

Oswald Road Primary School

Subject Intent Statement



Music

What are the aims and purpose of this subject?

- Music at Oswald Road follows the National Curriculum but also aims to exceed age-related expectations. These are: singing expressively and with increasing accuracy, fluency, control and expression; play tuned and untuned instruments musically; improvise and compose music, experimenting with sounds; listen with concentration to live and recorded music drawn from different traditions and cultures; use and understand staff and other musical notations, develop an understanding of the history of music. Music is taught as an inter-related subject; to support and underpin other class topics and enhance the understanding of these. 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.

We are fully aware of the National Curriculum aims and these are clearly form part of our own school's aims. These have been added below:

- 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.

It is our aim to bring academic subjects to life through kinaesthetic, aural and visual means. History can be brought to life by listening to or recreating the actual music or sounds that the Aztecs or Hunter/Gatherers used. The sound of the sea can be evoked musically or messages about recycling can be advocated through rap and rhythm. Our aim is to provide a music curriculum that encompasses and supports other areas, rather than a discrete subject. Obviously, we will teach musical elements within these areas and sometimes, topics will not lend themselves to music so when this is the case, we aim to teach music discretely. For example, a lesson on creating an interesting melody by use of dotted rhythms or jumping around the scale at intervals, rather than up and down by tone.

We also aim to ensure that children get a variety of opportunities to play instruments, join the choir and perform, either to classmates or a wider audience e.g. parents, at public venues, within the community. In order to facilitate children who show a gift or particular interest in music, we provide instrumental lessons from Year 3. It is our aim to be inclusive so all children have the opportunity to play an instrument for free in Year 3 and Pupil Premium children can continue this throughout the school if they wish to.

We aim to promote creativity through experimentation and play in music. It is important that children feel they are playing whilst learning the key skills in music; this removes the fear of getting it "wrong" and promotes success for all, especially those who may feel less successful in other subjects. They are actively encouraged to take risks whilst experimenting musically and mistake making is celebrated as it often leads to new ideas and reflects the student's individuality. This is reflected in professional music making e.g. Delia Derbyshire's use of "found sounds" to create the Dr Who theme. This also fosters consistency and resilience as children are able to work on a piece, experimenting, changing, tweaking, perfecting until they are happy with the result. Also, by playing and creating, they are learning to develop problem-solving skills that are going to be essential to them in the ever-changing work-place.

We also aim to foster aspiration and individuality through use of musical and creative role models. The previously mentioned Delia Derbyshire and Steve Reich were both pioneers in composition; Florence Price, who we study, was an early 20th century black female composer. All these composers came up against prejudice and harsh criticism; our students can recognise that success is rarely instant and perseverance, resilience and experimentation are key to achieving this. Another of our aims is to nurture respect. By listening, appreciating and being exposed to music from different genres and cultures, we learn to be respectful of other people's beliefs and ideas. We also aim to nurture respect through critical feedback. When a group or individual has performed, either the teacher or their peers will give feedback stating the positive elements in order to value and encourage then an area to develop and improve in order to progress.

We aim to develop transferable life-skills independence and social skills in music. Students usually work in groups and through this learn co-operation, turn-taking, sharing, listening to each other, being respectful, being appreciative, giving and taking constructive criticism, self-reflection. Children are set a task then allowed to develop it through enquiry based learning in their own way, working independently but with support. They have to make decisions and choices e.g. "Should this be quicker/slower/how can I make my melody more interesting/will this work as a round?" Our aim in this is to nurture self-confidence, creativity and inspiration.

We also aim to expose our students to a wider knowledge of the world and the diversity of cultures that we experience at Oswald Road. We listen to and draw from a range of genres and ethnicity, from rap to Classical, Minimalism, Indian music, African drumming, Glam Rock, opera and film scores. The purpose of this is to widen the knowledge and interests of our children and to allow them to experience different types of music. One of the Year 3 topics is Stone Age to Iron Age so we look at drumming as communication then link it to African djembe drumming technique (bass/slap/tone), the history of djembe and ancient African drumming patterns such as Famba, which is a call to gather and meet . In Year 1 the topic is Space so we explore Bowie's Space Oddity and use it as a stimulus for composition.

We also aim to reach the community with music. We sing for local groups, such as Chorlton Good Neighbours, take part in the Manchester Day parade, sing with other schools in Network

Choir on issues of global importance such as climate change or women's rights and work alongside other groups such as Venture Arts, who enable young adults with a range of special needs to work and support our students. It is important to us that our children are encouraged to respect, realise and value the contributions of the elderly and all members of society, promoting empathy and a social conscience. To this end, we regularly perform at fund-raising events for a variety of causes e.g. PTA, Russian orphans.

Another aim is to develop and underpin other curriculum areas through music. Oracy is constantly developed; children have to communicate ideas with their peers and talk about their responses to music and their intentions. We also aim to develop literacy skills. In Year 3, the children listen to The Lark Ascending and write poetry trying to capture the feelings of the music using literacy skills such as rhythm, metaphors, similes and description.

In a world where our young people are feeling increasingly more pressure and exhibiting more mental health issues, it is our aim to make music fun. To allow children the safety to play, learn, be creative and develop essential skills, both social and academic, without even realizing.

Our aims, as written above, fit securely with school's overall visioning.

What are the National Curriculum requirements for this subject?

We understand the expectations within Development Matters and the National Curriculum requirements are as follows:

Nursery:

- To sing a few familiar songs.
- To imitate movement in response to music.
- To tap out simple repeated rhythms.

To explore and learn how sounds can be changed.

- To develop a preference for forms of expression.
- To notice what adults do, imitating what is observed and then doing it spontaneously when the adult is not there.
- To sing to self and make up simple songs.
- To make up rhythms.
- To capture experiences and responses with a range of media, such as music, dance and paint and other materials or words.

Reception:

- To begin to build a repertoire of songs and dances.
- To explore the different sounds of instruments.
- To create simple representations of events, people and objects.

By the end of Reception:

- To recognise that a range of technology is used in places such as homes and schools. They select and use technology for particular purposes.

- To safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function.
- To use what they have learnt about media and materials in original ways, thinking about uses and purposes. They represent their own ideas thoughts and feelings through design and technology, art, music, dance, role play and stories

Key Stage One

- use their voices expressively and creatively by singing songs and speaking chants and rhymes
- play tuned and un-tuned instruments musically
- listen with concentration and understanding to a range of high-quality live and recorded
- music
- experiment with, create, select and combine sounds using the inter-related dimensions of music.

Key stage 2

Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory.

Pupils should be taught to:

- play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression
- improvise and compose music for a range of purposes using the inter-related dimensions of music
- listen with attention to detail and recall sounds with increasing aural memory
- use and understand staff and other musical notations
- appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians

- develop an understanding of the history of music, colour, design, texture, form and function.

How is this subject's curriculum organised?

In EYFS, music is taught within the strands Expressive Arts and Design and Understanding the World. It is not taught discretely but rather as an intrinsic part of the whole EYFS curriculum and the children are immersed in Music. To this end, there are a range of instruments to explore left out on display for the children and there is an outdoor stage where children can create performances. Songs are sung daily with the children relating to current topics or times of year. Some of these songs are action songs, thus encouraging early development of core skills such as pulse and rhythm.

Also, a group of Gifted and Interested Year 4 children work on songs and music games, encompassing the key musical elements of pitch, pulse and rhythm for two 20 minute slots a week. They work on a rolling programme to ensure that every EYFS child has the opportunity to access this at least once a fortnight. These sessions are planned and discussed with the music lead on a weekly basis.

From Year 1 to Year 6, music is taught as a discrete subject (however as noted above we aim to use other curriculum areas too where appropriate to enhance the overall learning).

Children get one 45 minute core curriculum music lesson per week and this is part of PPA cover, alongside Art and P.E. It is taught from Wednesday to Friday, morning and afternoon by a specialist music teacher who trained as a primary music specialist in her B.Ed (Hons).

The music curriculum is sequential and key skills are developed throughout the year groups. These key skills are pitch (high/low or melody), rhythm, pulse, timbre (the quality of a sound), texture (i.e. varying the amount of instruments in a composition), tempo and dynamic (loud or quiet). In KS1, the key skills are introduced, taught and practiced within a topic-linked project where practical e.g. exploring different ways of playing instruments and recognizing their qualities in order to create mill/machinery sound effects as part of a topic on local history. In KS2, the key skills are developed and children may be asked to play rhythms together as part of a different project such as samba for a topic on Brazil; this would involve a prior knowledge that the pulse has to be the same tempo and both players need to start at the beginning of a rhythmic cycle.

A typical lesson across both key stages will start with a warm-up, such as a song with some movement. Then there may be some listening to music as an inspiration or stimulus. Sometimes, the children will be asked to respond creatively, through writing words or phrases about how the music makes them feel, what it makes them think of, how they would describe it or drawing their responses. The teacher will also ask questions e.g. What did you notice about the tempo? Why is a quick tempo suitable for a composition about a racing car? Which instruments could you hear? Key elements will be drawn from the music e.g. the use of a motif, the use of silence, the use of dynamics and then the teacher will demonstrate a key skill using tuned and/or un-tuned percussion instruments.

Children will then be set off either in groups, pairs or individually to explore and experiment. The teacher will visit each group to watch and support, stopping the class if there is a question that keeps arising or if a particularly brilliant idea has been found, allowing the children to share with their peers. At the end of the lesson, groups have the opportunity to perform and feedback is given by peers and teacher. We then discuss where to progress next

and how to develop our work e.g. we need to practice playing in time with each other or marking the dynamic contrast between loud and quiet. The teacher will then start the next lesson with a reminder of this and advice on how to achieve this i.e. using a spoken phrase to help you play a rhythm.

Throughout both key stages, children are introduced to the correct musical vocabulary such as crescendo, diminuendo, ostinato etc.

Core curriculum lessons are planned using the curriculum maps as a starting point. The teacher plans around each topic and adds to the planning as the children develop, so the lessons are very much informed by the progress of the children and the areas that need developing. Also, used to support are BBC Ten Pieces and occasionally (as it does not always support our curriculum map) online music scheme Charanga. BBC Ten Pieces shows a live performance of a piece of classical music, from a variety of cultures and genres with a short film on the background of the piece and composer. There are sometimes links to related topics. These are supplemented by ideas for activities and occasionally Powerpoint presentations, which act as a useful visual aid. They are all linked to NC strands. Charanga starts with a song which the children can learn. Rhythmic activities using percussion or movement relate to the song and songs of similar genres are also introduced. Again, NC strands are covered. The benefit of Charanga is that the scheme is progressive and age-related.

As well as the core curriculum, there is also an enrichment curriculum. Firstly, we offer peripatetic instrumental lessons on strings, guitar, balalaika, steel pans and trumpet. These lessons are bought in from an outside provider (currently One Education) and the children are charged termly for these apart from trumpet, which is taught by a Teaching Assistant. Pupil premium children do not have to pay for these lessons. If some of our EAL children show a particular interest or talent for music, they are actively encouraged to take up an instrument. Lessons take place throughout the school day including lesson times, play times and lunch times. The music lead regularly communicates with the peripatetic teachers via email, phone calls and personally. Again, these lessons fit with NC objectives as well as the techniques needed to play an instrument proficiently.

There is also a school choir which is run on a weekly basis during lunchtime by the music specialist, sometimes supported by a class teacher who plays the piano and is also a music specialist. The choir is open to KS1 and 2. In choir, the focus is on developing singing in parts and harmonies as well as in unison and refining musical expression. The choir regularly perform at outside venues, such as the Royal Northern College of Music and for local community groups. In addition to this, we are part of Manchester Network Choir which is formed from a cluster of schools across Manchester and we have been part of this for 13 years. MNC is run by Jules Gibb, who is a founding member of the Natural Voice Network, a body who believes that everybody has a voice and can sing. Each year, we meet to discuss a relevant topic and plan songs and drama around it. Previous topics have included the Suffragettes, the Peterloo Massacre and Climate Change. We rehearse at various cultural venues around Manchester; Manchester Museum, Whitworth Art Gallery, People's History and John Rylands' Library and culminate in a two day performance – the first where we perform to parents and the public at the various museums and the second where we tour the participating schools to share with peers.

For peripatetic and school choir, there are termly concerts where children have the opportunity to perform for parents and friends.

There is also a staff Steel Pan band which takes place after school on a Friday for staff well-being.

Why is it organised like this?

EYFS: Continuous provision enables young children to experiment and learn through play. Music is seen as an integral part of the curriculum that supports and develops other areas; concentration, turn-taking, fine and gross motor skills, listening skills, creativity, problem-solving, experimentation. These are all transferable skills that are an essential part of a child's development.

Key Stage One and Two: Specific lessons are taught by a music specialist in order to ensure development and progression on the excellent work already done in EYFS. Alongside the previously mentioned skill development, more specific musical skills are taught and practised. These include musical elements such as rhythm, pitch, structure, timbre, texture. These are linked to topic where applicable to support and underpin the whole curriculum. It is also important that music is seen as an integral part of the curriculum and not an "add-on". At Oswald Road, we firmly believe that music and the arts are an integral part of a child's development and education and not a luxury. Having a specialist music teacher and a designated slot ensures this and upholds our values.

Enrichment curriculum: This enables us to share our values with the wider community and also to benefit from the expertise of specialists e.g. Jules Gibb, a natural voice specialist; community artists from the Manchester Day Parade; specialists from Venture Arts working with adults with learning disabilities. It is important to generate opportunities for our children and expose them to different experiences, thus nurturing aspirations for future career choices or simply ideas for self-development.

Pupil Premium access to peripatetic instrumental lessons: Not all children have the same starting point and it's absolutely essential that we try to cater for this. By enabling our PP children to learn an instrument and by providing a Wider Opps scheme so that ALL children have the chance to try we are aiming to redress the balance. Wider Opps is so important because some children may not even realise they want to play an instrument or have a talent until they try. Some of our PP children also struggle with low self-esteem so playing an instrument or being part of a musical group gives them the feeling of success and belonging which they may not always feel.

EAL children: By using music from a range of genres and cultures we promote an inclusive environment for our EAL children. Also, the culture of talking and group work within music lessons promotes the development of vocabulary; not just day to day vocabulary but the vocabulary of feelings, opinion, preferences which is so much harder to grasp, even for children whose first language is English.

Choir: Choir is an opportunity for children to be actively engaged in a group that is fun yet challenging. It takes place at lunchtime, so is voluntary, but children who enjoy singing are encouraged to come. The choir take classroom singing a step further - we sing with harmonies and parts. However there are no auditions and the only pre-requisite is to attend consistently and to listen and have fun. When we have worked on a song and perform, whether it be publicly or just to ourselves, there is a palpable feeling, of pride, success and

achievement. Because it's a lunchtime club, there is also a feeling of it being a bit special (like an exclusive club that anyone can join!).

How are knowledge, understanding and skills developed in this subject?

See progression mapping and music curriculum plan.

What does this subject look like...

in lessons?	in books?	in the environment?
<p>A typical lesson across both key stages will start with a warm-up, such as a song with some movement. Then there may be some listening to music as an inspiration or stimulus. Sometimes, the children will be asked to respond creatively, through writing words or phrases about how the music makes them feel, what it makes them think of, how they would describe it or drawing their responses. The teacher will also ask questions e.g. What did you notice about the tempo? Why is a quick tempo suitable for a composition about a racing car? Which instruments could you hear? Key elements will be drawn from the music e.g. the use of a motif, the use of silence, the use of dynamics and then the teacher will demonstrate a key skill using tuned and/or un-tuned percussion instruments.</p> <p>Children will then be set off either in groups, pairs or individually to explore and experiment. The teacher will visit each group to watch and support, stopping the class if there is a question that keeps arising or if a particularly brilliant idea has been found, allowing the children to share</p>	<p>Recorded on Seesaw</p>	<p>Music display outside studio and Manchester Day parade display on stairs.</p>

<p>with their peers. At the end of the lesson, groups have the opportunity to perform and feedback is given by peers and teacher. We then discuss where to progress next and how to develop our work e.g. we need to practice playing in time with each other or marking the dynamic contrast between loud and quiet. The teacher will then start the next lesson with a reminder of this and advice on how to achieve this i.e. using a spoken phrase to help you play a rhythm.</p> <p>Throughout both key stages, children are introduced to the correct musical vocabulary such as crescendo, diminuendo, ostinato etc.</p>		
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How is this subject resourced?

There are a set of xylophones with diatonic scale - enough for one between three. There are also a set of djembe - enough for one between two.

We have two boxes of untuned percussion with a range of wooden, metal, shaker and skin sounds to represent different timbres.

We have some world instruments such as thumb piano, Tibetan bells, rain makers etc to represent different cultures.

There are violins, cellos, ukeleles, steel pans, balalaikas and trumpets for peripatetic lessons.