star of the week assemblies and Christmas productions.

In addition to the curriculum, the children will encounter music in other learning experiences and topic areas. They will also have opportunities to experience music in wider school life, such as assemblies, access to watching performances and taking part in musical activities, like Christmas performances, that occur during the school year. The aim of this is to allow all pupils to believe that they can be musical and inspire a life-long connection with this creative form.

Equal Opportunities

- We aim to give every pupil the opportunity to enjoy a variety of musical activities by creating an inclusive learning environment that challenges stereotypes and support the appreciation of other cultures.
- All pupils will have an equal opportunity to reach their full potential across the music curriculum regardless of their race, gender, cultural background or special needs.

For adaptations and ways to teach music in an inclusive environment see Appendix 2.

Assessment and Record keeping

In creative subjects such as music, care needs to be taken so that assessment practices do not stifle creativity and narrow outcomes. For music there are no age-related expectations. Consequently, assessment in music should focus around the development of skills and the building of knowledge, rather than uniformity, or a judgement simply about the quality of a piece.

- Formative assessment is an ongoing process throughout music sessions, with interaction between teachers and children about learning forming an essential part of the reflective learning process.
- Music teaching, delivered by the Musician in Residence, provides one session per week per class, timetabled on a rota basis throughout the year. This will be assessed both by the Musician in Residence during sessions, and through evidence collected by class teachers of these sessions. Recording examples of performances at the beginning and end of each rotation will provide evidence of progression, as well as mid-points of processes where appropriate, will provide evidence of progression.
- Where other musical curriculum opportunities may arise, which allow children use their composing, appraising and performance skills, evidence can be recorded as audio or visual files, uploaded to the school network with additional photographic evidence
- Throughout, the children will be encouraged, through tasks and targeted questioning, to reflect critically upon their own achievements and those of others.
- Annual report for parents: As there are no age-related expectations in music, the music information provided will be based on the extent to which a pupil knows, applies and understands the matters, skills and processes specified in the relevant programme of study.

Resources

- Cupboard: a range of tuned and un-tuned instruments (see Appendix 3).
- Musical instruments can be requested from Norfolk Music Hub
- Specialist music teacher 1 day per week as part of Whole Class Instrumental Teaching
- Charanga: online musical schemes and units
- Sing-Up: singing tuition and database
- Membership of Great Yarmouth Schools' Music Association
- Access to specialist support and advice from Norfolk Music Hub

Health and Safety Issues

- Using instruments appropriately.
- Electrical equipment will be inspected regularly.

Monitoring the policy

The Subject Manager will monitor the implementation of the policy regularly.

The standards and effectiveness committee of the governing body will monitor this policy on an annual basis. If the policy appears to need modification, then the committee will report its findings and recommendations to the full governing body.

Appendices

Appendix 1- NC Year group guidelines

YEAR 1 MUSICIAN CAN...

- use their voice to speak/sing/chant
- join in with singing
- use instruments to perform
- look at their audience when they are performing
- clap short rhythmic patterns
- copy sounds

- make different sounds with their voice
- make different sounds with instruments
- identify changes in sounds
- change the sound
- repeat (short rhythmic and melodic) patterns
- make a sequence of sounds
- show sounds by using pictures

- respond to different moods in music
- say how a piece of music makes them feel
- say whether they like or dislike a piece of music
- choose sounds to represent different things
- recognise repeated patterns
- follow instructions about when to play or sing

YEAR 2 MUSICIANS CAN...

- sing and follow the melody (tune)
- sing accurately at a given pitch
- perform simple patterns and accompaniments keeping a steady pulse
- perform with others
- play simple rhythmic patterns on an instrument
- sing/clap a pulse increasing or decreasing in tempo

- order sounds to create a beginning, middle and end
- create music in response to different starting points
- choose sounds which create an effect
- use symbols to represent sounds
- make connections between notations and musical sounds

- improve their own work
- listen out for particular things when listening to music

YEAR 3 MUSICIANS CAN...

- sing in tune with expression
- control their voice when singing
- play clear notes on instruments

- use different elements in their composition
- create repeated patterns with different instruments
- compose melodies and songs
- create accompaniments for tunes
- combine different sounds to create a specific mood or feeling

- improve their work; explaining how it has improved
- use musical words (the elements of music) to describe a piece of music and compositions
- use musical words to describe what they like and dislike
- recognise the work of at least one famous composer

YEAR 4 MUSICIANS CAN...

- perform a simple part rhythmically
- sing songs from memory with accurate pitch
- improvise using repeated patterns

- use notations to record and interpret sequences of pitches
- use standard notation
- use notations to record compositions in a small group or on their own
- use their notation in a performance

- explain the place of silence and say what effect it has
- start to identify the character of a piece of music
- describe and identify the different purposes of music
- begin to identify with the style of work of Beethoven, Mozart and Elgar

YEAR 5 MUSICIANS CAN...

- breathe in the correct place when singing
 - sing and use their understanding of meaning to add expression
 - maintain their part whilst others are performing their part
 - perform 'by ear' and from simple notations
 - improvise within a group using melodic and rhythmic phrases
 - recognise and use basic structural forms e.g. rounds, variations, rondo form
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- change sounds or organise them differently to change the effect
 - compose music which meets specific criteria
 - use their notations to record groups of pitches (chords)
 - use a music diary to record aspects of the composition process
 - choose the most appropriate tempo for a piece of music
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- describe, compare and evaluate music using musical vocabulary
 - explain why they think their music is successful or unsuccessful
 - suggest improvements to their own or others' work
 - choose the most appropriate tempo for a piece of music
 - contrast the work of famous composers and show preferences

YEAR 6 MUSICIANS CAN...

- sing a harmony part confidently and accurately
 - perform parts from memory
 - perform using notations
 - take the lead in a performance
 - Take on a solo part
 - provide rhythmic support
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- use a variety of different musical devices in their composition (incl. melody, rhythms and chords)
 - recognise that different forms of notation serve different purposes
 - use different forms of notation
 - combine groups of beats
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- refine and improve their work
 - evaluate how the venue, occasion and purpose affects the way a piece of music is created
 - analyse features within different pieces of music
 - compare and contrast the impact that different composers from different times will have had on the people of the time

Appendix 2: Music Provision for All in an Inclusive Environment

Music can form an effective method of communication, so including it as part of repetitive routines, can provide predictable, reassuring and memorable experiences for learners. Opportunities include:

- the attendance register
- number and phonics learning
- other daily routines

When music can create challenges for learners with sensory issues consideration should be given to:

- layout of the room and the position of the learners.
- size of group – would individual work be better (with or without support)?
- will all learners, especially those with physical disabilities, be able to access resources and have the space to play?
- If there is a need, can visual and / or auditory stimuli be adapted to respond to need

Curriculum considerations for discrete music lessons:

- Selecting instruments to enable all learners to achieve success in playing tuned and untuned instruments
- Simplifying terminology or using visual aids to support understanding
- Representing notation in ways that all learners can access.

Support for learners struggling with concentration:

- consider the layout of the classroom to limit distractions (circles and grouped tables can be a barrier to attention):
- pre-teaching musical elements, terminology and lesson content, e.g. familiarise with particular instruments and how they are played
- manage potential unhelpful sources of distraction, like over-frequent task changes or unstructured group work.
- give learners a particular role in the lesson to keep them engaged and promote active participation.
- arrange movement breaks / short 'time out' breaks away from the learning environment

Support for learners with sensory issues:

- size of group – would individual work be better (with or without support)?
- for those with auditory sensory issues - pre-exposure to music and/or instruments can help in preparation
- ear defenders can enable learners to partake in lessons with more confidence.
- opportunities for physical contact with instruments if learners cannot hear sounds clearly.
- consider the lighting in the classroom, to reduced glare on whiteboards / screens.

Support for learners with literacy difficulties:

- provide visual aids to help identify instruments and musical dimensions like pitch and tempo
- use modelling, demonstrating and imitating to help understanding of non-verbal communication.

Support learners who struggle to retain vocabulary:

- begin each lesson with a recap of key vocabulary learnt
- provide accessible, visual word banks to support the meanings of musical dimensions / photos of learners playing instruments to aid retention
- drip-feed key vocabulary throughout school day (discussions about music listened to in assemblies or other curriculum areas can help to embed this language.)

Support learners who need additional time to develop conceptual understanding:

- break content into small steps and allow time for guided practice of each step to build up conceptual understanding
- consider creating a small group opportunity for developing understanding with adult support
- maximise uses of modelling, demonstrating and imitating to scaffold experiences.

Appendix 3: List of available instruments in the music room

(these can be subject to change)

Handchimes	1 x briefcase
African thumb piano	1
beaters	20
boomwhackers	24
cloth beater	2
descant recorders	15
desktop music stands	12
Indian bamboo recorder	1
Indian hand-cymbals	3
individual chime bars	30 - 60
large cymbal pair	1
medium cymbal	2
metal thumb tube piano	1
music books	big box
music stands	20
recorder cleaners	50
red glockenspiel	16
ribbed wood scrapy tube	1
skiffle boards	2
small cymbal individual	1
small cymbal pair	2
steel bongos plastic skin	1
tenor recorder (Dolmetsch and Aulos)	3
triangle ting-tings	3
triangles mixed sizes	18
violins	14
white music grip	big box
xylophone (large wood)	1
xylophone (half size wood)	1
xylophone (small wood)	1