

OXON CHURCH OF ENGLAND PRIMARY SCHOOL

MUSIC DEVELOPMENT PLAN 2026-2027

OVERALL INTENT FOR THE AIMS OF MUSIC PROVISION:

- a) To study the areas of music, as determined by the National Curriculum.
- b) To foster pupils' sensitivity to, and understanding and enjoyment of, music through an active involvement in listening, composing and performing.
- c) To develop an understanding and appreciation of a wide range of music from different cultures, historical periods, genres, styles and traditions.
- d) To develop knowledge of great composers and musicians.
- e) To develop skills, attitudes and attributes that can support learning in other subject areas and that are needed for life and work.
- f) To use technology appropriately to enhance their learning and appreciation of music.
- g) To become familiar with and use terms for the interrelated dimensions of music (pitch, duration, dynamics, tempo, timbre, texture, structure, notation).
- h) To enable children to become musicians who can compose, perform, listen to, evaluate and respond to music.

This information has been taken from our Music Policy (Appendix 1) and is shared with parents and carers on our school website: <https://www.oxon.shropshire.sch.uk/page/?title=Music&pid=140>

KEY COMPONENTS TO CREATING MUSIC PROVISION AT OXON CE PRIMARY SCHOOL:

MUSIC CURRICULUM

Our music curriculum is delivered through the music scheme Charanga, by class teachers within YR – Y3. In Y4 – Y6, music is taught by a specialist music teacher from Shropshire Music Service (SMS). From Y1 – Y6, each class is given an opportunity to teach music in the school's dedicated music room, which has a range of tuned and untuned instruments. Year groups may decide to use their classroom for music when appropriate. EYFS music lessons are delivered in the classroom.

Music Room timetable			
Monday	L. Bowyer (SMS) 1.10pm		G.Morgan (SMS) 2.10pm
Tuesday	A. Small (SMS) 1.10pm		A.Eaton (SMS) 2.10pm
Wednesday	L. Cadwallader (SMS) 1.10pm		C.Smith (SMS) 1.50pm
Thursday	J. Aitken 1.00pm	Z. Vernon 1.35pm	G. Rayment 2.10pm
Friday	1.00pm		R.Houghton/ L. Luther/ H. Jones 1.55pm

Music Technology is embedded into the music curriculum. In KS1 music technology is used to:

1. listening to high-quality music
2. experimenting with sounds by creating, selecting and combining
3. recording their voices, and tuned and untuned instruments

In KS2, music technology is used to:

1. read staff notation
2. play solo and ensemble pieces using voices and instruments to reflect on accuracy, fluency, control and expression
3. listening to high-quality pieces of music from varying genres

Action Points to be included in SIP 2026-27:	When achieved by?
- Subject leaders to observe teaching through 'drop-ins' - The music portfolio monitored with any issues relating to learning and teaching identified.	Summer 2027 Summer 2027

CLASSROOM INSTRUMENTAL TEACHING

As highlighted in the Music Policy (Appendix one), classroom instrumental teaching takes place throughout school life. Throughout school, pupils have the opportunity to learn untuned and tuned instruments. This information can be found in the Scheme of Work (SOW) (Appendix two) and in the medium-term planning for each year group. Each year group has a specific instrumental focus, the grid below highlights this:

Classroom instrumental teaching	Whole class instrument:	Taught by:
Year R	Exploration of untuned and tuned instruments	Class teacher
Year 1	Glockenspiel	Class teacher
Year 2	Glockenspiel	Class teacher
Year 3	Recorder	Class teacher
Year 4	Recorder	SMS teacher
Year 5	Ukulele	SMS teacher
Year 6	Ukelele	SMS teacher

Action Points to be included in SIP 2026-27:	When achieved by?
- Subject leader to ensure half termly evidence (paper and digital) is collected and stored. - Collect half termly evidence (alongside listening and singing) for composing activities that already take place in school.	Every half term Summer 2027

PROGRESSION AND ASSESSMENT

To show clear progression throughout the music curriculum, there is the Music Progression Map (Appendix three), which takes direction from the Model Music Curriculum (MMC) and the progressive key areas of music: listening, composing, singing, musicianship (KS1) and performing (KS2). This information has been used to create half termly end points for units of work. These end points are also referred to when completing assessment opportunities.

As highlighted within our Music Policy (A1) formative assessment may include:

- scanning work for pupil attainment and progress towards end points
- listening to what pupils say and how they respond to others

- observing and evaluating pupils' written, oral and practical work for examples of technical (control), constructive (knowledge) and expressive (creativity and expression of opinion) answers
- encouraging pupils to evaluate their own work and the work of others
- retrieval activities
- question and answer sessions
- the use of interrelated dimensions of music through practical work – dependent on year group
- observing and supporting individual/ group recitals

Action Points to be included in SIP 2026-27:	When achieved by?
• Charanga continuing to be used effectively for assessment and evidence, to help provide accurate end points for EYFS/ Key Stage 1. • Collect half termly evidence (alongside listening and singing) for composing activities that already take place in school.	Summer 2027 Summer 2027

Visiting music teachers and external organisers

We value and have a strong relationship with SMS. Annually, we take part in 'Live Music Week', which has seen our pupils experience genres of music from around the world. Year 4 and UKS2 are taught by a music specialist which allows for expert support and development of the more able musicians in these year groups, and skilled support for SEND pupils.

Pupils in KS2 have the opportunity to progress from their instrumental teaching by having the opportunity to take part in individual or small group music lessons with a peripatetic music teacher. Peripatetic lessons currently taking place in school include keyboard, guitar, violin and clarinet. These lessons take place in school throughout the week and information is shared termly with parents via Parentmail.

We also value links with external music organisers and each year enjoy taking Year 5 and 6 pupils to take part in the 'Young Voices' concert in Birmingham, which the PTA part fund each year.

As part of Arts Week, we explore different genres of music and have external visitors who teach us dance and songs from a relevant genre or style.

Action Points to be included in SIP 2026-27:	When achieved by?
• Make links to music through arts week – explore the use of musicians to share the music styles relating to Arts Week. • Continue to communicate with Key Stage 2 parents with relevant termly emails about SMS peripatetic lessons available in school and ensemble groups outside of school hours. • Liaison with Music Service staff allows for subject leader to be updated on opportunities and events.	Summer 2027 Summer 2027 Summer 2027

Pupil Premium student engagement

Taken from Pupil Premium 24-25 IMPACT and 25-26 PLAN document, found on the school website:

This year's budgeted cost: £100

Shropshire Council operates a system of providing free music lessons for children in receipt of free school meals; this is funded directly via the Shropshire Music Service. A small amount of our Pupil Premium money is used to fund free music lessons for children who are not eligible for the external funding.

SEND Provision

Currently, music provision for pupils with additional needs is adapted and personalised dependant on the pupil's need. Charanga offers personalised learning activities and additional support for SEND pupils. SMS teachers use their skilled support to adapt lessons so every child can achieve within music. Adaptation and scaffolding ensure every child achieves within music. The following are ways in which teaching staff are able to adapt their teaching to support SEND provision within their classroom (taken from the Music Policy).

Strategies for adaptation include:

- *breaking down content into smaller chunks or steps*
- *varying levels of support, including effective support from TAs as well as the teacher*
- *removing unnecessary expositions i.e. keeping spoken language at an amount and level that will enable maximum access*
- *reframing questions*
- *intervening appropriately, i.e. in the classroom/lesson wherever possible, to minimise the need for out-of class interventions (though these will still be appropriate and necessary for some children)*

Examples of adaptations might include:

- *checking on the understanding of specific children after a whole class introduction, and repeating key information as necessary*
- *ensuring that a TA guides a child through a learning activity, scaffolding learning, and ensuring that the development of the child's independence is key in this*
- *asking a question that requires the same high level of thinking, but using a simpler construction e.g. by using an active rather than a passive voice, or by focusing on one aspect at time*
- *observing when a child or group of children seems to be struggling with a new concept or idea, and taking them to one side during the lesson to dig deeper into any misconceptions that may have arisen, before these have the chance to become entrenched*

The use of ipads, larger pieces of musical equipment and enhanced musical notation are some of the ways in which SEND is supported.

CONTINUED PROFESSIONAL DEVELOPMENT

Each academic year, the music lead takes part in 'music drop in' sessions, which allow for areas of strength/development to be highlighted across the school and for effective CPD for staff to take place. CPD plays an integral part within music and the statement below highlights the importance of CPD, which can be found within the Music Policy (A1).

- a) The music subject leader attends regular specialist subject leadership CPD each year. This training is provided by external consultants.*
- b) The development of the wider staff is often led by the subject leader with the support of the senior leadership team. On occasions, external consultants are employed to provide whole staff training. Staff meetings and Professional Development days are used to develop policy, practice and to enhance the musical understanding of the staff. The school makes extensive use of a model of development that focuses on teachers enhancing and developing medium term planning. We consider the link between CPD and changes to our planning for learning as central to the development of our curriculum.*

Action Points to be included in SIP 2026-27:	When achieved by?
• Subject leader to provide up to date information to EYFS/ KS1/ Year 3 about relevant resources available on the Charanga platform to support teaching and learning.	Summer 2027
• Review music development plan and its effectiveness moving forward.	Summer 2027

CHOIR/ ENSEMBLE

Throughout school life at Oxon, there are many opportunities for pupils to take part in a choir club. Pupils practise singing collectively and sing from a repertoire of songs that will be sung in the concerts they perform in. There is currently no ensemble group or school orchestra club at Oxon school, this makes sharing information with parents and carers vital, in making sure they know the opportunities that are being provided in the local area. All parents are made aware termly via Parentmail, of the choir and ensemble groups that are being run by SMS.

In house choir clubs:	When	Term	Performance
Year 2	Annually	Spring and Summer term	Shropshire Sings
Year 5 and 6	Annually	Autumn and Spring 1 term	Young Voices

Action Points to be included in SIP 2026-27:	When achieved by?
Subject leaders to investigate other musical experiences for pupils (including Shropshire Sings, Young Voices).	Summer 2027

WHOLE SCHOOL SINGING EXPERIENCES AND PERFORMANCE OPPORTUNITIES

Singing during worship takes place regularly in either a Key Stage or Whole School experience (see grid below). Information regarding hymns that are sung in assembly are uploaded via the CCLI website termly. In addition, Y1 – Y3 are taught by a SMS singing specialist to sing expressively, creatively and collectively on a Wednesday through using the SingUp! Programme.

Singing Assemblies	Monday	Tuesday	Wednesday	Thursday	Friday
KS1	√	√	•	√	Whole School Worship
KS2	√	√	•	√	

Children have the opportunity to listen to and experience a large range of genres within worship time, which are explored on a three-year rotation. Please refer to Appendix five for music that is listened to during whole school and key stage worship.

Performances are at the heart of life at Oxon, with a performance taking part each term for pupils to rehearse and take part in, or to listen, watch and enjoy. Parents are kept in close communication about these performances via Parentmail and through the termly Headteacher's newsletter. Pupils enjoy and look forward to taking part in the differing performances throughout their time at Oxon:

Term	Year Group	Performance
Autumn	YR – Y2	Nativity
Spring	Y3 – Y5	KS2 Production
Summer	Y6	Leavers presentation

Previously, the pupils in KS1 have taken part in a range of Nativity performances from 'Out of the Ark' productions. Pupils in KS2 have taken part in a range of performances, inspired by the West End:

- 2026 – Matilda Jr
- 2025 – The Lion King
- 2024 – Oliver
- 2023 – Chitty Chitty Bang Bang
- 2022 – Joseph and the Amazing Technicolour Dreamcoat
- 2021 – Mary Poppins
- 2019 – The Wizard of Oz
- 2018 – Beauty and the Beast
- 2017 – The Lion King
- 2016 – Oliver
- 2015 – Mulan
- 2014 – Joseph and the Amazing Technicolour Dreamcoat

- 2013 – The Snow Queen

Evidence of KS1 performances can be found under each classes' music evidence for Autumn 2 on the network. Evidence of KS2 performances are collected in the form of photographs and a recording of the production, also saved on the network.

MUSICAL ENGAGEMENT WITH FEEDER SECONDARY SCHOOLS

In previous years, Oxon have had strong links to secondary feeder schools and Y6 pupils have been invited to watch productions performed by pupils.

Action Points to be included in SIP 2026-27:	When achieved by?
• Children across the school will have opportunity to access to live music experiences both in and out of school time. • Begin to review music genres and styles being listened to in the hall at the beginning and end of worship.	Summer 2027 Summer 2027

EVALUATIONS FROM MUSIC DEVELOPMENT PLAN:

Action points highlighted within the Music Development Plan will be reviewed annually and included in the SIP for each academic year. For this year's music school improvement targets and budget please refer to Appendix 4, where targets will be updated annually and repeated if unsuccessful or continuous. The music leader meets with the link music governor annually to discuss SIP targets, budgeting and any strengths and weaknesses that have been highlighted within the music curriculum.

Summary of Actions in Music Development Plan	Action Points	When achieved by?	Monitoring
Targets in: Music Leadership			
• Subject leaders to observe teaching through 'drop-ins' • The music portfolio monitored with any issues relating to learning and teaching identified.	• Observe all teaching staff. • Keep clear communication about information needing to be received. • Collect digital and paper evidence every half term.	Summer 2027 Half termly	Observations Paper evidence/ digital evidence
• Subject leaders to ensure termly evidence (paper and digital) is collected and stored. • Review music development plan and its effectiveness moving forward. • Ensure updated scheme of work is used correctly.	• Keep work in designated folders. • Update using SIP targets. • Monitoring of termly planning.	Half termly Annually Summer 2027	Set up relevant folders Update annually with SIP targets for music. Review of planning document completed.

Review planning for years 4 to 6 – ensure end points match with new objectives linked to new scheme of work.	Monitoring of termly planning.	Summer 2027	Medium term plans matched against Scheme of Work.
Targets in: Curriculum			
- Collect half termly evidence (alongside listening and singing) for composing activities that already take place in school. - Charanga continuing to be used effectively for assessment and evidence, to help provide accurate end points for EYFS/ Key Stage 1. - Subject leader to provide up to date information to EYFS/ KS1/ Year 3 about relevant resources available on the Charanga platform to support teaching and learning. - Explore opportunities to make links to music through arts week with the use of exterior musicians to share the music styles relating to Arts Week - Continue to communicate with Key Stage 2 parents about relevant termly emails about SMS peripatetic lessons available in school and ensemble groups outside of school hours. - Liaison with Music Service staff allows for subject leader to be updated on opportunities and events, and trouble shooting.	- Explore activities that recorded individually/ groups etc. - Staff continue to use written/ digital assessment tools. - Sharing new resources. - Sharing new key features of Charanga. - Sharing vocabulary MMC mats. - Share 'junk music' website with staff in preparation for Arts Week. - Send email to KS2 parents first week back of Aut/ Spr/ Sum term. - Through updates and relevant meetings.	Summer 2027 Termly When appropriate	Conversation with KS2 about collecting of composition work. Support for end of year report statements. Gathering of skills. Take part in relevant Charanga training Sign up to and communicate with Charanga updates via email. Explore online artists Share junk music website with school. Keep up to date with music being delivered. As appropriate.
Targets in: Enrichment			
- Children across the school will have opportunity to access to live music experiences both in and out of school time. - Subject leaders to investigate other musical experiences for pupils (including Shropshire Sings, Young Voices). - Begin to review music genres and	- KS1/ KS2 performances. - Arts Week performances. - Live music week performance. - Continue to liaise with SMS.	Summer 2027 Summer 2027	Book in Live Music Week/ Shropshire Sings/ Young Voices. Look into links for Arts Week. As appropriate.

styles being listened to in the hall at the beginning and end of worship.	• Review music and its relevance. • Begin to identify music that could be changed.	Summer 2027	Review music each week in assembly Assess its effectiveness informally Begin to find relevant alternatives
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APPENDICES

APPENDIX 1 – MUSIC POLICY

OXON CHURCH OF ENGLAND PRIMARY SCHOOL MUSIC POLICY

AIMS (INTENT)

- i) To study the areas of music, as determined by the National Curriculum.
- j) To foster pupils' sensitivity to, and understanding and enjoyment of, music through an active involvement in listening, composing and performing.
- k) To develop an understanding and appreciation of a wide range of music from different cultures, historical periods, genres, styles and traditions.
- l) To develop knowledge of great composers and musicians.
- m) To develop skills, attitudes and attributes that can support learning in other subject areas and that are needed for life and work.
- n) To use technology appropriately to enhance their learning and appreciation of music.
- o) To become familiar with and use terms for the interrelated dimensions of music (pitch, duration, dynamics, tempo, timbre, texture, structure, notation).
- p) To enable children to become musicians who can compose, perform, listen to, evaluate and respond to music.

HOW DO WE TEACH MUSIC?

E.Y.F.S. - Music is taught under 'Expressive Arts and Design', and as an ongoing activity for child-initiated learning.

Key Stage One - Music lessons take place on a weekly basis and children participate in a weekly singing lesson led by staff from the Shropshire Music Service.

Year 3 - Music lessons are taught on a weekly basis and children participate in the weekly singing lesson led by staff from the Shropshire Music Service.

Years 4, 5, and 6 - Lessons are taught on a weekly basis by a music specialist from the Shropshire Music Service.

Lessons can take place either in the classroom or in the Music room, which is situated in the Earlyworld building.

On a weekly basis, the children participate in a singing assembly; this enables the children to focus on different aspects of a song. Singing also takes place in the classroom.

At the start of assembly, the children have opportunities to listen to a broad and balanced range of musical extracts.

Instrumental lessons are available from the Shropshire Music Services (see section on 'Instrumental lessons').

Learning and Teaching Strategies.

Teachers should:

- Develop each of the interrelated skills of performing, composing and appraising in all activities.
- Extend these skills by applying listening skills and knowledge and understanding of music.

Children should be helped to understand:

- How sounds are made, changed and organised.
- How music is produced.
- How music is influenced by the time and place.

The Enquiry Process

- Encourage pupils to respond in very different ways while also increasing their awareness of others in group and class performances.
- Give opportunities for children to ask questions and formulate own questions to be answered through experimentation and research.

SCHEME OF WORK

The scheme of work for Key Stage 1 and 2 is based on Charanga and Music Express, each of which is divided into units designed to last for half a term. Key Stage 2 also incorporate alternate half terms of whole class instrument teaching, replacing some units from either scheme.

Charanga

Charanga is an online resource to which we subscribe on an annual basis. It is a complete scheme to teach the national curriculum for music, containing a library of songs, topics, instrument courses and creative apps. There is support for assessment, SEND and personalised teaching and learning.

Music Express

Music Express aims to help class teachers to teach exciting, practical and effective music lessons. Each unit is divided into 6 lessons and there are three activities per lesson. Ongoing skills units are special units, which focus on the development of skills needing regular practice. The ongoing skills units are intended to span two years of work and underpin the class music units.

The scheme of work provides a detailed break down of how the music national curriculum programmes of study have been organised. The enhanced medium term planning for each year group identifies what the children will have learnt by the end point of the unit. The schemes of work for both key stages, when read in conjunction with the end points identified in the enhanced medium term planning, demonstrate continuity and progression of knowledge, concepts and skills throughout the school.

STRATEGY FOR SEQUENCING LEARNING WITHIN THE SCHEME OF WORK

In teaching music, we ensure we fulfil the requirements of the National Curriculum, as specified in the programmes of study. Opportunities for listening, performing, reviewing and evaluating occur on a regular basis in all units enabling the children to consolidate and extend their learning throughout each year group. They are exposed to the interrelated dimensions of music in each unit of work, ensuring a deep and secure understanding of these by the end of Key Stage 2.

PROGRESSION MAP

As part of the strategy for sequencing learning, a progression map has been created for music. This map contains the 'end points' from the different units of work that the children study. The process of creating this map enabled us to check that the learning is designed and sequenced in a logical progression. This ensures

new knowledge, skills and concepts are integrated with long term content for all children to acquire intended knowledge and skills, which research shows is how we learn.

Moving forward, this document will continue to be used as a key resource by the subject leader and staff to ensure that future changes are successfully integrated with the long-term content that has been previously taught.

ENHANCED MEDIUM TERM PLANNING

Enhanced medium term planning for music follows the Oxon school format. It provides the area of study for a unit, prior learning, objectives for the unit and key vocabulary. The planning identifies what the children will have learnt by the end point of the unit.

Enhanced medium term planning then gives the key questions, progression of objectives, activities, resources and cross curricular links for each session.

LEARNING AND REMEMBERING MORE

To understand our approach to this please also consider the sections:

- How do we teach music?
- Strategy for sequencing learning within the scheme of work
- Progression mapping
- Enhanced medium term planning
- Assessment

The above sections explain how we have designed our curriculum in a way that ensures that children learn and remember more. Learning is designed and sequenced in a way that ensures that new knowledge, skills and concepts are integrated with the long term content that has been previously taught. Research shows that we learn by relating new knowledge to what we already know. Learning is generative – the more you know, the more you can understand.

Our strategies for supporting children to learn and remember more in music include:

- We recognise that using **spaced or distributed practice**, where knowledge is rehearsed for short periods over a longer period of time, is more effective than so-called massed practice. In music this is particularly relevant to the key areas within music: singing, listening, composing and performing/instrumental performance; to steadily increase a development of musicianship. Spaced learning is used to revisit content and make connections within music lessons.
- We have designed our music curriculum to good make use of the practice of **interleaving**. Interleaving relates to the order in which particular knowledge is blocked using a strategy such as ABCABCABC rather than AAABBBCCC. The content and structure of our music curriculum ensures that different strands of music are revisited, across year groups, building on previously taught skills and knowledge for each of these strands.
- We are fully aware of the importance of effective retention of knowledge in the long-term memory through the use of **retrieval practice**. This involves the children recalling something they have learnt in the past and bringing it back to mind. We understand that retrieval practice needs to occur a reasonable time after the topic has been initially taught and needs ideally to take the form of testing knowledge, either by the teacher or through pupil self-testing. In music this may include:
 - a short quiz or test taking the form of multiple-choice questions, short-answer fact questions or true/false questions.
 - questioning using flash cards
 - labelling diagrams
 - image recognition
 - re-calling music vocabulary and terms
 - re-calling as part of whole school and in class worship (assemblies)
 - list creation

- composition activities

Following retrieval practice children are provided with accurate feedback by the teacher or by the pupil checking accuracy for themselves, as such practice can often reveal misconceptions that need addressing by the teacher.

- We value and make full use of the strategy of **Elaboration**. This is the process of describing and explaining something learned to others in some detail. Ideally, this involves making connections among ideas and connecting the material to one's memory and experiences. It can also be useful for learners to ask themselves or each other questions that require making connections between ideas or explaining them. Some examples of how this is built into learning in music include:
 - Experimenting individually and in a group with varying control, to create, select and combine sounds using the interrelated dimensions of music
 - Use of talk partners to:
 - Explain and evaluate composition of individually composed pieces of music
 - Explain and evaluate group composed pieces of music
 - Review and explain points of view in music they have listened to
 - Explain the interrelated dimensions of music
- When teachers are presenting materials, they make very good use of the strategy of **dual coding**. Dual coding theory suggests that representing information both visually and verbally enhances learning and retrieval from memory. The principle underlying this is that visual and verbal information are processed through different channels in the brain, creating separate representations for information processed in each channel. This means that, when recalling information, we can use either the word or the picture associated with it, thus increasing the likelihood that we will remember the concept, as using one representation does not mean we lose the opportunity to use the other. In terms of classroom practice, dual coding theory suggests the use of visuals to support teaching. Examples of dual coding being used to support the teaching of music include:
 - The use of interactive whiteboards to display:
 - Photos and pictures
 - Diagrams
 - Graphic notation
 - Musical instruments
 - Songs/ clips of music/ clips of musical instruments
 - Sheet music alongside playing
 - Live demonstrations in class
- We fully appreciate the importance of **cognitive load theory (CLT)**. CLT is concerned with the architecture of memory and the brain, and in particular the capacity of the short-term memory to process information. The long-term memory consists of a range of schemata, which are complex structures that link knowledge and create meaning and which are built up over time. Experts possess far more detailed and complex schemata than novice learners. Learning is essentially about changing those schemata, through acquiring knowledge and making connections with different schemata. However, before entering long-term memory and developing schemata, information must first be processed by the short-term or working memory. As this has limited capacity, retention of knowledge and development of schemata will not happen if the working memory is overloaded. In educational terms, this suggests teaching in small chunks and not organising activities that require too much memory capacity, until learners acquire the knowledge that allows them to spend less time processing content. The theory has significant empirical support, although it needs to be tempered by an understanding of the expertise reversal effect. This shows that, among expert learners in a particular subject, enquiry-based approaches work better than the more explicit teaching that works best with novice learners.
 - Teachers at Oxon consider CLT carefully as they are planning and delivering the music curriculum for their year group.
 - The designing of our music curriculum has been led by the subject leader but, at every stage, has involved class teachers planning the learning in a way that is entirely appropriate for the children in their year group. Consideration of CLT has been a key element in this, in relation to the classes of knowledge: tacit (experiences), procedural (performance) and declarative (knowledge), in order to become successful musicians.

ASSESSMENT

Assessment plays a very important role in the teaching of music at Oxon, to check children's understanding in order to inform teaching and to help children embed and use knowledge and skills fluently and develop their understanding.

At Oxon teachers make good use of daily formative assessment to assess knowledge, skills, understanding, misconceptions and progress towards end points and this information is then used to plan lessons, adapt lessons and further support children's learning by re-teaching if necessary. Such assessment helps children to measure their own strengths and areas for development and allows teachers to understand child performance on a continuing basis, enabling them to identify gaps in children's knowledge and skills, when they have consolidated learning and when they are ready to progress. It enables teachers to evaluate their own teaching of knowledge and skills and to plan the next steps for children within the curriculum in a logical progression. In most cases such formative assessment will not take the form of a written record but will inform future teaching, within that lesson and subsequent lessons as part of future curriculum design.

Formative assessment and feedback is used in the classroom as a strategy to raise children's' achievement. Our understanding is based on the idea that children will improve most if they understand the aim of their learning, where they are in relation to this aim and how they can achieve the aim (or close the gap in their knowledge). We are fully aware that in order for it to have a positive impact, two conditions need to be met:

- pupils are given advice on how to improve. A key part of our use of formative assessment is feedback to pupils to help them to learn more effectively, we do this in a variety of ways
- pupils act on that advice by using the materials provided by the teacher, going to the teacher for help, or working with other pupils.

In music formative assessment may include:

- scanning work for pupil attainment and progress towards end points
- listening to what pupils say and how they respond to others
- observing and evaluating pupils' written, oral and practical work for examples of technical (control), constructive (knowledge) and expressive (creativity and expression of opinion) answers
- encouraging pupils to evaluate their own work and the work of others
- retrieval activities
- question and answer sessions
- the use of interrelated dimensions of music through practical work – dependent on year group
- observing and supporting individual/ group recitals

Children's progress and attainment in music is summarised in the end of year reports for parents and recorded on Insight as a summative word grade. Each year group's medium-term planning identifies what 'by the end point of the unit children will have learnt', this information is used as the basis for summative judgements.

Teachers make use of the following to inform the making of summative assessment judgements for music:

- on-going formative assessment – as outlined above
- on-going retrieval activities
- scrutiny of children's work – on an ongoing basis but particularly of the significant piece or pieces of work completed towards the end of the unit of work.

PUPIL VOICE

Staff listen to the views and perspectives of children about their learning in music in a wide variety of ways. These include:

- Discussions and conversations between teachers and children about their prior learning in music as part of the ongoing learning journey. This may relate to learning within the current unit of work or learning from previous years.
- Conversations and activities relating to prior learning help children to strengthen their retrieval skills in relation to musical learning.

- As part of these discussions and activities, teachers build an understanding of what learning is working well and where further developments could be made.
- Subject leaders and SLT gain an understanding of children's views through conversations during observations and drop ins. This may include conversations with individuals, small groups or listening to the teacher discuss with the whole class.

We reflect carefully on the information gained from children's perspectives. We make adjustments to our learning and teaching in a variety of ways. These include:

- Subject leaders review schemes of work on regular occasions as set out in the School Improvement Plan. Flexibility to adjust National Curriculum content is very limited but pupil voice will be a consideration where school has flexibility to make choices in relation to this.
- The key driver for curriculum development at Oxon is the reviews and edits of the medium term planning. These are completed by class teachers working with the support of the subject leader. This process enables teachers to adjust work for a variety of different reasons including in relation to pupil voice. In simple terms, teachers have a good understanding of what has engaged children really well and what could be developed further. This editing and planning process is central to how we respond to children's views.
- Teachers and teaching assistants make numerous small adjustments on a day to day basis in response to the thoughts and views of children.

PROVIDING ADAPTATIONS TO WORK

The scheme of work and medium term planning are designed to deliver the same area of study/content to the whole class. We understand that children are likely to make progress at different rates. As a consequence, they may require different levels and types of support from teachers to succeed. Where required we will adapt teaching in a responsive way, for example by providing focused support to children who are not making progress.

Strategies for adaptation include:

- breaking down content into smaller chunks or steps
- varying levels of support, including effective support from TAs as well as the teacher
- removing unnecessary expositions i.e. keeping spoken language at an amount and level that will enable maximum access
- reframing questions
- intervening appropriately, i.e. in the classroom/lesson wherever possible, to minimise the need for out-of-class interventions (though these will still be appropriate and necessary for some children)

Examples of adaptations might include:

- checking on the understanding of specific children after a whole class introduction, and repeating key information as necessary
- ensuring that a TA guides a child through a learning activity, scaffolding learning, and ensuring that the development of the child's independence is key in this
- asking a question that requires the same high level of thinking, but using a simpler construction e.g. by using an active rather than a passive voice, or by focusing on one aspect at time
- observing when a child or group of children seems to be struggling with a new concept or idea, and taking them to one side during the lesson to dig deeper into any misconceptions that may have arisen, before these have the chance to become entrenched

We are fully aware of the research in relation to 'differentiation'. We understand that 'adaptive teaching' should be clearly distinguished from forms of differentiation that cause teachers to artificially create distinct tasks for different groups of children or to set lower expectations for particular children.

A small number of children with the highest levels of SEND/those who have an Education, Health and Care Plan may continue to require elements of differentiation. This will be carefully considered at the point of planning.

STAFFING

The school currently employs specialist teachers from the Shropshire Music Service to deliver the curriculum for year 4, 5 and 6. This decision allows for expert support and development of the more able musicians in these year groups, and skilled support for SEND pupils. Staff from the music service also teach part of the music curriculum to year 1, 2 and 3.

INSTRUMENTAL LESSONS

The Shropshire Music Service provide opportunities for children to have instrumental lessons. The Music Service teach a wide range of instruments. Children wishing to be considered for instrumental tuition with Shropshire Music Service need to complete a registration form (please see Office Administrator).

CULTURAL CAPITAL FROM MUSIC AT OXON

Cultural capital is the accumulation of knowledge, behaviours and skills that learners can draw upon in their future learning and to be successful in society.

At Oxon, we provide a wide variety of opportunities for our children to develop cultural capital through the varied experiences we offer.

- Children in Key Stage 2 experience whole class instrument teaching of recorders (Years 3 and 4) and ukuleles (Years 5 and 6).
- Key Stage 2 welcome a group from Shropshire Music Service each year in Live Music Week. Groups have included Rock and Pop, Folk, Brass and Vocal groups.
- We liaise with Shropshire Music Service to benefit from visiting groups such as The Carducci Quartet.
- Year 6 are invited to watch musical theatre performances at a local secondary school.
- Years 5 and 6 have the opportunity to attend the annual Young Voices event in Birmingham.
- Years 5 and 6 have been offered Strumming Club (ukuleles).
- Year 4 are invited to The Redwood Centre to sing carols for the centre users.
- Key Stage 2 hand chime club invite parents to a mini performance in the final session of the group.
- Shropshire Sings – a biannual event – allows children from Year 2 and Key Stage 2 the chance to perform at an outdoor choir event alongside other local schools.
- The whole school attend the Christmas pantomime in Shrewsbury.
- Years 3, 4 and 5 participate in our February performance.
- E.Y.F.S./Key Stage 1 perform in their Christmas show.
- A wide and varied program of music is played during entry to and exit from hall worship times. Styles covered include World Music, Classical, Baroque, 20th Century, Contemporary, Christian, Instrumental.

TIME ALLOCATION

All children will be taught for the equivalent of 55 minutes a week in Key Stage 1 and 45 minutes a week in Key Stage 2.

EARLY YEARS FOUNDATION STAGE

As part of the area of 'Expressive Arts and Design' a range of ongoing and blocked musical elements are undertaken. Wherever possible, music making is related to first hand experiences. A wide range of songs are sung and children have regular opportunities to plan their own creative activities during child initiated sessions.

USE OF THE MUSIC ROOM

Each class has an allocated time in the Music room, or a shared time in the Earlyworld building where resources are available. As the Earlyworld team need to set up for the after school club, please ensure that the building is vacated at 2.45p.m.

RESOURCES

Instruments

Percussion instruments are held in the Music room in labelled trays. There is also a box of (mostly percussion) instruments which contains enough instruments for a class or group to use elsewhere in the school, allowing for ease of carrying. Additional larger percussion instruments are stored in the Music room. EYFS classes have a small selection of instruments permanently stored in their rooms.

Teaching resources

Charanga

Books and accompanying CD and CD-ROM for Music Express.

'Inside Music', 1 book per Key Stage.

Additional resources used by Shropshire Music Service staff.

Practical resources

A variety of practical sources are available in the form of instrumental workshops, performances from visiting musicians, visits to performances and instrumental lessons.

CDs

Backup CDs for singing and entry into hall worship are stored in the music subject leader's room. All music for worship is now stored on, and played through, the hall ipad.

LINKS WITH OTHER CURRICULUM AREAS

Music provides a wealth of opportunities to link to other curriculum areas and enrich the teaching of music.

- Music and science – exploring and creating musical instruments, using scientific language, e.g. pitch.
- Music and dance – moving in response to music.
- Music and English – discussing musical ideas, reading and singing songs, express and justify preferences.
- Music and art – linking composition with pictures.
- Music and computing – manipulating sound.
- Music and P.S.H.E. – expressing themselves emotionally through composition and discussion.

COMPUTING

Computing can aid children's learning in music by enhancing their skills of music enquiry, and by providing access to a range of information sources. It additionally allows access to technology and modern methods of composing, manipulating and editing music. The computing policy contains an up to date list of software and online resources that support the teaching of music. The music subject leader and the computing subject leader review available software and online resources on an annual basis.

SCHOOL IMPROVEMENT PLAN

The music subject leader writes the first draft of the music section of the School Improvement Plan each year. The headteacher then works with the subject leader to make further edits in the context of the full

plan. At the start of the subject plan the work completed in the previous year is evaluated. The plan contains details of activities for the subject leader to complete, plans for staff professional development and details of monitoring arrangements. The plan also contains a 'bid' for the subject budget for the following year. The final plan shows the final subject budget. The music subject leader is then responsible for the management of the budget.

All subject areas, including music, have a section within the School Improvement Plan every year.

STAFF DEVELOPMENT

The music subject leader attends regular specialist subject leadership CPD each year, this is usually two or three sessions during the year. This training is provided by external consultants brokered by the University Centre Shrewsbury in partnership with the local authority.

The development of the wider staff is often led by the subject leader with the support of the senior leadership team. On occasions, external consultants are employed to provide whole staff training. Staff meetings and Professional Development days are used to develop policy, practice and to enhance the musical understanding of the staff. The school makes extensive use of a model of development that focuses on teachers enhancing and developing medium term planning. We consider the link between CPD and changes to our planning for learning as central to the development of our curriculum.

MONITORING

The annual programme for monitoring music is contained within the School Improvement Plan. Key elements include:

- Each year all classes contribute work to a whole school 'Music Portfolio' consisting of photographic, recorded and paper evidence.
- Each year PD Day time is set aside where the music subject leader has opportunity to review the work in the portfolios against the expectations of the scheme of work.
- Summary reports are produced for school leaders and key action points shared with colleagues.
- Each year the subject leader is released to spend time observing (drop-ins) colleagues teaching music. These opportunities are identified within the School Improvement Plan.
- The headteacher and senior leadership team carry the final responsibility for the delivery of the curriculum, including music, within our primary school. Their knowledge of the delivery of this area is informed by additional sources of evidence including lesson observations.
- Information from monitoring activities is used to inform future actions as outlined in the next School Improvement Plan.

EVIDENCE

Opportunities for recording work should be highlighted on the enhanced planning. Recorded evidence should be stored in the appropriate file on the network. Written evidence of listening to music should be sent to the coordinator each term.

EQUAL OPPORTUNITIES

All children are entitled to a stimulating and meaningful music curriculum regardless of race, disability, sex, religion or belief, sexual orientation, or gender reassignment. All staff plan to develop the understanding and skills of all pupils in their class.

POLICY DATE: MAY 2023

APPENDIX 2 - SCHEME OF WORK

	Autumn		Spring		Summer	
Year 1	<u>Charanga Unit - Hey You!</u> Style: Hip Hop	Sing and Perform – Christmas Production Style: Musicals Musical Christmas Production	<u>Charanga Unit - In The Groove</u> Style: Blues, Baroque, Latin, Folk and Funk	<u>Charanga - Nursery Rhymes and Traditional Tales</u> Style: Children's music	<u>Charanga Unit - Your Imagination</u> Style: 20 th Century/ Musicals	<u>Charanga Unit - Reflect, Rewind, Replay</u> Revision of unit
Year 2	<u>Charanga Unit - Hands, Feet, Heart</u> Style: World (South African)	<u>Charanga Unit - Ho Ho Ho</u> Style: 20 th Century Musical Christmas Production	<u>Charanga Unit - I wanna Play in a Band</u> Style: Rock	<u>Charanga Unit – Zootime</u> Style: Reggae	<u>Charanga Unit - Friendship Song</u> Style: 21 st Century/ Musicals and Film	<u>Charanga Unit - Reflect, Rewind, Replay</u> Revision of unit
Year 3	<u>Charanga Unit - Let Your Spirit Fly</u> Style: RnB and other musical styles	<u>Whole Class Instrument: Recorder</u> whole class instrument Focus: holding, first 3 notes	<u>Charanga Unit - Three Little Birds</u> Style: Reggae Musical Drama Production	<u>Whole Class Instrument: Recorder</u> Focus: further notes, composition	<u>Charanga Unit - Bringing Us Together</u> Style: Disco	<u>Whole Class Instrument: Recorder</u> Focus: staff notation
Year 4	<u>Continuing Singing and Playing: Recorder</u> whole class instrument	<u>Performance Composing</u> using chromatic notes	<u>Rhythm and Pulse: Recorder</u> whole class instrument Musical Drama Production	<u>Pitch Skills</u> Playing melodies with a 5 note range on tuned percussion	<u>Class Composing: Recorder</u> whole class instrument	<u>Musical Structures: Improvising</u> using a major triad

Year 5	<u>Continuing Singing and Playing:</u> Ukulele - whole class instrument	<u>Performance</u> Improvising using a pentatonic scale	<u>Rhythm and Pulse:</u> Ukulele - whole class instrument Musical Drama Production	<u>Pitch Skills:</u> Composing in tertiary form	<u>Class Composing:</u> Ukulele - whole class instrument	<u>Musical Structures:</u> Playing syncopated rhythms with increasing complexity
Year 6	<u>Continuing Singing and Playing:</u> Ukulele - whole class instrument	<u>Performance</u> Playing and improvising to a 12-bar blues rhythm	<u>Rhythm and Pulse:</u> Ukulele - whole class instrument	<u>Pitch Skills:</u> Playing melodies that include syncopated and polyrhythms	<u>Class Composing:</u> Ukulele - whole class instrument	<u>Musical Structures:</u> Composing digitally using programmable instruments and loops

Year 4, 5 and 6 work is based on the Shropshire Music Service planning due to it being taught by specialist teachers from the Music Service.

APPENDIX 3 - MUSIC PROGRESSION MAP

OXON CHURCH OF ENGLAND PRIMARY SCHOOL

MUSIC PROGRESSION MAP

Singing	Autumn	Spring	Summer
EYFS	- Knows some nursery rhymes or simple songs - Talks about the different sounds they make (e.g. loud, quiet, booming, banging, high pitched)		Knows a wide variety of nursery rhymes and school songs.
Year 1	- To sing simple songs and rhymes from memory as part of a collective. - To sing songs as part of a collective in the same pitch. - To respond to simple visual directions, e.g.: counting in, stop, start, loud, quiet. - To sing songs with a small range. - To sing a wide range of call and response songs. - To match vocal pitch.	- To sing songs that are on the pentatonic scale. - To control and match vocal pitch with accuracy.	- To sing simple songs, chants and rhymes at the same pitch. - To sing and respond to visual directions; stop, start, loud, quiet. - To join in and sing along to call and response songs. - To control and match pitch when singing.
Year 2	- To sing songs regularly with pitch range with increasing vocal control. - To know the meaning of dynamics (loud/ quiet). - To know the meaning of tempo (fast/ slow). - To demonstrate dynamics and tempo by responding to the leaders directions (crescendo, decrescendo, pause).	- To sing songs with a small pitch range. - To demonstrate dynamics and tempo by responding to the leaders directions (crescendo, decrescendo, pause).	To know the meaning of dynamics and tempo and be able to demonstrate these when singing by responding to the leaders direction and visual symbols.
Year 3	- to sing a range of unison songs varying in styles and structures, with a pitch range - to sing with increasing accuracy of pitch and time - to sing in tune and with expression	- to sing a range of unison songs varying in styles and structures, with a pitch range - to sing with increasing accuracy of pitch and time - to sing in tune and with expression	- to sing a range of unison songs varying in styles and structures, with a pitch range. - to sing in tune and with expression. - to sing loud and soft (forte and soft).

	- to walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes - to perform as a choir in school assemblies	- to walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes - to perform as a choir in school assemblies - to perform actions confidently and in time to a range of action songs.	- to perform as a choir in school assemblies. - to perform actions confidently and in time to a range of action songs.
Year 4	To sing a broad range of unison songs with the range of an octave (do–do) pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo)	To sing rounds and partner songs in different time signatures (2, 3 and 4 time) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony.	Perform a range of songs in school assemblies.
Year 5	- to sing a broad range of songs from an extended repertoire with a sense of ensemble and performance - focus on pitching and style. - to sing two- part rounds and partner songs, and songs with a verse and a chorus. - to perform a range of songs in school assemblies and in school performance opportunities.	- to sing confidently, fluently and maintaining a strong pulse, songs from a range of traditions, genre and times. - Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance, observing phrasing and accurate pitching. - Sing three-part rounds, partner songs, and songs with a verse and a chorus. - Perform a range of songs in school assemblies and in school performance opportunities.	- To maintain and independent part in a small group with several layers and being aware of other parts - Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style. - Sing three-part rounds, partner songs, and songs with a verse and a chorus. - Perform a range of songs in school assemblies.
Year 6	- To sing a broad range of songs, with a sense of ensemble and performance, focus on accurate pitching. - To continue to sing partner songs and rounds. - To perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.	- to sing accurately in tune within a wider pitch range - Sing a broad range of songs, with a sense of ensemble and performance, observing rhythm, phrasing, accurate pitching and appropriate style. - Continue to sing three- and four-part or partner songs. - Perform a range of songs as a choir in school assemblies.	- to understand more complex song structures - Sing a broad range of songs, observing rhythm, phrasing, accurate pitching and appropriate style - sing three- and four-part rounds or partner songs, and experiment with positioning singers in random positions in order to develop greater listening skills, balance between parts and vocal independence.

			Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.
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Listening	Autumn	Spring	Summer	Musical Genres covered:
EYFS	Responds to what they have heard, expressing their thoughts and feelings.	Move spontaneously in response to music.	Begin to improvise independently to create a simple dance, moving in time to music	Autumn: Popular, Nursery Rhymes and Action Songs Spring: Nursery Rhymes and Action Songs, World (South African) Summer: Funk, recap of Spring and Autumn
Year 1	To listen with concentration and try to make choices about what they like when listening to a range of high quality live and recorded music.	- To explore different genres of music. - To listen with concentration and try to make choices about what they like when listening to a range of high quality live and recorded music.	To listen with concentration and try to make choices about what they like when listening to a range of high quality live and recorded music.	Autumn: Classical, 20 th Century, Hip Hop, Musicals, Christmas Spring: Art Pop, Blues, Baroque, Latin, Folk, Funk, Nursery Rhymes Summer: World (Samba), 20 th Century, Musicals, recap of Spring and Autumn
Year 2	- To listen with concentration and understanding to a range of high-quality live music and recorded music. - To begin to recognise music styles. - To recognise instruments.	- To listen with concentration and understanding to a range of recorded music. - To begin to recognise music styles. - To recognise instruments.	- To listen with concentration and understanding to a range of recorded music. - To begin to recognise music styles - To find the pulse in a piece of music - To recognise instruments.	Autumn: World (South African), 21 st Century, 20 th Century, Christmas Spring: Rock, Reggae, Pop Summer: World (Gamelan), 21 st Century, Musicals and Film, recap of Spring and Autumn
Year 3	- to listen with attention to detail and recall sounds with increasing aural memory - to appreciate and understand a wide range of high quality live and recorded music drawn from different traditions and	- to listen with attention to detail and recall sounds with increasing aural memory - to appreciate and understand a wide range of high quality live and recorded music drawn from different	- to listen with attention to detail and recall sounds with increasing aural memory. - to appreciate and understand a wide range of high quality live and recorded music drawn from different traditions and	Autumn: RnB, Harvest, Western Classical, Musicals, Motown, Soul Spring: Reggae, Musical and Film Summer: Disco, recap of Spring and Autumn

	from great composers and musicians to develop an understanding of the history of music	traditions and from great composers and musicians to develop an understanding of the history of music	from great composers and musicians. to develop an understanding of the history of music.	
Year 4	- To listen to a wide range of music from different genres and cultures. - To experience live music making in and out of school - To more accurately appraise music listened to in terms of the musical elements - To increase knowledge & understanding of the origins, traditions, history and social context of the music they are listening to, singing & playing	- To listen to a wide range of music from different genres and cultures. - To experience live music making in and out of school - To more accurately appraise music listened to in terms of the musical elements - To increase knowledge & understanding of the origins, traditions, history and social context of the music they are listening to, singing & playing	- To listen to a wide range of music from different genres and cultures. - To experience live music making in and out of school - To more accurately appraise music listened to in terms of the musical elements - To increase knowledge & understanding of the origins, traditions, history and social context of the music they are listening to, singing & playing	Autumn – Western Classical Tradition and Film, Classical (classical, baroque and romantic), Medieval, Film, Pop, Jazz, Ballet, Reggae, Rock, Heavy Metal, Rap, World (Bhangra and Calypso) Spring – Western Classical Tradition and Film, Classical (classical, 20th Century and 21st Century), Film, Rock and Roll, Funk, Pop, World (Samba), Country, Hip Hop, Rhythm and Blues, Soul Summer – Western Classical Traditional and Film, Classical (classical and early), Film, Disco, Art Pop, Blues, World (Gamelan and Indian Classical), Folk, Punk, Religious
Year 5	to listen to and evaluate a range of high quality live and recorded music from different traditions	- to listen to several layers of sound, identifying musical elements or features - to listen and accurately recall melodies and rhythms	- to listens to own work and others, share opinions - to listen to several layers of sound, identifying musical elements or features, discussing their effect - to listen and accurately recall melodies and rhythms - to listen to and evaluate a range of high quality live and recorded music from different genre, styles and times	Autumn – Pop, Rhythm and Blues, Soul, World (African), Traditional, Christian Spring – Pop, Blues, Vocal, Traditional, Gospel, Pop, World (Chinese and Native American) Summer – Pop, Rhythm and Blues, Soul, Vocal, Traditional, World (Native American)

Year 6	- To listen to and evaluate a range of high quality live and recorded music from different traditions, genre, styles and times - To listen to own work and others, share ideas, using these ideas to improve own work	- to listen to several layers of sound, identifying musical elements or features, discussing their effect and justifying ideas - to listen and accurately recall melodies, rhythms, notated music or separate parts in a group	- to listens to own work and others, share opinions - to listen to several layers of sound, identifying musical elements or features, discussing their effect and justifying ideas - to listen and accurately recall melodies, rhythms, notated music or separate parts in a group - to listen to and evaluate a range of high quality live and recorded music from different genre, styles and times	Autumn – Pop, Rhythm and Blues, Vocal, Traditional, Christian, World (African) Spring – Gospel, Pop, Traditional, Soul, World (South African and Chinese). Summer – Pop, Rhythm and Blues, Classical, Traditional, World (Jamaican)
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Composing	Autumn	Spring	Summer
EYFS	Talks about the different sounds they make (e.g. loud, quiet, booming, banging, high pitched)	Can clap, stamp or play a given instrument to a simple beat.	Selects own instruments trying to play them in time to music.
Year 1	- To improvise simple vocal chants. - To use voices to create music effects and short sequences of sound. - To invent rhythm patterns.	- To invent, retain and recall rhythm and pitch patterns and perform these for others. - To create musical sound effects and short sequences of sounds in response to a song. - To combine sounds to create a story by choosing and playing classroom instruments.	- To improvise simple vocal chants using question and answer phrases. - To create a rhythm pattern. - To create a pitch pattern. - To understand the difference between rhythm and pitch patterns. - To create, retain and repeat rhythm and pitch patterns when taking turns. - To use graphic notation to represent sounds. - To use body percussion and percussion instruments to play repeated patterns. - To use music technology to capture, change and combine sounds.
Year 2	To compose their own musical patterns using Charanga software.	To use music technology, to capture, change and combine sounds.	To compose their own musical patterns using Charanga software.

	To use graphic symbols, dot notation and stick notation, as appropriate.		
Year 3	- to become more skilled in improvising when using tuned and untuned instruments - to structure music and create pieces that have a beginning, middle and end - to use a combination of known rhythmic notations with letter names - to compose accompaniments on untuned percussion instruments	- to become more skilled in improvising when using tuned and untuned instruments - to structure music and create pieces that have a beginning, middle and end - to use a combination of known rhythmic notations with letter names - to compose accompaniments on untuned percussion instruments - to structure musical ideas, to create music that has a beginning, middle and end (in response to different stimuli – stories and verses).	- to structure music and create pieces that have a beginning, middle and end. - to become more skilled in improvising when using tuned and untuned instruments. - to use a combination of known rhythmic notations with letter names. - to compose accompaniments on untuned percussion instruments. - to structure musical ideas, to create music that has a beginning, middle and end (in response to different stimuli – images, paintings and photographs).
Year 4	- To understand how to improvise on a limited range of pitches (using the instrument they are learning) - To combine known rhythmic notation with letter names to create short phrases using a limited range of 3 pitches suitable for the instruments being learnt - Sing and play these phrases as self-standing compositions. - Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars.	- To explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip. - To understand & introduce major and minor chords. - To include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work.	To capture and record creative ideas using: graphic symbols, rhythm notation and time signatures, staff notation and technology (if school has relevant equipment)
Year 5	To improvise imaginatively and expressively with voice and instruments using inter-related dimensions of music	- Compose melodies with chordal accompaniment. - Use chords to compose music to evoke a specific atmosphere.	- To select and use instruments, to improvise sounds and patterns. - To improvise by experimenting using a wider range of dynamics, including

	- To improvise over a simple groove, responding to the beat - To compose melodies made from pairs of phrases in different keys, add rhythms as an accompaniment. - To capture and record creative ideas using rhythm notation and time signatures	- Capture and record creative ideas using graphic symbols. - Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments.	fortissimo, pianissimo, mezzo forte, mezzo piano. - To compose and perform solos and with others effectively to create songs/chants. - To create and combine rhythms, melodies and lyrics within own musical piece effectively. - To use staff notation to record own composition. - To compose melodies and phrases either in C major or A minor.
Year 6	- To improvise imaginatively and expressively with voice and instruments using inter-related dimensions of music - To compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. - To use chord changes as part of an improvised sequence.	- to improvise rhythms and tunes within musical structures - to use notation to support and record composition to improvise, compose and record own composition - to improvise melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape. - To play melodies on tuned percussion/orchestral instruments.	- to select and use instruments, creative sound makers or playing techniques to improvise sounds and patterns - to create music with multiple sections that include repetition and contrast, imaginatively and expressively. - To plan and compose a melodic phrase using the pentatonic scale and incorporate rhythmic variety and interest. - to create and perform solos, as part of a small group. - To compose and enhance melodies with rhythmic or chordal accompaniments. - to use notation to record own composition.

Musicianship (KS1)	Autumn	Spring	Summer
EYFS		- Can clap, stamp or play a given instrument to a simple beat - Knows how to use a wide variety of instruments	- Is able to name a range of instruments. - Begins to links the name of instruments to the sound it makes. - Uses instruments to explore tempo and dynamics.
Year 1	To clap a simple beat with others.	- To use body percussion to find a pulse. - To compare high and low sounds.	To use body percussion to create a steady beat (pulse/ beat).

	- To use body percussion to play repeated rhythms. - To use tuned instruments to create a beat/ rhythm. - To sing familiar songs in both low and high voices and talk about the difference in sound. - To know that music, like pictures, can describe images and moods. - To perform short copycat rhythm patterns accurately, led by the teacher.	- To respond to the pulse in recorded and live music through movement and dance. - To recognise how graphic notation can represent different sounds. - To explore percussion sounds to enhance storytelling. - To follow pictures and symbols to guide singing and playing. - To perform short repeating rhythm patterns, whilst keeping in time with a steady beat	- To change the speed of the beat, in relation to the tempo (pulse/ beat). - To explore rhythm through repeating patterns and chants. - To compare high and low sounds (pitch). - To sing familiar songs in high and low sounds (pitch). - To explore percussion sounds to enhance storytelling. - To respond to the pulse of recorded/ live music through movement and dance. - To perform word-pattern chants and create, retain and perform their own repeating patterns.
Year 2	- To play tuned instruments (glockenspiels). - To continue to understand how dimensions of music work together. - To mark the beat of a listening piece by tapping or clapping and recognising tempo as well as changes in tempo. - To understand that the speed of the beat can change, creating faster or slower pace. - To play copycat rhythms by copying a leader. - To sing short phrases independently within a singing game.	- To walk in time to the beat of a piece of music or song. - To share movements with others when walking in time to the beat. - To create rhythms using word phrases. - To play copycat rhythms, and invent rhythms for others to copy. - To respond independently to pitch changes heard in short melodic phrases, indicating with actions.	- To begin to group beats into twos and threes by clapping. - To identify beat groupings in familiar music they sing regularly and listen to. - To create and perform their own chanted rhythms. - To respond to chanted rhythm patterns. - To play a range of singing games matching voices accordingly. - To sing short phrases independently within a singing game or short song.
Performing (KS2)	Autumn	Spring	Summer
Year 3	Instrumental to develop playing of a tuned instrument or melodic instrument (recorder)	Instrumental - to develop playing of a tuned instrument or melodic instrument (recorder) - to perform by following staff notations as a whole class or in a small group	Instrumental - to develop playing of a tuned instruments or melodic instrument (recorder). - to perform by following staff notations as a whole class or in a small group.

	- to perform by following staff notations as a whole class or in a small group - to begin to identify a stave and clef - to begin to understand lines and spaces - to individually copy melodic phrases at differing speeds, allegro and adagio (fast and slow) - to understand the difference between crochets (1 beat) and paired quavers (1/2 a beat) - to perform word chants to rhythms by linking a syllable to a musical note	- to begin to identify a stave and clef - to begin to understand lines and spaces - to individually copy melodic phrases at differing speeds, allegro and adagio (fast and slow) - to understand the difference between crochets (1 beat) and paired quavers (1/2 a beat) - to perform word chants to rhythms by linking a syllable to a musical note	- to begin to identify a stave and clef. - to begin to understand lines and spaces. - to individually copy melodic phrases at differing speeds; allegro and adagio (fast and slow). - to understand the difference between crochets (1 beat) and paired quavers (1/2 a beat). - to perform word chants to rhythms by linking a syllable to a musical note.
Year 4	Instrumental - Develop facility in the basic skills of a selected musical instrument over a sustained learning period. - Play and perform melodies following staff notation using a small range (e.g. B-G) as a whole-class or in small groups. Reading Notation - Introduce and understand the differences between minims, crotchets, paired quavers and rests. - Read and perform pitch notation within a defined range (e.g. B-G). - Follow and perform simple rhythmic scores to a steady beat	Instrumental - To develop facility in the basic skills of a selected musical instrument over a sustained learning period. - To play and perform melodies following staff notation using a small range (e.g. B-D) as a whole-class or in small groups. Reading Notation - To understand the differences between minims, crotchets, paired quavers and rests. - Read and perform pitch notation within a defined range (e.g. B-D). - To maintain individual parts accurately within the rhythmic texture	Instrumental - To develop facility in the basic skills of a selected musical instrument over a sustained learning period. - To play and perform melodies following staff notation using a small range (e.g. B-D) as a whole-class or in small groups. - Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. Identify static and moving parts. - Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A). Reading Notation - To understand the differences between minims, crotchets, paired quavers and rests. - Read and perform pitch notation within a defined range (e.g. B'-D).
Year 5	Reading Notation	Reading Notation	Reading Notation
			to play using notation as support

	• to play with others keeping to a common pulse • to play instruments with confidence and expression • to lead a group and follow a leader directing changes in musical expression • to maintain an independent part in an ensemble Instrumental Performance to perform confidently in a group and solo, with expression	• to perform complex rhythmic patterns and recognise a metre 3 and 4 • Play melodies on tuned percussion, melodic instruments following staff notation written on one stave and using notes within the Middle C–C'/do–do range. • Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. Instrumental Performance • Understand how triads are formed and play them on tuned percussion. • Perform simple, chordal accompaniments to familiar songs. • Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies. • to lead a group and follow a leader directing changes in musical expression	• to create and perform own music in a group – reading notation point Instrumental Performance • Perform a range of repertoire pieces and arrangements. • to maintain an independent part in a small group with several layers and being aware of other parts. • to organise sounds effectively using a variety of instruments and styles
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Year 6	Reading Notation • To further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests. • To read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations. • To read and play from notation a four-bar phrase, confidently identifying note names and durations. Instrumental Performance • To play instruments with confidence and expression (ukuleles)	Reading Notation • to perform complex rhythmic patterns and recognise a metre 3 and 4 • to lead a group and follow a leader directing changes in musical expression • to perform confidently in a group and solo, with expression Instrumental Performance • Play a melody following staff notation written on one stave and using notes within an octave range, add dynamics • Accompany this same melody, and others, using block chords or an ostinato bass line.	Reading Notation • To play using notation as support Instrumental Performance • Engage with others through ensemble playing • to create and perform own music in a group • to organise sounds effectively using a variety of instruments and styles • to maintain an independent part in a small group with several layers and being aware of other parts •
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APPENDIX 4 – CURRENT SCHOOL IMPROVEMENT PLAN 2026 – 2027

SUBJECT LEADER TARGET 6

MUSIC

Development to be led by: Ali Eaton

Others to be involved: Headteacher, SLT

Budget:

Resources

Instrument repairs (plectrums) – £20

Music downloads (worship) – £15

Charanga – £345

Total – £380

Development and Training – teacher release

Subject leader drop ins – 1 day (0.5 x 2)

Consultancy and Course Fees

Subject leader to attend available CPD. Fees met from Staff Development budget.

Evaluation of work undertaken during the last year:

- The music development plan was updated and added to the website.
- The music scheme of work has been updated to reflect recent changes in SMS planning.
- The record sheet for completing listening tasks in key stage 2 has been updated to provide more space for children to record their thoughts. In addition, a prompt sheet has been written, with relevant questions about appropriate aspects of music, to support children in completing listening tasks.
- Appropriate music links were used during arts week.
- The digital folder of music evidence has been updated and monitored by the subject leader.
- Paper evidence of listening to music has been gathered by the subject leader.
- The condition of musical instruments has been monitored, and repairs and purchases have been made as appropriate.
- The subject leader observed teaching through 'drop-ins' and completed the appropriate review format.
- Regular emails have been sent to parents about SMS peripatetic lessons available in school and ensemble groups outside of school hours.
- The subject leader has liaised with Year 2 colleagues to ensure there is participation in Shropshire Sings 2026.
- The Y5/6 choir attended the Young Voices live music event in Birmingham in spring 2026.
- Whole class instrumental lessons have been taught in school – ukelele and recorder in Key Stage 2, and peripatetic lessons are on offer to pupils in Key Stage 2.

Work to be done:

- Review music development plan and its effectiveness moving forward. Add to the school website.
- Monitor planning to ensure updated scheme of work is used correctly.
- Review planning for years 4 to 6 – ensure end points match with new objectives linked to new scheme of work.
- Review planning to ensure appropriate opportunities for composing music are provided. Consider how this is recorded and evidenced.
- Update the music portfolio each term (paper and digital) and monitor for any issues relating to learning and teaching – explore ways to gather evidence of composing activities.
- Continue to review the listening music used during worship.
- Monitor the condition of musical instruments and repair or replace as appropriate.
- Subject leader to provide up to date information to EYFS/ KS1/ Year 3 about relevant resources available on the Charanga platform to support teaching and learning.
- Subject leader to observe teaching through 'drop-ins' – as outlined in the whole school plan for the academic year.
- Make links to music through arts week with the use of musicians to share the music styles relating to this year's chosen Arts Week theme.
- Continue to communicate with Key Stage 2 parents about relevant termly emails about SMS peripatetic lessons available in school and ensemble groups outside of school hours.
- Subject leader to ensure musical experiences are planned for pupils (including Shropshire Sings, Young Voices, live music).
- Continue to liaise with SMS staff with regards to planning and opportunities.

INSET/consultancy:

- Subject leader to access available CPD.

Success Criteria:

- Music evidence (paper and digital) is regularly monitored and stored.
- Instruments are well maintained and replaced as necessary.
- Children across the school will have opportunity to access to live music experiences both in and out of school time.
- Liaison with Music Service staff allows for subject leader to be updated on opportunities and events, and trouble shooting.
- Charanga continuing to be used effectively for assessment and evidence, to help provide accurate end points for EYFS/ Key Stage 1.
- Evaluation of the Music Development Plan.
- Music/ musical activities provided to further support Arts Week topic.
- Gathering of composing activities across the school.

Success will be evaluated by:

Music Subject Leader, Headteacher, SLT

APPENDIX 5 – HALL MUSIC (LISTENING)

Oxon CE Primary School		
Worship music		

Term	Week	Style	CD	Key events
Autumn 1	2026 2029	Rutter – A Gaelic blessing Pie Jesu Baroque Handel: Water Music Vivaldi: Four Seasons Autumn Classical Leo Délibes: The Flower Duet Dvorak: New World symphony Largo Mozart: Symphony No. 40 20th C Ravel: Boléro Copland: Fanfare for the common man Gershwin: Rhapsody in Blue Vaughan Williams: Lark ascending Prokofiev: Dance of the knights	John Rutter John Rutter Relaxing Classics 1 Relaxing Classics 1 Relaxing Classics 3 Mozart Album Classic FM Hall of Fame Classic FM Hall of Fame Classic FM Hall of Fame Classic FM Hall of Fame	Remembrance Elgar: Nimrod Mark Knopfler: Remembrance Day Christmas Prokofiev: Troika Nutcracker
	2024 2027 2029	Christian Mark's music Contemporary Howard Goodall: When You Sing Sam Newth: Bring in the Sunshine World Irish: Kevin Burke: Tour de Taille French: Taizé Chant: in the Lord South American panpipes: Sergio Arriagada: La Marcha South African: Ladysmith Black Mambaza: Akehluek's Ubabac Irish: Maighread Ni Dhomhnaill: Liostail me Le Sairstint	Sing Up Summer 12 Shropshire Sings 2012 2014 Rough Guide Irish Folk Taizé Watch and Pray Panpipes of the Andes Rough guide Irish Music	Easter Rimsky-Korsakov: Easter Festival Overture

Summer 1	2024 2027 2029	Modern Alexander Desplat – Theme from Imitation Game John Rutter – For the Beauty of the Earth The Cinematic Orchestra: The arrival of the Birds John Rutter: All Things Bright and Beautiful Michael Nyman: The Piano Ludovico Einaudi: I Giorni John Rutter: Lord, Bless you and keep you Karl Jenkins: Adiemus Hans Zimmer: Now We Are Free	Imitation Game John Rutter The crimson wing John Rutter Michael Nyman Islands John Rutter Adiemus Songs of Sanctuary Now that's what classical	Arts Week Y6 leavers Francesco Sartori (music) and Lucio Quarantotto (lyrics) Time to say goodbye (Bocelli/Brightman) Take That: Never Forget
Autumn 2	2021 2024 2027	Rutter – A Gaelic blessing Pie Jesu Baroque Bach: Air on a G-string Classical Tchaikovsky: 1812 overture Beethoven: Fur Elise Grieg: In the hall of the Mountain King Saint-Saens: The Swan 20th C Britten: Young Person's Guide to the Orchestra Dukas: The Sorcerer's Apprentice Debussy: Clair De Lune Vaughan-Williams: Fantasia on a theme by Thomas Tallis Holst: Jupiter Elgar: Pomp and Circumstance	John Rutter John Rutter Relaxing Classics 2 Bill Turnbull Bill Turnbull Classic FM Hall of Fame Bill Turnbull Classic FM Hall of Fame Bill Turnbull Holst The Planets Classic FM Hall of Fame	Remembrance Elgar: Nimrod Mark Knopfler: Remembrance Day Christmas Dubois: Marche des Roi Mages Prokofiev: Troika
Spring 2	2022 2025 2028	Christian Contemporary Micahel W. Smith: I will be your friend World Spanish guitar: Francisco Tarrega y Eixxa: Recuerdos de la Alhambra Māori: Traditional: Pokarekare Ana Patagonian Folk: Traditional: Rogativo del Loncomeo Ghanaian: Traditional: Oleo Irish: Bill Whelan: Home and the Heartland	Michael W. Smith The World of the Spanish Guitar Angelis Sing Up Summer 2012 Bill Whelan Riverdance	Easter Rimsky-Korsakov: Easter Festival Overture

Summer 2	2025 2028	Instrumental Clarinet: Mozart, Clarinet Concerto Trumpet: Haydn, Trumpet concerto Organ: Widor, Organ Symphony No. 5 - Toccata Piano: Chopin, Nocture No. 2 Cello: Bach, Cello Suite no.1 Violin: Vivaldi, Summer Horn: Mozart, Horn Concerto Flute: Mozart, Andante in C Percussion: Mike Oldfield, Tubular Bells	Classic FM Hall of Fame Classic FM Hall of Fame Bill Turnbull Bill Turnbull Classic FM Hall of Fame Mozart Album	Arts Week Y6 leavers Francesco Sartori (music) and Lucio Quarantotto (lyrics) Time to say goodbye (Bocelli/Brightman) Take That: Greatest Day
Autumn 3	2025 2028	Rutter – A Gaelic blessing Pie Jesu Baroque Vivaldi: Winter Pachelbel: Canon Handel: Water Music: Hornpipe Classical Mozart: Eine Kleine Nachtmusik: 1 st movement Héroid: Clog dance Mozart: The Magic Flute 20th C Puccini: Nessun Dorma Grieg: Morning: Peer Gynt Stravinsky: The Fire Bird Holst: Venus	Relaxing Classics 1 Relaxing Classics 1 Relaxing Classics 1 Classic FM Hall of Fame	Remembrance Elgar: Nimrod Mark Knopfler: Remembrance Day Christmas Dubois: Marche des Roi Mages Prokofiev: Troika
Spring 3	2023 2026 2029	Christian Contemporary Ben Harper: There will be a light Heather Small: Proud World Welsh: Urban folk: Boys from the hill: Railway Polka Spanish guitar: Isaac Albeniz: Sevilla Yiddish folk: Sholom Secinda, Aaron Zeitlin: Dona Dona Dona		Easter Rimsky-Korsakov: Easter Festival Overture

Summer 3	2023 2026 2029	Modern – film/musical/song Schindler's list - theme Wizard of Oz - Somewhere over the rainbow Billy Elliot - Electricity Cats - Memory Les Mis – Do you hear the people sing Starlight Express – Starlight Express Joseph – Any dream will do The Lion King – Can you feel the love tonight? Oliver – Consider Yourself Wicked – Defying Gravity		Arts Week Y6 leavers Francesco Sartori (music) and Lucio Quarantotto (lyrics) Time to say goodbye (Bocelli/Brightman) Take That: Never Forget
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