



## Music Policy

Status	School need
Policy last reviewed	Sept 14
Date presented to Education Committee	22.5.18
Date of next review	Summer 21

### Rationale

At St. Monica's the Mission Statement asserts that we will try to provide quality learning opportunities for every child. Our Mission Statement, further, commits us to ensuring that every person's aspirations and achievements are appreciated. This policy is a statement of how the school will endeavor to do this.

### 1. Aims

- 1.1 Our main aim is to give each child every possible opportunity to experience delight, enjoyment and satisfaction from music by encouraging an enjoyment of music both in its creation and appreciation, and to enable the children to understand sound as a relevant and attainable medium for expressive communication. All children have the entitlement to benefit from the individual and cultural experience that musical creativity can bring. In order to achieve our main aim we need to develop the following core knowledge, skills and attitudes:
- 1.2 Knowledge of musicians, composers, and musical elements: duration, pitch, dynamics, timbre, tempo, texture and structure.
- 1.3 Skills of singing, composing, listening, performing, appraising, recording, imagination and evaluation.
- 1.4 Attitudes – to develop a love for music, enjoy making music and finding a place for music in their lives.

### 2. Teaching and Learning Style

- 2.1 Each class has regular, weekly class lessons. We hope to achieve our aims by creating the opportunity for:
  - The chance to work as a whole class, group or individual.
  - A balanced programme of music which includes performing, composing, appraising, and evaluating, and builds on previous achievement.
  - Opportunity to perform and listen to music from a variety of genres, styles and from different periods and cultures.
- 2.2 Provision is made for children with different learning abilities through a variety of tasks and responses. Where appropriate, tasks will be set which offer open – ended outcomes to allow for differentiation (e.g. composing sequences, singing responses, and improvising melodies).
- 2.3 As many children as possible will be given opportunities to develop skills outside the music lesson, e.g. in peripatetic music tuition, whole class guitar tuition, membership of the choir, solo singing in the Nativity or Passion plays, instrumental group accompaniment to Acts of Worship, performance opportunities, signposting to the Beginners groups at the Warrington Youth Orchestra.

### 3. Music Curriculum Planning

3.1 Class teachers identify music topics on their individual class long term plans. **These topics are based on the Charanga web based scheme. A plan for coverage of a range of styles of music is included as an Appendix to this policy.**

3.2 We aim to ensure progression by:

- Increasing the range of experience
- Increasing the complexity of tasks
- Increasing the quality of performance.

#### **4. The Early Years Foundation Stage**

We teach music in our reception class. We relate the musical aspects of the children's work to the objectives set out in the Early Years Foundation Stage framework, which underpin the curriculum planning for children aged three to five. We give all children ample opportunity to develop their creativity through varied activities that allow them to enjoy and explore making music.

#### **5. The contribution of music to teaching in other curriculum areas**

5.1 ICT. Children are given the opportunity to use a variety of ICT resources for listening, accessing information, performing, composing and storing sounds. Part of the Y3 ICT curriculum is the topic Manipulating Sound.

5.2 Literacy. Examples of musical activities and tasks which support the development of literacy:

- Listening skills associated with creating rhythmic patterns using syllables and rhyming patterns using structure.
- Comprehension: when an appropriate sound response is made to given words and phrases to enhance the meaning.
- Reading musical scores: following the same left to right procedure and interpreting symbols.
- Speaking: developing the ability to evaluate and discuss musical sounds using appropriate vocabulary.

5.3 Numeracy. Examples of musical activities and tasks which support the development of numeracy:

- Number sequencing – metre (beats in a bar)
- Time and space, linked to tempo and duration
- Patterning – rhythmic and melodic repetition, symmetry
- Counting – layers of sounds in musical texture and rounds and accumulative songs

5.4 RE Children use music in Assemblies and Nativity / Passion Plays, and it greatly enhances their worship, and their knowledge of scripture.

#### **6. Music and Inclusion**

6.1 Our music curriculum is structured to ensure the maximum participation by all pupils, including those with special needs, through the provision of work which is challenging yet achievable.

6.2 Care should be taken to ensure that all pupils are presented with a positive image of males and females in a variety of musical roles and circumstances. All pupils will experience the contributions to music made by different cultures, but care will be taken to ensure that pupils understand that no culture has a monopoly of achievement in music.

#### **7. Assessment**

Assessments for music are ongoing and are made during music lessons and times when children are performing and playing, e.g. in plays and Acts of Worship. Staff identify the assessment objectives of the topic on the Medium Term Plans, and include a grid of the children's names / initials to record whether children have attained the objective. This information should then be transferred to Classroom Monitor, to produce a class record of attainment in Music. Reports to parents on pupil's progress in music are made on the Annual School Report which is issued in the Summer Term.

#### **8. Resources**

A range of tuned and untuned percussion instruments are available. They are stored in two areas: in the prayer room in the KS2 area and on the music trolley in the KS2 corridor.

#### **9. Monitoring and Review**

**9.1** Monitoring of the standards of children’s work and of the quality of teaching in music is the responsibility of all staff, led by the Champion. Music appears on the Staff Meeting Schedule for Curriculum Development. During the staff meetings allocated to music on this programme, the policy is reviewed, and the programme of study is compared to planning and actual practice to check for breadth of coverage. Lesson observations are undertaken.

**9.2** On a yearly basis the Subject Champion produces a file with contents as follows:

Subject Champion Evidence Files

Contents List

Curriculum Statement

How does your curriculum match the requirements of the National Curriculum?

How is your curriculum adapted to local circumstances?

How does it meet the requirement to be broad and balanced.

MTPs Reception – Year 6 x Half Term 1 – 6 showing differentiation, skills, grids of initials etc

LTPs R – Y6 showing an enquiry / skill based curriculum

LTP Monitoring Report

MTP Monitoring Report

Subject Report 2015 – 16

Subject Report 2016 – 17

Grids showing progression of skill coverage across year groups and topics

Pupil Voice Report

Action plans – with objectives added as a result of monitoring and explicitly labelled

Standards Report

showing class and group level analysis

describing differences in performance between different groups

identifying areas for development copied to Action Plan

stating what you are doing to address any issues that have arisen as a result of your analysis

Enrichment Photos

Trips

Visitors

Theme days

Creative homework

CPD

Training record

Coaching notes

INSET outline

Staff Meeting minutes

Networking notes

Research notes

More Able and Talented provision

Lesson Observation Feedback Notes

Book Scrutiny Feedback Notes

Assessment Statement

‘MTP with grid’ screen shot and explanation of how it is used

Classroom Monitor Screenshot and explanation of how it is used

Any assessment resources in use

Link Governor Visit Reports

**Signature of the Chair of the Education Committee**

**Date:**

**Programme for Listening to Music and learning about the History of Music**

Resource: BBC Ten Pieces and Classical 100 web site

	HT 1	HT 2	HT 3	HT 4	HT 5	HT 6
Reception	Environmental Sounds: natural	Environmental Sounds: mechanical	The Solo Voice	The voice – group singing	Individual instruments of the orchestra	
Year 1	String music	Woodwind music	Piano music	Brass music	Un – tuned percussion music	Orchestral music
Year 2	World Music Africa <a href="http://www.bbc.co.uk/education/guides/z2xbgk7/revision/1">http://www.bbc.co.uk/education/guides/z2xbgk7/revision/1</a>	Medieval and Renaissance Music 500 – 1600 Charanga Freestyle Active Listening: Greensleeves	Baroque 1600 – 1750 Charanga Freestyle Active Listening: Winter from The Four Seasons by Vivaldi	Classical 1730 – 1820 BBC Ten Pieces: Horn Concerto No 4 (3 <sup>rd</sup> Movement) by Mozart	Romantic / Impressionist 1780 – 1920 BBC Ten Pieces: night on a Bare Mountain by Mussorgsky	Modern and Contemporary 1890 – present BBC Ten Pieces: Connect It by Anna Meredith
Year 3	World Music European Charanga Freestyle KS2 Topics National Anthems	Medieval and Renaissance Music 500 – 1600 A Guide to Medieval and Renaissance Instruments  <a href="http://www.music.iastate.edu/antiqua/instumt.html">www.music.iastate.edu/antiqua/instumt.html</a>	Baroque 1600 – 1750  BBC Ten Pieces: Zadoc the Priest by Handel	Classical 1730 – 1820  Beethoven Fur Elise <a href="http://www.classicfm.com/classical-100/full-list/">http://www.classicfm.com/classical-100/full-list/</a>	Romantic / Impressionist 1780 – 1920  BBC Ten Pieces: In the hall of the mountain king by Grieg	Modern and Contemporary 1890 – present  BBC Ten Pieces: Mambo from West Side Story by Bernstein
Year 4	World Music Asian <a href="http://www.bbc.co.uk/education/guides/zsydwmn/revision/4">http://www.bbc.co.uk/education/guides/zsydwmn/revision/4</a>	Medieval and Renaissance Music 500 – 1600  The Internet Renaissance Band: Music of the Renaissance.	Baroque 1600 – 1750  BBC Ten Pieces: Abdelazer Rondeau by Purcell	Classical 1730 – 1820  BBC Ten Pieces: Symphony No. 5 (1 <sup>st</sup> movement) by Beethoven	Romantic / Impressionist 1780 – 1920  BBC Ten Pieces: Symphony No 9 ‘From the New	Modern and Contemporary 1890 – present  BBC Ten Pieces: The Lark Ascending by

					World’ Dvorak	Ralph Vaughan Williams
Year 5	World Music Carribbean <a href="http://www.bbc.co.uk/education/guides/ztp49j6/revision/3">http://www.bbc.co.uk/education/guides/ztp49j6/revision/3</a>	Medieval and Renaissance Music 500 – 1600  Claudio Monteverdi	Baroque 1600 – 1750  BBC Ten Pieces: Toccata and Fugue by J S Bach	Classical 1730 – 1820  BBC Ten Pieces: Joseph Bologne, Chevalier de Saint – Georges Symphony No 1 in G major – allegro (1 <sup>st</sup> movement)	Romantic / Impressionist 1780 – 1920  BBC Ten Pieces: Mars from ‘The Planets’ by Holst	Modern and Contemporary 1890 – present  BBC Ten Pieces: Rodeo – Hoe Down by Aaron Copeland
Year 6	World Music British Folk <a href="http://www.bbc.co.uk/education/guides/zckthyc/revision/1">http://www.bbc.co.uk/education/guides/zckthyc/revision/1</a>	Medieval and Renaissance Music 500 – 1600  Children’s Chant for the Third Millennium	Baroque 1600 – 1750  Bach Air on a G String’ from Orchestral Suite No.3 in D	Classical 1730 – 1820  BBC Ten Pieces: Trumpet Concerto (3 <sup>rd</sup> movement) by Haydn	Romantic / Impressionist 1780 – 1920  BBC Ten Pieces: Habanera from Carmen by Bizet	Modern and Contemporary 1890 – present  BBC Ten Pieces: Short Ride in a Fast Machine by John Adams