



## How is Music a sacred subject?

The universal language of Music embodies and gives expression to one of the highest forms of creativity and communication. The transformational power of music offers all learners a channel to discover their God-given talents. Music endeavours to enable pupils to give expression to the heights and the depths of their emotions, hopes and longings and may transcend the limitations found in other forms of communication.

## Aims of the Music Curriculum at St Alban's Catholic Primary School:

The main aim of the Music Curriculum is to ensure a universal provision of music education, for all pupils at St. Alban's, offering a rich and varied musical framework that nurtures fundamental musical techniques alongside building musical knowledge.

At St. Alban's, we have a rich and strong tradition of hymn singing and embracing different kinds of religious music, as well as embracing more popular music that pupils hear all around them and which connects them to each other and to our ever-changing world. As part of the curriculum, children will be introduced to genres of music which they may not necessarily hear at home as well as celebrate music which may be familiar to them from their own cultural traditions. We believe that music should be creative, collaborative, celebratory, as well as challenging. The sheer joy of music appreciation and music making however can enrich each pupil.

## Intent of the Music Curriculum

- To be universal and inclusive; the curriculum supports fluency and challenge for all learners in all different groups eg. SEN, EAL, more able etc.
- To set out sequences of learning in the following key areas which, when taken together, all contribute towards the steadily increasing development of musicianship:
  - Singing
  - Listening
  - Composing
  - Performing/Instrumental Performance

The above skills may be expressed instrumentally, vocally or through music technology.

- To meet the statutory requirements of the DfE music curriculum.
- To provide a progressive curriculum, which supports transition from EYFS to Y1 and Y6 to KS3.

## Implementation of the Music Curriculum

- In the Foundation Stage, children will follow the recommendations of the new framework. Children will have frequent opportunities throughout the week to be involved in music based activities.
- At Key Stages 1 and 2, children will follow the guidance for each year group as laid out in the appendices for the Model Music Curriculum (P.12 onwards).  
[https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment\\_data/file/974358/Model\\_Music\\_Curriculum\\_Key\\_Stage\\_1\\_2\\_FINAL.pdf](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/974358/Model_Music_Curriculum_Key_Stage_1_2_FINAL.pdf)
- Pupils in KS1 and 2 will receive a minimum of one hour of teaching a week; this will take the form of short sessions spread across the week and will include singing hymns and worship songs during RE lessons or during Gospel assemblies, listening to a variety of pieces of music in the morning and during certain lessons, as well as a lesson of approximately 30 minutes to focus on composing and performance.
- Where possible, Golden Tickets will be used to record lesson objectives and stuck in a book or on paper and kept in a folder.
- Each morning, children will come in to class to a piece of music, the title of which will be conveyed to children either orally or displayed. Music will be played during handwriting and mindfulness sessions. Music may also be played during learning times which require more sustained concentration, such as writing or RE or other sessions as the teacher feels appropriate.
- There will be access to both rhythmic and melodic instruments.
- In Year 4, children will learn an instrument led by a professional from Doncaster Music Hub. The class teacher will attend the sessions as CPD. Following the year's instruction, 4 children will be offered the chance to continue their lessons in a 1:4 group for 30 minutes per week. This will be funded by parents.
- In Year 5, the whole class will start a recorder programme lasting a minimum of one term.
- There will be a focus on the language of music throughout all year groups and throughout each strand.

## Planning for progression and mastery

### EYFS

Pupils will sing a range of well-known nursery rhymes and songs; Perform songs, rhymes, poems and stories with others, and – when appropriate – try to move in time with music.

### Key Stage One

Pupils will internalise key skills and techniques through a range of activities, including call-and-response songs and chants, improvisation, movement and active listening. Pupils will create music through improvisation and they will also start to learn some simple compositional techniques and structures to prepare for Key Stage 2 and Key Stage 3.

### Key Stage Two

The key skills and techniques learnt build on those introduced at Key Stage 1 and prepare pupils for progression to Key Stage 3.

The following sections give more information about the 4 key areas of the music curriculum:

#### Singing

Many aspects of good singing are processes that will develop slowly over time. At St. Alban's we build upon these skills each year so that the process is progressive:

FS2 – children share the pleasure of performing well-known nursery rhymes and songs together.

Y1 – children learn how warm-ups help them to use their voices safely.

Y2 – children continue to learn about the importance of warm ups but also about breathing techniques, which help them to sing longer phrases and how good posture helps to produce improved sounds.

Y3 – Children continue to learn about all of the above, plus they learn about dynamics and how class singing should include a dynamic range as a key expressive tool. Confident singing will often be loud but need not tip over into shouting.

Y4 – Children add to their existing knowledge by learning how phrasing gives shapes to melodic lines.

Y5 – as well as continuing to be confident in talking about all of the above, children now learn about context and how music can often be brought to life by considering the context in which it was written, or by discussing the meaning of any words.

Y6 – in addition to all of the above, children understand what is meant by Vocal health.

## Listening

Listening to music is fundamental to musical understanding. Listening to a broad range of music also helps develop other areas of musical activity, including composing and performing. Music is one of the central building blocks of any culture and the shared knowledge of music is crucial cultural capital in understanding where we came from and our place in the world.

Suggested pieces of music are included to make sure that pupils gain a broad aural knowledge. These include: Western Classical Music, Popular Music and Traditional Music from around the world. These suggestions provide a secure starting point from which to explore further repertoire. Teachers need to explore traditional music which reflects the cultural capital of the community and the children in the school.

At St. Albans, the whole school will listen to a different genre of music each half term. Each week, there is an artist of the week from the chosen genre. Children are introduced to work by that artist and this is played in class, as well at times of whole school gatherings such as assemblies and celebrations. The following examples give a suggested starting piece for each artist/genre:

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Broad Category	Pop	Western Classical Tradition and film	Traditional Music	Western Classical Tradition and film	Pop	Traditional Music
Artist/Musical Tradition of the week/suggested pieces	Kate Bush /Wild Man	Holst/ Mars from the Planet Suite	Brazilian Samba/ Fanfarra	George Gershwin/Rhapsody in Blue	Ma Rainey/ Runaway blues	English folk/Sea shanties
	Elvis Presley/ Hound Dog	Ravel/Bolero	Indonesian Gamelan/ Baris	Anna Meredith/ Connect it.	The Beatles/With a little help from my friends	Indian Classical/Sahela Re
	James Brown/I got you (I feel good)	Tchaikovsky/ 1812 Overture	Irish Folk/Jigs	Mussorgsky/ Night on a Bare Mountain	Duke Ellington/ Take the A train	South African Choral/ Inkanyezi Nezazi
	Oasis/ Wonderwall	Beethoven/Symphony No.5	Bhangra/ Bhabhiye Akh Larr Gayee	Anna Clyne/Night Ferry	Destiny's Child/Say My Name	Argentina Tango Libertango

	Bjork/Play Dead	Britten/This Little Babe	Polish Folk/ Mazurkas	Vaughan Williams/English Folk Song Suite	Teacher's Choice	Middle Eastern Folk/ Sprinting Gazelle
	Chic/Le freak	Handel/ Hallelujah from Messiah	Nigerian Drumming/ Jin-Go-La-Ba (Drums of Passion)	Rutter/For the Beauty of the Earth	Teacher's Choice	Calypso/ Tropical Bird

In addition to the above, will be added the works of Andrew Lloyd Webber and John Williams.

Further resources are available from: [listening challenges - The Point](#)

### Composing

As pupils travel through the Key Stages, they will develop the craft of creating melodies and fashioning these into short pieces. Familiarity with music in a range of styles and genres is crucial for developing the aural understanding needed to compose music. The development of a reliable musical memory is a valuable skill for performers and composers. As an integral part of composition work, pupils should practise recalling, e.g., melodic shapes, harmonic sequences, rhythmic patterns and sections of their compositions. In EYFS and KS1, children will largely use a range of untuned instruments to support their compositions. As children move into KS2, they will be given opportunities to compose using tuned instruments.

### Performing

The following principles of performance apply across all Key Stages:

- Develop stagecraft. Develop a sense of confidence and ownership regardless of the size or nature of the stage or performing/recording space; engage with an audience; respect fellow performers and acknowledge applause.
- Consider the programme. The sequence of items should maximise impact and maintain audience engagement. Aim for a clear beginning, middle and end for any performance activity.
- Encourage peer feedback. Create an environment where pupils can constructively express their thoughts on performances. This is a valuable way to develop listening skills and musical vocabulary.
- Seek out opportunities for collaboration. If more than one class or group is performing, is there an additional item they can present together.

## Cross-curricular opportunities

Opportunities to create and listen to music can be utilised within a science topic on sound. There are also opportunities to use music within drama, film or as a backdrop to art work or slideshows. In addition, computer technologies provide many opportunities to both listen to and create music.

## Assessment and Recording

- Children will be assessed termly against national curriculum objectives. Staff may use photos or videos as records of assessment, particularly when assessing the singing, composition and performance aspects of the curriculum.
- Children will assess themselves and their learning partners in each lesson or periodically, depending on the aspect of music to be assessed, using year group checklists. Adults will assess after the children.
- Checklists are kept in the music section of children's blue 'Essential Learning' folders.
- Any recorded work is kept in these folders and the folders are passed on to the next class at the end of the year.
- Folders and checklists provide evidence of progression.

## Impact of our Music Curriculum

- All children at St. Alban's access a wide range of music regardless of age or vulnerabilities.
- The curriculum is progressive and builds on skills started in FS2 in order to enable the children to successfully transition to KS1, KS2 and eventually to KS3:
- Through good vocal production, careful listening and well-developed sense of pitch, pupils should be able to sing in harmony and with musical delivery by the end of Year 6.
- By the end of Year 6 pupils should have an aural bank of music along with knowledge of its cultural context.
- By the end of Y6, children will create music through improvisation, exploring how to write music for a specific purpose, and they will start to learn more sophisticated compositional techniques and structures.

Review Date: September 2024

## Appendices

### Appendix 1: Useful links

[Teaching music in schools - GOV.UK \(www.gov.uk\)](https://www.gov.uk)

[https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment\\_data/file/974358/Model\\_Music\\_Curriculum\\_Key\\_Stage\\_1\\_2\\_FINAL.pdf](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/974358/Model_Music_Curriculum_Key_Stage_1_2_FINAL.pdf)

[doncaster music education hub2 - The Point](#)

<https://www.bbc.co.uk/teach/ten-pieces>

<https://www.bbc.co.uk/teach/bring-the-noise>