



CHURCHFIELDS  
JUNIOR SCHOOL

# Music Policy

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**November 2022**

Approved by GB: Nov 2022

Next review due: Nov 2025

## Introduction

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Music contributes to a broad and balanced arts provision for all pupils and is taught as part of the National Curriculum. This policy will form the basis upon which we map out the guidance for Music at Key Stage 2. It will outline the purpose, nature and management of how music is taught and learned in our school and will inform new teachers of expectations.

The policy reflects the views of all the staff of the school. It has been drawn up following consultation with all staff and pupils, and has full agreement of the Governing Body.

All staff are fully aware of their role in its implementation. Staff have access to the policy via the school's server on the Teacher's Drive. Parents can view the policy on the school's website.

## Aims and objectives

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It is the aim of this policy that the needs of all pupils are met so they can reach their full potential in Music and enhance their understanding of its links to other curriculum areas. Pupils should be enabled to grow in their awareness of the elements of music and the ground should be laid for the further development of their skills in the future.

Music is a unique way of communicating that can inspire and motivate pupils. At Churchfields, class teachers and specialist music teachers encourage pupils to be creative, imaginative and responsive to it. Music provides opportunity for personal expression and it plays an important role in the personal development of an individual. As music reflects our culture and society, the teaching and learning of it enables pupils to better understand the world in which they live. It is also important in helping them to feel that they are part of a community.

In addition to being a creative and enjoyable activity, music is an academic and demanding subject which requires pupils to engage in regular practice and revision in order to improve and progress. Music complements and supports other areas of the curriculum and is known to improve pupils' memory, concentration, co-ordination and confidence.

At Churchfields, we provide opportunities for every pupil to: learn at least three different musical instruments throughout Key Stage 2; develop an awareness of the role of music in the wider curriculum; explore the inter-related dimensions of music through performance, listening, appraising and composition; and contribute to the musical life of the school through projects and performances.

## Curriculum organisation

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The music curriculum is delivered through the activities of Performing, Listening, Appraising and Composing. The Music scheme of work provides a balanced programme that ensures all pupils follow a clear sequence of lessons with progression evident throughout each year group.

All pupils learn an instrument which is loaned out to them at the beginning of each academic year. The only exception to this are some Year 6 pupils who undertake music tuition outside of whole class lessons. As the focus in Year 6 is based on performing as a class ensemble, these pupils may wish to use their own instrument during music lessons providing they are able to play the instrument to an equal or higher standard than that demonstrated by them on the instrument they learned in Year 5. Careful consideration has been given to which instruments are allocated to each year group as pupils in Lower KS2 may find it more difficult to produce a sound on a brass instrument due to their age and physical development. The instrumental focus for each year group is based on the following: Year 3 learn violin or viola; Year 4 learn clarinet or flute; and Year 5 learn the cornet. The Year 6 music curriculum builds on the instrumental skills developed in the whole class instrument lessons in Years 3, 4 and 5 and gives the pupils the opportunity to perform in a variety of ensemble settings as well as developing a new skill through learning to play the ukulele.

Pupils receive a minimum of one hour of teaching per week during which the music curriculum is delivered through the activities of singing, listening, composing and performing. Pupils are taught by two specialist music teachers from Redbridge Music Service (our local Music Education Hub) and supported in these lessons by their class teacher who ensures what they have learned is consolidated at home and in school. Music is taught as a discrete subject but also provides strong links to other areas of the curriculum, particularly through singing and composition. Weekly music homework is set and the children have their own instrument to practice daily on at home. Whilst music lessons are delivered to the entire class, additional staff enable small groups and individuals to be appropriately assessed on a

regular basis to ensure all pupils make progress. The systems and logistics we have in place ensure music lessons run smoothly and are well resourced.

The Model Music Curriculum provides a foundation from which teachers at Churchfields can further develop pupils' love of music through using the guidance and supporting appendices to ensure key musical skills and techniques are developed throughout KS2. Specialist teachers give language to music being studied through using the 'Indicative musical features' and suggested repertoire from the appendices are incorporated into medium and long term planning to ensure pupils listen critically to a diverse range of age-appropriate music. Specific guidance for each year group related to each of the key areas (singing, listening, composing, performing) is also referred to when planning whole class instrumental lessons, listening assemblies and singing assemblies.

Throughout their time at Churchfields, pupils are introduced to a wide range of live and recorded music drawn from various countries and cultures around the world, developing their skills listening critically to a range of repertoire from different composers, performers and periods of musical history. This is including, but not limited to, classical, baroque, early, jazz, rock, reggae, film and calypso music. Lessons include regular opportunities for pupils to improvise as well as create melodic and rhythmic compositions (with graphic or staff notation) using the elements of music to demonstrate their awareness of different styles of music. Pupils are given opportunities to perform in front of their classmates, during school assemblies and in wider community events such as the 'Brass Festival'. Pupils are aware of how different repertoire reflects their local community and cross-curricular links to other subject areas are made where it is appropriate and does not hinder pupils' progress.

Pupils in all year groups participate in whole school 'Singing Assembly' each week which is delivered by the Music Leader. They learn how to use their voices to sing a range of unison and 2/3 part songs expressively and in tune, each accompanied by live piano. In class and during assembly, pupils sing age-appropriate repertoire using the principles as outlined in the MMC.

All pupils also participate in whole school 'Listening Assembly' each week which is delivered by the Music Leader. Each assembly focuses on a particular piece (see Appendix) and discusses the composer, the period of musical history it is drawn from and an analysis of how the elements of music are used and manipulated. Pupils engage in these discussions and are encouraged to use musical vocabulary to do so.

## Teaching and Learning

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Pupils at Churchfields are taught to see themselves as 'whole musicians': composers, performers and informed listeners. Pupils engage in practical music lessons which give them access to opportunities for learning and exploring music through performing, composing, listening and appraising. Churchfields offers learning opportunities that build on pupils' previous experiences. Pupils can link their experiences of composition and performance to those listening to recorded or live music. Pupils develop their awareness of the differences and similarities between music from different eras and countries; they are able to confidently discuss these using the inter-related dimensions of music and musical terminology.

All pupils are taught by specialist music teachers in a nurturing, supportive atmosphere in which they can develop their music skills. High expectations are set for every pupil: those who have previously had access to music tuition outside of whole class lessons are suitably challenged while those who do not have previous experience can also access lesson content confidently. Pupils with SEND access music through inclusive teaching and differentiated tasks where appropriate. Teachers use adapted instruments and make use of technology to ensure all pupils are able to access, enjoy and participate in music teaching.

## The enrichment of the curriculum is developed through:

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Pupils are given the opportunity to join at least one of the following ensembles:

- All pupils are able to join either the Upper School (Years 5 and 6) or Lower School (Years 3 and 4) choir, both of which rehearse for half an hour each week. There is no audition process and pupils sing a range of songs for enjoyment.

- The School Orchestra. When pupils have been learning their instrument for at least a year, they are able to join.

Members of the choirs perform at various events both in school and in the wider community. Some examples of these include: school assemblies, end of year concerts, Redbridge Music Festivals at the Royal Albert Hall and the Choral Festivals at City Hall.

Wider links outside of the school community give pupils the opportunity to collaborate with secondary schools and other organisations, such as the English National Opera, to rehearse and perform at various venues in and around London and Redbridge.

Pupils who wish to learn orchestral instruments may be taught by the visiting peripatetic music teachers. Many pupils benefit from these lessons, which take place during the school day. Using pupil premium funding we actively encourage all FSM children to have free instrument lessons and free instrument hire. When they have been learning their instrument for about a year they are able to join the school orchestra and play at various school functions and concerts.

### Roles and responsibilities of the subject leader

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- To support and guide the practice of specialist teachers and support staff
- To ensure coverage, continuity and progression in planning
- To monitor and evaluate the effectiveness of Music teaching and learning
- To update documentation where necessary
- To produce action plans for the School Development Plan, prepare bids and manage the Music budget effectively
- To liaise and consult with outside agencies where appropriate
- To prepare and lead INSET
- To attend relevant INSET training
- To review regularly the contribution made by Music to a meaningful curriculum

### Equal Opportunities and Inclusion

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Music plays an important part in the life of our school. Every pupil has access to their own musical instrument and weekly music lessons, making a positive contribution to the life of the school and local community.

Activities both within and outside the classroom are planned in a way that encourages full and active participation by all pupils, matched to their knowledge, understanding and previous experience.

Children have equal opportunities to develop their understanding and enjoyment of music regardless of race, gender and ability. Equal emphasis will be given to the roles of both girls and boys in music and every effort will be made to ensure that activities are equally interesting and accessible to every pupil within the school.

Music from all cultures is valued and teachers ensure that all pupils have access to resources that do not contain racial or ethnic stereotypes. Teachers ensure that the curriculum is appropriate for the needs of the pupils.

Opportunities for music making and performing in front of an audience are made available to all, on occasions such as assemblies, concerts and school productions. These help to pupils to develop feelings of confidence, self-worth and identity.

Using pupil premium we actively encourage FSM pupils to learn an instrument and we provide free tuition and free instrument hire.

The successful implementation of Churchfields' music curriculum and inclusion of all pupils can be attributed to a number of factors:

- In-depth discussions with Redbridge Music Service (music hub) to ensure the music curriculum is delivered effectively.
- Regular opportunities to engage with staff and the school music leader is necessary to ensure high quality teaching and learning across each year group, particularly following the publication of the MMC.

- The school uses the Pupil Premium effectively to offer specialist whole class teaching, individual music lessons, enrichment opportunities and free instrument hire; consequently, the gap between the attainment of disadvantaged pupils and non-disadvantaged has been closed and at times overturned.
- Parental engagement is secured through regular communication about upcoming assemblies, concerts, videos and weekly homework tasks for music. When pupils forget their instruments, parents are contacted as soon as possible and asked to bring their child's instrument to school. Parents understand their part in ensuring their child has access to music teaching and accept responsibility for this.

### Assessment, Attainment and Progress

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Medium term planning indicates the elements of composition, performance and appraisal included throughout each half term of teaching. Pupils are individually assessed on their understanding of these elements on a regular basis in order to establish the progress made against the national curriculum objectives. Whilst music lessons are delivered to the entire class, small groups and individuals are assessed to ensure all pupils are making adequate progress.

Specialist music teachers and class teachers work together to assess pupils and the progress they have made. Pupils' progress is shared with parents and new teachers to aid with preparation and targets for the following year.

### Assessment, Recording and Reporting

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Gathering evidence of pupil attainment is an integral part of assessment. Teachers obtain evidence of progress in music through:

- Observing pupils' ability to perform independently and others with a sense of beat
- Observing pupils' ability to perform a range of pieces with accuracy and expression
- Keeping a record of compositions pupils have created and ensuring they have used appropriate rhythms and melodies
- Questioning pupils and listening to their in-class discussions regarding a range of recorded and live music
- Recording examples of composition, improvisation and performances

The Music leader monitors teaching and progress in Music by:

- Informal discussions with teachers, LSAs and pupils;
- An annual resource audit
- Assessing work and progress
- Observing lessons

### Resources

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All pupils have access to their own instrument which is loaned to them at the beginning of each academic year. There are two Music Rooms in which there are pianos, keyboards, music stands, resources for lessons and a wide range of tuned and untuned percussion instruments. The school is committed to expanding present equipment wherever necessary and possible, and to organising human and physical resources, with the aim of motivating both staff and pupils to take part in musical activities.

The class teacher is responsible for ensuring the safety of the children during the lesson by instructing them in the safe and appropriate use of any equipment. The class teacher is responsible for the general care of the instruments during the lesson by instructing the children in the correct use of the instruments at home and at school. The class teacher should report damage to instruments to the Music Leader as soon as possible.

### Review

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This policy is monitored through:

- Regular scrutiny of children's work
- Regular monitoring and evaluation of planning

- Evaluation and analysis of assessment evidence
- Lesson observations to monitor the quality of teaching and implementation of planning
- Pupil interviews and questionnaires

This policy is reviewed by staff and governors every three years. Parents are most welcome to view copies of this document on the school's website and comments are invited from anyone involved in the life of the school.

## Appendix 1

### Music Listening Assembly Overview 2022-23

#### Autumn 2022 – First Half Term

Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7
Short Ride in a Fast Machine  John Adams	Finlandia  Sibelius	Earth  Hans Zimmer	<i>A Bao A Qu</i> and <i>Sprite</i> from 'Anthology of Fantastic Zoology'  Mason Bates	<i>In the Hall of the Mountain King</i> from 'Peer Gynt'  Edvard Grieg	Symphony No. 10 (2 <sup>nd</sup> mvt)  Dmitri Shostakovich	Horn Concerto No. 4 (3rd movement)  Wolfgang Amadeus Mozart
Minimalism	Romantic Era /Tone Poem	Film & TV	21 <sup>st</sup> Century Classical/Electronic	Romantic Era	20 <sup>th</sup> Century Classical	Classical

#### Autumn 2022 – Second Half Term

Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7
Enigma Variations – <i>Theme (Enigma), Variations 11, 6 and 7</i>  Edward Elgar	The Nutcracker – <i>Waltz of the Flowers</i> and <i>Russian Dance</i>  Pyotr Ilyich Tchaikovsky	<i>Dies Irae</i> and <i>Tuba Mirum</i> from 'Requiem'  Giuseppe Verdi	<i>Finale</i> from 'The Firebird'  Igor Stravinsky	<i>Zadok the Priest</i>  George Frideric Handel	<i>O Fortuna</i> from 'Carmina Burana'  Carl Orff	Trumpet Concerto (3rd movement)  Joseph Haydn
Romantic Era	Classical/Ballet	Classical/Opera	20 <sup>th</sup> Century Classical/Ballet	Baroque	20 <sup>th</sup> Century Classical	Classical

### Spring 2023 – First Half Term

Week 1	Week 2	Week 3	Week 4	Week 5	Week 6
A Night on Bare Mountain  Modest Mussorgsky	Night Ferry  Anna Clyne	Symphony No. 5 (1st movement)  Ludwig Van Beethoven	Overture  Grażyna Bacewicz	Winter from 'The Four Seasons'  Antonio Vivaldi	Bachianas brasileiras No. 2, <i>The Little Train of the Caipira (finale)</i>  Heitor Villa-Lobos
Romantic Era	21 <sup>st</sup> Century Classical	Classical	20 <sup>th</sup> Century Classical	Baroque	Brazilian Folk/20 <sup>th</sup> Century Classical

### Spring 2023 – Second Half Term

Week 1	Week 2	Week 3	Week 4	Week 5	Week 6
<i>Largo (2<sup>nd</sup> Mvt)</i> from Symphony No. 9 in E minor, 'For the New World'  Antonín Dvořák	Hungarian Dance No. 5  Johannes Brahms	Rhapsody in Blue  George Gershwin	Concerto for Turntables and Orchestra  Gabriel Prokofiev	Tocatta and Fugue in D minor  Johann Sebastian Bach	Doctor Who Theme  Delia Derbyshire
Classical	Romantic Era	20 <sup>th</sup> Century Classical/Jazz	21 <sup>st</sup> Century Classical/Electronic	Baroque	Film & TV/Electronic

### Summer 2023 - First Half Term

Week 1	Week 2	Week 3	Week 4	Week 5	Week 6
Symphony (finale)  Ravi Shankar	The Lark Ascending  Vaughan Williams	<i>Mambo</i> from 'West Side Story'  Leonard Bernstein	<i>Mars</i> from 'The Planets'  Gustav Holst	Music for 18 Musicians  Steve Reich	Symphony No. 1 in G major – Allegro  Joseph Bologne, Chevalier de Saint-Georges
Hindustani/20 <sup>th</sup> Century Classical	20 <sup>th</sup> Century Classical	Musicals	20 <sup>th</sup> Century Classical	Minimalism	Classical

### Summer 2023 – Second Half Term

Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7
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Symphony No. 1 in E minor  Florence Price	Abdelazer Suite: II. Rondeau  Henry Purcell	<i>Habanera</i> and <i>Toreador Song</i> from 'Carmen Suite No. 2'  Georges Bizet	Symphony No. 5 – 1 <sup>st</sup> mvt  Ludwig van Beethoven	Connect It  Anna Meredith	<i>Storm</i> Interlude from 'Peter Grimes'  Benjamin Britten	<i>Hoe-Down</i> from Rodeo  Aaron Copland
Spiritual/West African traditional/20 <sup>th</sup> Century Classical	Baroque	Romantic Era /Opera	Classical	Electronic/Pop/21 <sup>st</sup> Century Classical	Opera/20 <sup>th</sup> Century Classical	Ballet/20 <sup>th</sup> Century Classical/American Folk