



“Nihil Sine Christo”

Make a joyful noise to the Lord all the Earth: break forth into joyous song and sing praises.
Psalm 98:4

St Anne’s and St Joseph’s RC Primary School

Music Policy

September 2024

At St Anne’s and St Joseph’s Primary School, we endeavour to provide a curriculum that:

- Constantly strives to find and create better ways of pursuing our goals.
- Provides a happy, supportive and safe environment in which everyone can achieve their full potential.
- Is truly inclusive and gives every child the opportunity to develop talents.
- Encourages everyone to become creative, motivated, and life-long learners prepared for an ever-changing, global community.
- Values and respects every member of the school community.
- Recognises and celebrates success.

Introduction to Music.

Music is a universal language that embodies one of the highest forms of creativity. A high-quality music education should engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. As pupils progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon.

INTENT

At SASJ, all pupils should:

- 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.

Early Years Foundation Stage

The EYFS framework is structured very differently to the national curriculum as it is organised across seven areas of learning rather than subject areas. The most relevant statements for music are taken from the following areas of learning:

- Communication and Language
- Physical Development
- Expressive Arts and Design

In our EYFS department, pupils are supported in their use of music as part of child-led play, whether singing songs, listening to music, dancing or playing instruments. Thus allowing them to express their creativity and emotions, as well as reaching a deeper level of musical understanding. Teachers may use resources from Charanga or their own planning ideas which will link to topics being covered in all areas of the curriculum.

In Key Stage 1, pupils should be taught to:

- Understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, tempo, timbre, texture, structure and appropriate musical notations.
- 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, can learn a musical instrument, use technology appropriately and can progress to the next level of music excellence.

Key Stage 2, pupils should be taught to:

- 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.
- 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, can learn a musical instrument, use technology appropriately and can progress to the next level of musical excellence.

IMPLEMENTATION

At SASJ, we use a variety of resources to support the teaching and learning of music. The Kapow Music Scheme provides teachers with week-by-week lesson support for each year group in the school. It is ideal for specialist and non-specialist teachers and provides lesson plans, assessment, clear progression, and engaging and exciting whiteboard resources to support every lesson. The Scheme supports all the requirements of the National Curriculum.

As part of the National Curriculum's requirement for pupils to learn an instrument, pupils have access to recorders, glockenspiels and a variety of untuned instruments. In Years 3 and 4, SASJ is supported by the Catholic Singing Partnership, so that pupils learn to sing and to use their voices, to create and compose music on their own and deliver their skills in an end of year musical performance. Families are also informed of the skills and sessions organised by the Lancashire Music Service so that pupils may access tuition out of school time.

Lesson plans to support the teaching and learning of music can be found on the Kapow website however, Teacher's may also use their own planning ideas when developing musical lessons and activities which may link to other themes and subjects. The long-term plan for music ensures that coverage of the units takes place effectively from the EYFS to Year 6.

Teaching & Learning

Music contributes significantly to the teaching of English in our school by actively promoting the skills of reading, writing, speaking and listening. Children develop their language skills through singing songs, with attention to diction, meaning, rhythm and rhyme.

The teaching of music contributes to children's mathematical understanding in a variety of ways. Children who study the structure of music are observing patterns and processes. Music is the basis of many social activities and plays an important role in personal development and building self-confidence. Participation in successful public musical performances is sometimes one of the most memorable things young people do at school. Creating, performing or listening to music is a moving and spiritual experience.

We encourage children to reflect on the important effect that music has on a person's mood, senses and quality of life. Children at St Anne's & St Joseph's RC Primary School will have the opportunity to encounter music from many cultures and, through their growing knowledge and understanding of the music; they develop more positive attitudes towards other cultures and societies. In school we use a variety of musical experiences to enhance our collective worship. Computing can also enhance the teaching of music, where appropriate, in all key stages.

Music lessons will be taught by either the class Teachers or Teaching Assistants and all teaching and non-teaching staff will ensure that all pupils, irrespective of gender, ability, ethnicity and social circumstances, have access to, and make the greatest progress possible, in all areas of the curriculum.

New to 2023 was the introduction of vocal teaching in Year 6 through the Catholic Singing Partnership. Pupils in Year 6 received vocal tuition weekly and develop taught skills over the year, culminating in their end of year performance. This tuition has now been allocated to Years 3 and 4 moving forwards in 2024.

Music in a Catholic School – taken from the Prayer and Liturgy Directory.

There is a long tradition of sung prayer in the Church. 'Those who sing well pray twice' is attributed to Saint Augustine. Music can be part of any prayer. The singing of an Alleluia, a Taizé chant or a simple response can be included in any time of prayer.

Music is integral to liturgy and celebrations of the word. It is not an add-on but a key element of the prayer. Although the liturgy gives place to solo voices, cantors, groups, and choirs, much of what is to

be sung in the liturgy belongs to all those who are present. All are encouraged to participate through singing, and it is a priority of those responsible for the music to ensure this.

Music highlights or gives prominence to the part of the liturgy where it is used. Therefore, the use of music matches the high points of the liturgy. In the Mass, these are the Gospel and the Eucharistic Prayer. Within prayer and liturgy, music has two basic roles: it either accompanies another action (e.g., the Entrance Procession), or it is a 'rite in itself' – that is, the singing is the focus of the liturgy at that point (e.g., the Gloria at Mass). It is important, however, to see how the music fits the context of the liturgy. For example, the Responsorial Psalm does not accompany another liturgical action, but it responds to the first reading – here, please take care that the musical setting of the psalm does not take longer to perform than the rest of the scripture combined.

Music plays an important role when it comes to memory. One of the reasons we sing in prayer and liturgy is that it makes texts easier to remember. More than that, music can conjure up memories. We not only associate distinct music with different times of the year and liturgical seasons – Christmas carols, for example – but the music also becomes part of the sound of that season. It might be appropriate to identify a more exuberant Alleluia for use before the Gospel during the Easter season.

Schools should give priority to singing the liturgical texts at Mass and other liturgies above the use of hymns and songs. These texts include the Acclamation before the Gospel, the Acclamations in the Eucharistic Prayer (Holy, Holy; Memorial Acclamation; Amen), the Responsorial Psalm, and the Gloria. This principle also applies to other liturgies and celebrations of the word.

It is not within the scope of this Directory to provide a list of hymns and songs that would form a core musical repertoire for prayer and liturgy in schools. However, concrete suggestions will be posted on the website of the Bishops' Conference.

Key principles

In considering what to sing there are several factors to consider:

- **Fidelity:** it is essential that any text that is sung reflects Catholic teaching and understanding of the faith. This does not mean that a song has to offer a complete presentation of a particular doctrine, but it needs to be in accord with the Catholic faith and not contain anything which is directly contrary to it.
- **Planning ahead:** given the priority to sing the liturgy over singing hymns and songs, it is important for schools to consider the repertoire they need based on when they pray together (e.g., prioritise learning an Alleluia over an offertory hymn). Whether considering the sung parts of the liturgy or the use of hymns and songs, it is important to look ahead to when they might be introduced into the musical repertoire of the school.
- **A shared repertoire:** for example, using common settings of the parts of the Mass enables pupils and staff to participate more widely within the local diocese. This will involve:
 - using the chants given in the Missal
 - making use of recommendations by the diocese, such as liturgical settings approved for publication by a Bishops' Conference
 - finding out the repertoire of local parishes, identifying good practice and discerning what might be shared in common.
- **Variety:** aim to avoid an over-dependence on a single idiom or style of music and text. Schools will draw on chants and hymns which have stood the test of time as well as contemporary compositions. The musical repertoire might also draw upon different world cultures represented in the school.
- Pupils should be enabled to access the Church's rich tradition of Gregorian chant in Latin or in English.
- **Context:** those with responsibility for choosing music should ensure that the text and the music fit the

context of the liturgy. So, for example, avoid singing hymns about receiving Communion during the Entrance Procession.

- Secular music: music which was not written for use in the liturgy or more widely in Christian worship should not be used in the Mass or other liturgies. Where the text is consonant with Catholic teaching, there may be opportunities to use such music in some forms of celebrations of the word. The same will apply to instrumental music; where there are no words, take care that the music does not have an original context that would be inappropriate for prayer.

Making choices

To assist with choosing music, three kinds of judgements may be used: liturgical, musical, and pastoral.

- Liturgical: is this music right for this moment in the prayer or liturgy? Are the words appropriate? Does the form of the music fit the form of the liturgy? (If the music is accompanying another liturgical action, it lasts as long as the action. If the music cannot easily be concluded at this point but will play for a number of minutes more, there is a mismatch.) In making this judgement, take into account that much devotional music – whether traditional or contemporary (e.g., worship songs) – may have a more fitting place in a devotional context (such as Eucharistic Adoration or a Marian Devotion) rather than in the Mass. In particular, when composed in the first-person singular, worship songs can express a solely individual relationship with Jesus, often to the exclusion of the wider Church or community.
- Musical: is this a good piece of music? Does it set the text appropriately? Can it be sung by the pupils? Within the music being considered, are there opportunities to develop pupils' musical gifts?
- Pastoral: is the music right for this community? Is it suitable for this age group – does it reflect the capacity of the pupils? Is it appropriate for this particular celebration? What can be done to draw on the diverse nature of the community? What links can be made with local parishes to share repertoire and good practice?

Not every school will have access to skilled musicians who can lead, develop, and accompany the pupils in singing. Many schools will make use of recorded music or backing tracks to encourage and support singing. Where these are used, attend to some of the issues raised above – for example, how a piece of music fits a liturgical action, or what can be done when the song for the preparation of gifts is either too short or too long.

Times and seasons

Pupils should be able to sing unaccompanied with confidence so that even where there are limited resources, they have the opportunity to experience a variety of music. Some schools can provide a liturgical choir for a parish church or cathedral. Such arrangements can strengthen the links between the school and the church, and enrich the liturgical, spiritual, and musical life of the pupils and parishioners alike.

- When choosing music for the liturgy, priority should be given to singing the texts of the liturgy, such as the Gospel Acclamation and the Acclamations in the Eucharistic Prayer.
- In prayer and celebrations of the word, opportunities should be sought for regular singing.
- Schools should aim to have a varied repertoire which is suitable for singing in the liturgy, drawing on music which has stood the test of time.

SEN Children

Children who are identified as working below ARE may have specific needs which contribute to their difficulty in this area. Where needs are specifically related to a Special Educational Need or Disability, specific and targeted support will be outlined and reviewed through the child's EHCP and/ or Pupil Progress Meetings; elements of which may be recommended by external agencies. It is also important to recognise that children identified as having SEND may not always be the least able in History and could excel in the subject. Pupil's attainment will be assessed in a subject-specific manner and based on their strengths rather than barriers.

See Special Education Needs Policy for more details.

Gifted & Talented Children

All children in school will be encouraged to aim high and achieve to the best of their individual abilities. For those pupils demonstrating a particular interest or affinity with music, the school provides many events for their participation and development.

The Key Stage Two choir is offered to those pupils wishing to participate in further musical activity when possible. Events both in and out of school are organised to allow those with performance skills to flourish. Peripatetic sessions are available for parents to purchase via the Lancashire music service and parents are encouraged to join us in and out of school as pupils participate in musical performances.

Please see the Gifted and Talented School Policy for further guidance.

Resources

Staff have access to Kapow via the school computers. Each member of staff can access this site using the school log in details and will find all planning guidance and resources online to support the effective teaching and learning of music. A music room has been created in school where staff will find a variety of untuned instruments which can be easily taken into classrooms to support teaching and learning. There is also a piano in this room which is used during choir sessions and music lessons.

The school is supported by the Lancashire music service who offer in school training and support for Teaching staff in the delivery of music lessons and also offer out of school training which can be purchased at a cost. School staff work with the 'Let's Go Sing' team when taking part in the yearly 'Let's Go Sing' event at King George's Hall in Blackburn. Several pupils in school also buy into the Lancashire Music Service peripatetic tuition in school, learning both piano and guitar. PPG funding is also used wherever possible, to support those pupils in Years 5 and 6 with their interests in learning an instrument.

Health & Safety

As with any subject, the health and safety of all pupils is paramount. During lessons where, musical instruments are being used, the member of staff responsible will ensure that pupils use them sensibly and in a way that supports and enhances lessons.

The subject leader will ensure that all instruments in school are maintained and new resources purchased to replace old, worn and damaged items.

When attending out of school events, the risk assessment procedure will be followed. All external staff will be DBS checked before working with pupils in school.

IMPACT

Assessment

We have various ways of assessing the children. Initially, children's work in music is assessed by making informal judgements as we observe them during each lesson. Videos of performances/compositions/etc, will be made, as this is the best way to identify progression and these are used to assess ability. This will provide the basis for the summative assessment at the end of each term. Clear guidance on assessing each unit of learning can also be found on the Kapow website. The Catholic Singing Partnership tutors, send assessment and end of term information to the music lead and class Teachers.

Following the school's assessment guidance, the subject lead will collect termly data from each key stage and identify the progress made within each key stage and within particular groups in school.

The music SDP will highlight evidence collected for the subject over the school year. This will include in class and whole school evidence to show the successes of the music curriculum across school. Regular curriculum show cases are also held in school, for parents to come in and observe subject progress. This displayed evidence is also collated by the subject lead as evidence across school over the year.

Those children receiving peripatetic tuition will receive separate feedback from their tutors.

Role of the Subject Leader

- Ensures teachers understand the requirements of the National Curriculum and supports them to plan lessons. Leads by example by setting high standards in their own teaching.
- Leads continuing professional development; facilitates joint professional development – especially Lesson Study; provides coaching and feedback for teachers to improve pupil learning.
- Leads the whole-school monitoring and evaluation of teaching and learning in music by observing teaching and learning in music regularly; analysing assessment data in order to plan whole school improvement in music; conducting work scrutiny to inform evaluation of progress; conducting pupil interviews.
- Takes responsibility for managing own professional development by participating in external training, independent private study, engaging in educational research and scholarly reading and keeping up-to-date with music curriculum developments.
- Keeps parents informed about music performances and celebrations.
- Ensures that the school's senior leaders and governors are kept informed about the quality of teaching and learning in music.
- Works in close partnership with the school's senior leaders to ensure the learning needs of all pupils in music are met effectively.
- Keeps the school's policy for music under regular review.

Music Leader: Mrs Gillian Chadwick

Linked Governor:

Signed:

Signed:

Date agreed: September 2024

Review date: September 2025

