

SUBJECT OVERVIEW

INTENT, IMPLEMENTATION AND IMPACT

Subject/Key Stage/ Area Of Responsibility:	Music KS2/3/4
Subject Leader:	Amanda Quigley

CURRICULUM:

INTENT:

Whole School:

- All pupils to reach their potential: Socially, morally, and academically.
- All pupils to continually develop their: Creative and critical thinking, personal discipline, subject skills and knowledge, respect for human rights, employability, love of humanity, ethical and spiritual values and their understanding of the rights and duties of citizenship.
- The design of the curriculum ensures knowledge progression and sequencing of concepts.
- Curriculum coverage allows all pupils to access the content and make progress through the curriculum.

Specific To Music:

- Nurture autonomous musicianship skills, which includes being able to transcribe in your head (play what you hear) referring to 'inner hearing'.
- Embed solid musical foundations through the practical application of the three main tenets of music: beat, rhythm and pitch.
- Beat keeping is an essential skill no matter what the instrument being played so through games, singing, movement and instrument use this is an on-going aspect of music learning to embed a solid sense of pulse in order to play together in bands/ensembles.
- KS2 classes have an emphasis on participation, creativity and musical exploration encompassing the best of the musical canon. Curriculum lessons are informed by activities from the Collins Music: Music Express scheme, and enhanced by Kodaly and Dalcroze methodology.

- KS3 music curriculum classes are taught with an emphasis on experiential learning, presented via the main musical genres; samba, the blues, western classical music, film music, pop, reggae, hip hop and world music. This year with some of the lost learning due to strikes and training the year 8 blues module has been extended to include more playing, concentrating on improvisation on the C pentatonic scale over the 12 bar blues progression. This is in order to improve composition skills in the film module autumn yr 9.
- KS4 can include drama (with a strong focus on group-devised performance) through an 'Expressive Arts' option. In theory this allows for students to apply their previous learning in a variety of mediums from musical theatre to film and includes the use of technology including access to our industry standard lighting and audio equipment. This year's emphasis has been guitar and keyboard lead due to the interest of the students whom have chosen this option this year.
- Base classes: Tailored to participant ability.
- Base one and one A have been exploring call and response, singing rounds, vocal (and instrumental) improvisation and composition. This has most recently incorporated the Philharmonic KS1 SOW in preparation of our visit in June. This year's Phil school concert's themes include Peter and The Wolf so this has been our focus for starting group composition based around the theme: 'Musical Stories'.
- Throughout school, ensemble playing (which reinforces listening, confidence and teamwork) opportunities are provided to apply knowledge of emerging skills such as reinforcing playing to a pulse, reading rhythm notation and music from the stave/tab where appropriate. This skill also boosts focus through polyrhythmic playing with regards to not getting distracted by what your fellow musicians are playing while you are playing a contrasting rhythm at the same time.
- Being a musician is a way of life, it is a way to make friends, to be creative, identify as an artist and develop cross-transferable skills (including improved sustained attention, coordination, dexterity and eye tracking, which reinforces reading skills).
- The focus for all learning is towards 'playing together', whether that is improvised musical activities or following lead sheets. We use 'classic' instruments to build skills (such as keyboards and guitars), which are at the cheaper end of the scale in terms of being affordable and accessible outside school.

- Create opportunities for enthused individuals to have extra small group work sessions on chosen instruments in order to raise the level of musicianship across the school.

We have a new guitar group starting on Wednesday mornings, which is made up of students from across Base, KS3 & KS4 classes.

- Contribute to a general improvement in attention and listening across school through; collaborative teamwork; building mutual respect; being supportive of our fellow band members; developing memory skills and overall confidence.
- Develop music technology: Use of dedicated computers to support, reinforce and inspire music creation based on class-based topics and activities.

IMPLEMENTATION:

Subject Knowledge:

- The whole school peer teaching 3 year rolling programme ensures that teachers share ideas and knowledge and across departments. More experienced staff support newer teachers and more recently trained teachers share the new ideas they have learned at University with the rest of the school.
- Staff's subject knowledge is continuously updated and furthered through CPD initiatives and cross-schools moderation.

Subject: Music Knowledge:

- Through musical games, songs and activities, instrument techniques are taught and practiced and the imagination is developed through improvisation, composition, song writing and creative musical storytelling.
- Building musical intelligence through exploration, invention, composition, listening, supporting fellow musicians, sharing skills (peer to peer) applying knowledge and performing.
- Beat keeping is an essential skill no matter what the instrument being played so through games, singing, movement and instrument use this is an on-going aspect of music learning and is fundamental to group/ensemble playing.
- Through an emphasis on original composition and song-writing the music department is aiming to develop our students' imaginations and creativity. We are also building resilience as ideas are put forward, challenged and developed. In group work some creative ideas are inevitably rejected, we learn to compromise and think of 'the piece' as the most important 'thing' in

the room. We vote on ideas, explore attitudes to issues raised and learn not to take 'rejection' (of our ideas) personally.

- Performance completes the cycle of learning as we manage our anxieties and consolidate learning on the 'band stand'. All children are encouraged to perform but are never pressured to. 'Performance' is also defined as video recordings, some children being resistant to being filmed.
- Music technology: Using computers to develop the 'Role of The Producer', leading to further use of language and application of knowledge and understanding through the use of music software and hardware. The use of current music software ensures the 'sound palette' students are using relates to the music they listen to 'outside' school, making music tech lessons more relevant to some students who may not have engaged fully with traditional music making.

Personalised Learning:

- Through general class teaching I can identify those children who appear to have a more advanced aptitude for music and can sign post them to either our peripatetic guitar, keyboard or drum teachers.
- Through formative assessment, individual pupils are guided within the lesson as issues arise, personal targets are suggested (some as extension activities) as skills are accumulated.
- Some children are keen and come to the music classroom in their breaks and at dinnertime. If I'm not planning/doing duties/eating I may share a technique with individuals if appropriate. The music room is a positive place for students to share skills with each other.

Differentiation (Supporting + Extending):

- Through formative and summative assessment, I am aware of individual's strengths and weaknesses and aim to support, encouraging students through tasks, which are scaffolded appropriately including differentiated, 'hands down' questioning.
- Higher ability (or students who are keen and show some promise) are invited to take part in ensembles or may be identified to have small group, one to one

guitar or keyboard tuition from peripatetic teachers working for outside providers including Resonate, which is the local music hub).

- The school music page on the website contains sign posts for further learning outside the classroom. Most of the links are on the whole, instrumental based so require home support (perhaps with the purchase of an instrument). A limited number of school keyboards, guitars and a drum kit are available for a free loan to individuals who show a particular aptitude and/or passion (and are usually working with one of our peripatetic led groups).
- Those children receiving extra lessons (through one to one or small ensemble work) are expected to 'step up' i.e. in terms of leadership within the curriculum classroom; perhaps helping a less able peer to complete a short introductory task or to lead an aspect of the lesson to reinforce their learning and encourage peer sharing.
- If a variety of children are in the music room in breaktimes they are encouraged to work together to apply their teaching and learning so we don't have i.e. three different tunes happening in the same room; this encourages cooperation, ensemble/band, language (reinforcing key words, concepts repertoire) and leadership skills.
- Teaching assistants are generally allocated to support less able children, to help manage behaviour and to model techniques and activities.
- Some more able students have been signposted to DADA music ensemble sessions, which are led by Resonate. This has included a number of students receiving development grants to buy kit and they have had specialist sessions each week.
- We are part of the Awards for Young Musicians 'Furthering Talent' provision which has provided free, one to one, half hour lessons to three guitarists and three keyboard students. This will be coming to an end this summer but there is potential for an extension, and I will consider the continued participation of existing students or will new opportunities for others (if we are invited to take part).
- Peripatetic teachers:
Karl Webb: Guitar and ensemble work; also teaching guitar on the Furthering Talent programme.
Johnathan Raisin: Keyboards
Richie McGrath: Drums

Mark Naylor: Furthering talent keyboard teacher. Mark has also been giving two students violin lessons (as requested by the students) in the half hour before his FT keyboard lessons.

Assessment + Feedback:

- I have developed themed worksheets for each topic for all KS3 year groups; these contain areas to evidence individual's knowledge, understanding and for them to reflect on their own learning. These sheets also act as aide memoires and are kept in individual flip charts along with the rest of their work in the music room. The worksheets act as a focus for the end of the topic, help to generate talk about individual's current skills and are a revision sheet for students to return to when needed.
- Formative assessment is on-going and immediate in the classroom i.e. comments and suggestions on posture, breaking up and slowing a phrase down (to learn it more easily), what to listen for when placing yourself in the ensemble etc. Summative assessment is given in the form of effort, progress and behaviour marks at the end of each term.
- The Open Awards Qualification unit's pupils work through in Options in KS4 are suited to some of our LA learners so that they can focus on their potential. We have also (for some of our more able students) completed WJEC Entry 3 units for the first time this year.
Our options provision is entitled: Expressive Arts to reflect the process students go through while developing their instrumental technique and performance abilities. Our emphasis is on expression rather than performance, effort before skill.

Interventions:

(See Intervention Documents)

- Through formative and summative assessment, pupils' progress is continually reviewed on an on-going basis. This serves to inform planning and may lead to a 'pause lesson', i.e. more thoroughly embedding a technique/concept through extended practical activities before moving onto the next theme.
- Intervention sheets are completed in relation to progress and lead to individual emphasis during class lessons and/or focus suggestions for the

peripatetic teachers and can lead to other appropriate (non-musical) interventions.

Delivering A Broad + Balanced Curriculum:

(See the document: Bank View music curriculum 2023 themed plan)

Ensuring All Pupils' Continuous Skills + Knowledge Development:

(See the document: Music skills and knowledge development pathway)

Musical skills are acquired accumulatively and though these stages are interchangeable across any ages; they are determined by the developmental level of each child and class. Each level is built on the previous stage.

Musical skills knowledge development by class:

- Base - confidence/exploration
- Primary - social/exploration
- Year seven - building on concepts
- Year eight - notating and creating
- Year nine - finding your artistic voice
- Expressive Arts (year 10+) - production

In year 7 we have been in catch up mode due to timetable clashes with swimming in the autumn term; we are just about on track. The accumulative week on week embedding of and solidifying skills is the main aspect been sacrificed though 7B missed the Samba topic the main skills of beat and rhythm were explored in the second autumn term alongside pitch on tuned percussion.

Supporting Pupils' Memory Retention:

- There is a lot of repetition in the music classroom due to the need for practise in terms of technique and to instil muscle memory re playing an instrument (mainly due to the fact that the majority of pupils only have one hour of class-based music per week).
- Other techniques are also applied to help memory retention including short rhymes/mnemonics, visual clues and rhythms i.e. songs are hummed to students to see if they can remember which ones they are from week to week.

- From week to week children are quizzed on what they can remember from the previous week and lessons are geared for them to put this knowledge into practise in an experiential way; for instance, listening to film music, using terminology to describe it and then using the application of this terminology in their own compositions.
- As we learn repertoire for i.e. performance (even if only recording in the classroom) children are encouraged to 'think ahead' and/or memorise tune arrangements/structure to help them to play with 'flow'.
- Children are expected to remember and use the correct names of the instruments they are playing, encouraged to remember the note names and how to interpret differentiated lead sheets as they move through the years.

Resources:

We have a good range of tuned and un-tuned percussion, acoustic/electric guitars and keyboards.

Having a range of instruments supports learning around i.e. texture and timbre, enabling the children to 'try out' different instruments, which can make differentiation easier in some aspects. For instance, some children prefer to play the keyboard because the layout is easier for them to access and as a starting point. If children can visualize the layout of the keyboard it can make it easier to transfer these skills to another instrument i.e. guitar. Music theory is relevant to all instruments.

Use of the xylophones and metallophones supports coordination and gross motor skills and are 'bridging instruments' from initial drums and percussion-based skill building to pitch based activities.

We have drapes in the music room (which is the back of the hall and once the divider doors are open becomes the 'stage') along with a small, industry standard lighting rig in both the hall and the music room.

The lights in the hall and music room can be operated from the back of the hall for performances on the 'stage' and there is also a connection for the lighting desk to be used in the music room, making the draped area in the music room effectively a large sensory space.

We have a small pa, which is utilised for both school discos, performances and to play music outside for events such as the summer fair.

We have a state-of-the-art sound rig in situ in the hall, which has tie-lines on the 'stage' so that the sound desk can be operated from the stage or from the back of the hall with a minimum of cables.

We have updated the laptops because we discovered they were not powerful enough to run the software we wanted to use and the batteries weren't lasting long enough to not need a long charge between lessons. Also, as an hour's lesson

is quite a short amount of time to get laptops out, log on, be creative, save etc. we need kit which is fast to boot up.

Homework:

- Homework is given to pupils on an individual or class basis at the teacher's discretion (or when requested for children who need to be at home) this is usually a listening activity.
- Links are contained for appropriate sites on the music page of the school website and the children are encouraged to visit the page and explore them in terms of informal homework.
- Children are encouraged to really listen to music in the context of what concept is being taught at a given time i.e. "find beat 'one' in your favourite tune" or "next time you watch a film concentrate on the music, how does it support the action? Or turn the music off do the visuals still have the same effect?"
- The development of See Saw as an option is accessible for all with appropriate tech when required.

Moderation:

- I am constantly reviewing the music curriculum, aiming to incorporate the latest pop music (class choices) and relevant i.e. software to keep our sound world up to date whenever possible. Music is an evolving art form.
- Through accessing networking and CPD opportunities I am aware of the abilities of students in other schools and aim to keep a high standard, set at a level determined appropriate for individuals and specific classes.
- External moderation of qualifications - Open Awards & WJEC.

Promoting Pupils' Development Socially, In Literacy and Numeracy:

Social aspects:

- Singing and performing is (on the whole) outside most of our student's comfort zones so for certain activities everyone 'having a go' is encouraged. Participation is rewarded over 'getting it right'. I reward effort more and emphasise 'having a go' rather than 'it has to be right', the students are made aware of this.
- Collaborative music making encourages social skills, ensemble music playing is the desired result in all classes.

- Listening and creating music in terms of the mood it evokes supports aspects of PSED, developing listening skills, tracking from left to right, musical and emotional intelligence.
- Singing songs from other cultures is used more in KS2 although as part of the Blues topic year 8 sing African call and response chants when appropriate.
- Regulation and control of the breath through learning and performing chants, raps and singing songs has the added benefit of calming [the sympathetic nervous system](#) (relieving feelings of anxiety and stress).
- Being part of an audience (for instance when watching the school music sharing assembly/performance/performers from outside) encourages the children to be supportive of those who are brave enough to get up and perform.
- We annually attend the Philharmonic schools' concerts with a large cohort of children to provide an experience of world class live music making at its finest. Being part of a larger body of people experiencing and participating in the wider culture of our society is an important aspect of feeling you belong.. This provision is for our primary, base and year seven children (KS1 & KS2 concerts respectively).
- Year 8 students attend an annual, guided tour of the International Slavery Museum to support our themed work about the Blues. This year they also took part in a 'Legacy of The Slave Trade' workshop, completing tasks as small groups which included empathising with the hardship and suffering of others.
- Year nine now visit the Music Experience each year. On this occasion due to Liverpool hosting Eurovision we partook of their 'Eurovision' workshop, exploring the social and political backdrop behind the event.

Literacy aspects:

- Writing lyrics and stories (to then musicalize) leads us through the process of a beginning middle and end; exploring arrangement, organisation, comprehension, grammar and the development of narrative, through descriptive and creative writing. It also leads to awareness of empathy i.e. through exploring third person perspectives.
- When appropriate the children are asked to i.e. spell the names of instruments/concepts/titles of songs etc.
- Through the reading of lyrics and paragraphs of information from PP presentations (which are related to the theme pupils are following) I aim to reinforce student's literary skills in a practical way.

- Listening to and talking about the content/mood/context of a piece of music (including the instrumentation) promotes oracy skills, helps students form their own subjective opinions in a more articulate way and can lead to debate as children are expected to comment on what they hear. This key language can then be utilised in their own music making and composition.
- Giving opportunities to talk to parents/carers/family members about what they know regarding different genres, such as The Beatles, universalises commonalities.

Maths aspects:

- Using symbols to visually represent instructions
- Sequencing skills i.e. recognizing musical patterns and following
- Choreography re floor plans (Dalcroze/circle dances) and use of space
- Matching sounds and initiating sounds to be matched
- Responding to duration (and phrasing) in music i.e. "complete the sequence and return to your seat by the end of a chorus"
- Reading, writing and creating rhythm notation
- Recognising music on the stave
- Fractions in relation to time signatures (metre) and beats per minute
- Beat and rhythm; playing with flow, in time and with a strong sense of pulse

Cross-Curricular Links:

- **Geography:** exploration and appreciation of musical genres i.e. 'World Music' and the complimenting historical, and societal contexts, which this equates to.
- **PE:** coordination skills including gross and fine motor. Muscle memory and the development of strength and dexterity. Team skills.
- **Language:** communication skills and for instance learning songs in a different language and the use of 'classical' musical terminology (usually French, German or Italian).
- **PSED:** turn taking, compromise, ensemble skills development (playing harmoniously together), leadership skills, resilience, listening to instructions, regulation of breath through singing, 'good looking' (i.e. tracking and focus). Increasing levels of attention and increasing length of eye contact through music and adapted drama games
- **Science:** acoustics, quality of timbre/instrument materials and sound engineering.
- **IT:** Music technology, use of music software and use of computers to find lyrics, songs and

information on artists.

- **Art:** use of symbols to represent sound i.e. graphic notation, visual interpretation of music and the use of pictures to stimulate composition and song writing.
- **DT:** Instrument making exploration and appreciated of 'found sounds' through the use of i.e. junk.
- Cross-curricular links will also develop through the rolling 3 year peer observation programme, which includes teaching triads, in-school peer observations and peer observations outside of Bank View.

SMSC/British Values:

- Through listening to and analysing the great canon of western classical music and other genres we promote objective critique skills (i.e. through use of musical terminology) and tolerance of individual's subjective opinions.
- We are respectful of each other, especially when students are bravely sharing their compositions, singing, sharing an experience/opinion or demonstrating something they have just learnt as a soloist.
- One of my mantras is "we don't compete, we create" to discourage competitiveness and exclusivity (as promoted by many students' experience of amateur artists through TV programmes such as The X factor and The Voice) and encourage collaboration and inclusion.
- Promoting a positive atmosphere in the music room to ensure it is a 'safe space' in relation to students feelings they can explore and develop their emerging musical skills in a non-judgemental and supportive space.
- Developing and promoting Cultural Capital, in relation to the arts and appreciation of the shared consciousness of society in the wider context.

Building Pupils' Self-Esteem, Self-Worth and Confidence:

- Pupils are encouraged and praised for working to the best of their ability and for achieving subject targets set at their ability. Self-worth and confidence are built by pupils achieving these challenging but manageable targets.
- I aim to build students' self-esteem in music by celebrating any 'having a go' moment. This in turn leads to a feeling of self-worth in that they may not have believed they could do it, then they try, succeed (in at least having a go) and earn rewards. This is intended to encourage them to try again in the future.

- Through performance opportunities (within class and in presentations to the school), students are building their confidence through managing their anxieties, stress levels and self-belief.

Developing Pupils' Employability:

- Leadership skills i.e. leading a call and response game/conducting.
- Listening to instructions.
- 'Good looking' (i.e. tracking and focus).
- Increasing length of eye contact.
- Increasing levels of attention.
- Boosting confidence to engage in unfamiliar activities (through building resilience).
- Exploration and appreciation of musical genres i.e. 'Samba music' and the complimenting historical, societal context that this equates to; including geography, which leads to having a knowledge of other cultures and therefore an awareness and appreciation of 'others'.
- Having an opinion and articulating that opinion in coherent sentences using appropriate terminology.
- Improved interaction and play with peers.
- Development of communication skills i.e. being able to talk about music, feelings and song subject content in an increasingly articulate way, supporting the transference of skills to create and express own ideas.
- Invention i.e. emerging compositional ideas leading to creative problem solving.
- Organisational skills in terms of knowing what you need to do, know or have in order to perform and taking responsibility to ensure these aspects are in place.
- Technical training in computer music and use of industry standard audio equipment. This can also include 'work arounds' in terms of 'ok that didn't work, let's try this' problem solving.

Links With Other Schools/Outside Agencies:

- Links with other schools will develop through the rolling 3-year peer observation programme, which includes peer observations outside of Bank View.
- Resonate Music Hub.
- Through our expressive arts/drama work we engage with outside providers who may come in to work on a specific skill i.e. improvisation or characterisation.

- Live Music Now projects, including free online and 'in school' subsidised (and sometimes free) high quality music performances.
- Dada Ensemble.
- Liverpool Learning Partnership
- Music Mark: In September 2019 we were nominated by Resonate to become a Music Mark school. Music Mark is the UK Association for Music Education, championing and supporting access to music for all children and young people.
- Furthering Talent - Awards for Young Musicians national project in raising individual musicians playing levels.

Links with Parents/Carers:

- The school website gives parents information regarding the music curriculum, with links to useful websites.
- Parents are informed about pertinent departmental activities via the school newsletter.
- Parents and guardians are invited to performances such as music sharing assemblies and (for relevant parents) for the first time in December 2022 an evening performance of the school pantomime.
- If a child is offered a school instrument on loan (they will be an ensemble or one to one/small group peripatetic participant) letters are sent home with a reply slip to make parents aware that their child has extra support and that the instrument needs to be looked after and returned when not needed.

School Website:

- Links are available on the designated music page to sites, which develop notation, guitar, keyboard, drum, instruments making, basic musical concepts and recording skills.
- The music page on the school website also explains the overall philosophy of what we are trying to achieve in music.

CPD:

- 16th Jan Philharmonic schools concert SOW online training
- 16th Jan: Prof Adam Ockelford - How Autism can affect language and musical development

- Session 1 Monday 23rd January 10.30am-12pm Model Music Curriculum. SIL
- Session 2 Monday 13th March: songs and activities to support musical development in EYFS KS1/2
- Session 3 Monday 24th March: Understanding notation
- Session 4 Monday 3rd July: Music assessment
- 25th April and 4th July 2023: Metacognition: Thinking Moves A - Z Project (EIP Priority 1)
- Resonate music hub networks and development sessions
- Continuation of my own music learning outside school i.e piano lessons
- All teaching staff are currently engaged in a rolling 3 year programme of lesson studies/peer observations. This includes a teaching triad lesson study, peer observations within school and peer observations outside of Bank View.

IMPACT:

Specific To Whole School:

- The curriculum is successfully implemented so all pupils continually progress to achieve their targets in all areas of the curriculum.
- The curriculum is successfully implemented so all pupils develop socially, morally, ethically and spiritually. They develop their personal discipline, thinking skills and employability skills ensuring that they are ready to become a good citizen and member of society when they leave Bank View.

Specific To Music:

- Music is a subject where the more one puts into it the more one gets out; inevitably development is greater in the children who are more dedicated and practise in breaks, at dinner and at home.
- I believe some children have become more engaged and more focussed globally through the development of their instrumental skills.
- Some children have private music lessons.
- Some have had instruments bought for them to use at home.
- The quality of music making is steadily improving across classes and in the peripatetic led ensembles as evidenced in the increased quality of our musical performances.

- The inclusion of regular drum lessons from our peripatetic teacher is focussing on individual talent, raising our quality of beat keeping/playing (and so improving our ensemble work across the school) and is taught one to one to ensure tailored delivery.