



## Music at DBJA - The Dunchurch Way

Music is a universal language that embodies one of the highest forms of creativity. Through our music curriculum, we aim to develop children for the careers of their future - whatever they may be - and share ways for them to collaborate, learn, create and feel inspired through music. Crucially, we recognise the importance that music brings in terms of building children's self-esteem and confidence.

A high-quality music education (National Curriculum) should engage and inspire pupils to:

- ❖ Develop a love of music and their talent as musicians.
- ❖ Increase their self-confidence, creativity and sense of achievement.
- ❖ Develop a critical engagement with music, allowing them to perform and compose.
- ❖ Listen with discrimination to the best in the musical canon.

Furthermore, *our school vision for Music is for children to be able to...*

- Access an inclusive, high quality music education.
- Experience a diverse musical diet that stimulates, engages and challenges.
- Develop a love of music that nurtures both musical talents *and* creativity.
- Believe that everyone is musical in some way.

### Roles and responsibilities

The subject leader is responsible for providing an up-to-date long-term progression map and short & medium-term planning (objectives/activities), using bespoke written schemes of work and resources. The subject leader also keeps abreast of developments in music, by way of termly meetings with, and relevant training from, the Warwickshire Music Hub, *Music Mark* training and events, *FutureLearn* courses and the *City of Birmingham Symphony Orchestra*. In addition, participation in music events and collaborations outside of school (e.g., by way of personal recitals and performances, contact with professional composers and ensembles, and attendance at concerts) help to inform developments in the music world, which can in turn impact on school curriculum work. The subject leader will continue to monitor the use of school-based resources, including folders, instruments and other relevant equipment, sharing these with staff where required. The subject leader will also provide support and professional development for other staff, as and when appropriate, and will continue to liaise with visiting instrumental staff.

SLT are responsible for meeting once a year with curriculum leaders, to discuss subject strengths and areas for development, and for reporting these to the governing body.

### National Curriculum

Our school aims are closely linked to those of the national curriculum for music, which are 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.

### Implementation of the Music Curriculum

#### Planning

All resources and schemes of work (SoW) are written from scratch and designed specifically for use at DBJA. They aim to reflect the latest version of the National Curriculum for Music (last updated March 2022), and also take into account our role as a church school. Planning begins with a central music curriculum map, which is rebuilt each summer holiday to plan for the academic year ahead. Once this has been established, the long-term music progression map seeks to expand the core blueprint of the music curriculum for DJBA, with knowledge, skills and vocabulary outlined for each topic and year group. The progression map is reviewed and updated at several points in the year, but has a larger edit (to ensure that progression is even clearer) each summer holiday, in readiness for the new academic year.

Detailed SoWs and teaching PowerPoints (short and medium-term planning) are devised in order to plot the sequence of learning for each music project, including the creation of appropriate learning resources and assessment criteria. Music planning is further reinforced by way of individual knowledge organisers for each project taught and copied for all learners. Knowledge organisers help to reference the knowledge and skills intended to be learned over the length of each music project, and they should be used as a reference point for both

teachers and pupils alike. They can be used as a self-assessment tool and are also available on the school's website. All key music documents are saved onto SharePoint.

A minority of children will have particular teaching and learning requirements which go beyond the provision for that age range and if not addressed, could create barriers to learning. This may include pupils with SEND, those in receipt of FSM/PP, or those with EAL. As part of the school's inclusivity policy, all staff continue to develop ways to engage all learners. Staff should also identify opportunities to provide greater challenge for children who are more able in music. Teachers will take account of these requirements and plan, where necessary, to support individuals, or groups of pupils, to enable them to participate effectively in the music curriculum.

### **Progression**

Progression within music focuses on the development of knowing *about* music (for example, through music theory, listening tasks, music styles, genres, history and composers), developing vocal and instrumental skills as a performer improviser and composer, and also as an active music listener. Learners will also develop their understanding of a range of key music vocabulary. Most pupils will have experienced regular music-making at KS1 (particularly if they have attended DIAN) by way of singing, listening, performing and creating rhythmical pieces. Some children will have also had the opportunity to develop instrumental skills. Our aim at KS2 is to further develop and refine pupils' practical skills and knowledge of a wide range of musical cultures, that will comfortably equip them for the KS3 music curriculum and beyond. Specifically, at KS2 pupils should be given the opportunity to learn an instrument, and our Year 4 PoS allows for every child to learn a brass instrument. Vocal skills should also progress as children move through the school, with all children engaging in weekly hymn practice and yearly productions. By the end of Year 6, pupils should be able to sing in tune and with expression, be able to sustain longer phrases, will sing in harmony and will have experienced a broad vocal repertoire. There is also the option of becoming a Music Ambassador (more below), that will further develop their vocal experiences. Through a range of practical tasks and challenges, pupils will develop a compositional toolkit over time, and further refine their skills as percussionists (playing tuned and un-tuned percussion in class). Some pupils will develop additional instrumental skills by way of extra peripatetic lessons. Class lessons seek to include additional instrumental skills. Finally, pupils' knowledge and understanding of the elements of music should become deeper over time, as children develop their inner ear and aural perception as they listen to a range of musical examples from a wide-ranging musical canon.

### **Teaching and Learning**

With regards to teaching and learning, each weekly music lesson should include regular hymn practice (approximately 15 minutes), which reflects our ethos as a Christian school and helps to prepare pupils for collective worship (e.g., in weekly assemblies and church services). This means that curriculum music accounts for about 45 minutes per week, taught in a resourced music room. Most projects in Years 3 and 4 last for one half term, but in Year 5 and 6, music topics go broader and deeper, lasting up to 10 lessons. Each project includes a main assessed practical task (either/and/or performing, composing, improvising), written work and assessed listening work. This is in addition to the regular use of knowledge organisers. Learners make use of a music folder, rather than an exercise book, and work, both written and practical, is marked each half term and logged on spreadsheets and assessments grids.

### **Wider opportunities/enrichment opportunities in music**

Outside of the music classroom, there are additional opportunities to develop music skills. These currently include:

- A range of peripatetic instrumental lessons (piano/keyboard, trumpet/cornet, clarinet/recorder/flute, violin, drum-kit, guitar - acoustic and electric).
- Music Ambassador rehearsals and performances (rehearsals take place Wednesday and Thursday lunchtimes).
- Collaborative work with the Rugby Philharmonic Choir (this year's project was *A Night at the Opera*).
- Annual Christmas productions (Year 3 & 4 nativity and a Year 5 & 6 carol concert).
- Dunchurch Lights annual switch-on.
- Church services (Christmas and Easter)
- Year 6 leavers' showcase.
- Instrumental showcases.

### **Local links**

Our closest community link is with St. Peter's church, and through music we aim to communicate and uphold the Christian values that are important to us as a school. Performances by the Music Ambassadors are a key part of our church services

### **Impact of the Music Curriculum**

#### **Assessment and Recording**

Assessment of pupils' learning and acquisition of knowledge in music is closely linked to the principles of our Marking and Feedback policy. Strong formative teacher assessment is at the heart of the classroom. It is important that teachers continually assess children's progress throughout lessons and intervene with appropriate feedback where appropriate, to ensure that learners make progress within a sequence of lessons. Overall progress across a project is assessed through a combination of written, listening and practical tasks. Pupils also self-

evaluate using the knowledge organisers. Summative assessment is carried out at the end of each unit and measured against scheme objectives/WALTs. These marks are recorded in the teacher planner and are logged on each class' music spreadsheet for further analysis (assessment of learning). At the end of each academic year, pupils are awarded an overall music average (either 'working towards', 'met' or 'greater depth').

### **Monitoring and Review**

The music leader creates an annual subject audit and action plan, both of which inform the development of the curriculum area, and an annual subject review. This helps to shape updates for the following academic year. The curriculum is also reviewed through pupil voice interviews to determine knowledge acquisition and overall provision.

### **Health and Safety**

The music room is a carefully resourced area, and it is of high importance that storage systems are carefully implemented and followed to minimise the risk of accidents. All pupils will be taught how to lift and carry the lighter instruments, and how to utilise performing space by setting equipment up in a sensible manner. Annual PAT testing of electrical items take place, and risk assessments are in place for any visits that take the children out of school.