

St Bernard's RC Primary & Nursery School

Music Development Plan 2024-25



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| Music Lead in School | Emily Reid |
| Music Leadership in HFCMAT | Laurie Smith |
| Music Hub | Love Music Trust/Edsential |

Our HFCMAT Vision

Our belief is that music learning works best when young people are actively involved in making music. All students across our schools will experience music as a normal, everyday activity. Students will make music through singing, performing, composing and listening to music. Our students will participate in musical performances as both performers and audience members. We want to help more young people from disadvantaged backgrounds to be able to access music making and have the opportunity to learn an instrument encapsulating our Trust principle that *a child’s start in life need not determine their future.*

Our HFCMAT Goals

1. All students will experience excellent music teaching in the classroom, with a focus on practical music making, developing instrumental skills, musical knowledge and an understanding of how music works.
2. All students will have the opportunity to learn an instrument, with whole class instrumental tuition during curriculum music, opportunities to take this further through peripatetic lessons and to take part in bands, ensembles and choirs before school, during lunchtime and after school.
3. Students participate in a series of musical events throughout the year, from assemblies, concerts, Mass, whole school musicals, trips, and Trust wide events.



Part A – Curriculum

This section addresses the content taught during lesson time, the duration dedicated to music lessons, and the music qualifications or awards that pupils can attain.

The music curriculum in HFCMAT schools is unashamedly ambitious. It has been meticulously planned to ensure we have considered ambition in terms of our students’ musical development rather than the range of musical opportunities on offer. The principal aim of the music curriculum is to develop students’ musical understanding. The three main strands of the curriculum are as follows: listening and responding, performance and composition, all of which are underpinned by a sound and comprehensive knowledge of the interrelated dimensions of music. Each of these strands are interrelated and are ordered accordingly. By listening to an existing performance or recording of a piece of music it provides an essential grounding prior to any performance of that music. Once a child has listened and performed a particular style of music, this can then help inform and inspire the composition of their own new music.

Our HFCMAT primary curriculum builds on skills and each topic is clearly planned to continue the musical development of the child. Throughout KS1 and 2 students develop their musical habits through a broad range of topics, each one designed to build on skills learnt in the last one. By the end of KS2 students are equipped with the musical skills needed to succeed in their musical journey in KS3. An overview of our curriculum at St Bernard’s can be seen below.

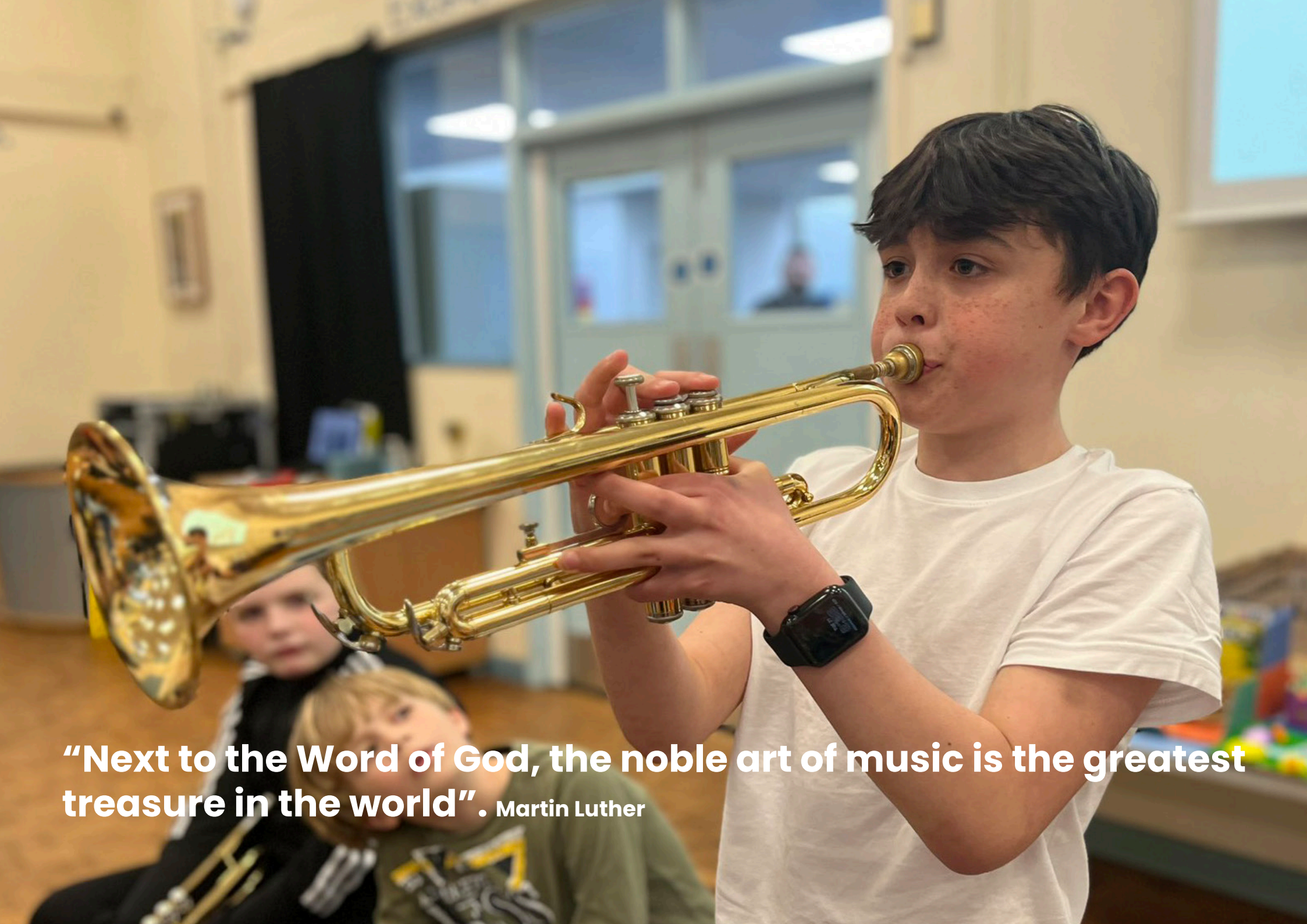
| | Aut1 | Aut 2 | Spr 1 | Spr 2 | Sum 1 | Sum 2 |
|--------|---|---|--|--|---|--|
| EYFS | Little Riding Hood (BBC School Radio) | Dinosaurs Pulse/Moving to Rhythm | ‘No Place Like’ BBC 10 Pieces | ‘Everyone’ Charanga | ‘Our World’ Charanga | ‘Jack and the Beanstalk’ BBC School Radio |
| Year 1 | Singing Jon Barton | Singing Jon Barton | BBC Ten Pieces ‘Mars’ by Holst Ocarina | ‘Rhythm in the Way We Walk’ Charanga | ‘Round and Round’ Charanga Ocarina | ‘Sun, Sea and Song’ BBC School Radio |
| Year 2 | Singing Jon Barton | Singing Jon Barton | Tempo, Dynamics and Timbre (Oak Academy) | Rhythm 2 Basic Samba | BBC Ten Pieces The Lark Ascending Ocarina | ‘I Wanna Play in a Band’ Charanga Ocarina |
| Year 3 | ‘3 Little Birds’ Charanga Ocarina | BBC Ten Pieces Vivaldi- Winter (Ocarina) | Singing Jon Barton | Singing Jon Barton | Ukulele Edsential | Ukulele Edsential |
| Year 4 | Rhythm 1 | Pitch Glockenspiel | Singing Jon Barton | Singing Jon Barton | BBC Ten Pieces Delia Derbyshire Dr Who | ‘Blackbird’ Charanga Glockenspiel or toots |
| Year 5 | ‘Make You Feel My Love’ Charanga Toots | Ten Pieces Igor Stravinski- Firebird Toots | Brass and Woodwind Edsential | Brass and Woodwind Edsential | Singing Jon Barton | Singing Jon Barton |
| Year 6 | ‘Happy’ Charanga Toots | ‘Classroom Jazz’ Charanga Toots | BBC Ten Pieces Hans Zimmer Earth Toots | Samba/Rhythm | Singing Jon Barton | Singing Jon Barton |

All students have 1 lesson per week in KS1 and 2 and regularly take part in whole school singing in assemblies and through directed singing in partnership with the Diocean music program. This is to ensure we are meeting the requirements of the National Curriculum and the aims of the model music curriculum. Throughout the KS1 and 2 curriculum students develop both singing and instrumental skills on toots and oc-arinas, our provision is further enhanced with Edsential whole class music provision on ukulele and woodwind and brass. A full progression map of the skills learnt can be seen below.

| | Building Blocks | | | | Strands of Learning | | | |
|--|-----------------|---|--|---|--|--|--|--|
| | | Pulse | Rhythm | Melody and Notation | Active Listening | Composing and Improvising | Performing | Singing |
| Developing a sense of pulse and rhythm | EYFS | | | | | | | |
| | Year 1 | Keep a steady pulse in a group and be able to pick out 2 different tempos in music NC1.3/NC1.4 | Repeat back short basic rhythms and perform rhythmic ostinatos NC1.2/NC1.4 | Sing back short melodies that use 2 pitched notes and develop the concept of pattern work in music rhythm grids NC1.1/NC1.2/NC1.4 | Identify musical features in a range of high quality live and recorded music; replicate different rhythms heard NC1.3/NC1.4 | Improvise simple rhythms based on given stimuli (eg rhythm grids) NC1.2 | Play basic rhythms on untuned percussion instruments and body percussion NC1.2 | Sing simple songs and folk tunes with and without accompaniment or backing tracks NC1.1 |
| | Year 2 | Keep a steady pulse in a group and solo with musical accompaniment; demonstrate at least 2 different time signatures (4/4 and 3/4) NC1.3/NC1.4 | Repeat back longer basic rhythms (at least 2 bars); performing notation (using crotchets, quavers and minims) NC1.2/NC2.1/NC2.3 | Sing back short melodies that use around 3 pitched notes; perform from rhythmic notation including crotchets and minims NC1.1/NC1.2/NC1.4 | Identify where elements change (e.g. music gets faster or louder); replicate these changes in a simple performance NC1.3/NC1.4 | Repeat back longer basic rhythms from memory (at least 2 bars) and add imitations of the rhythms NC1.4 | Play longer phrases on untuned percussion instruments and body percussion NC1.2 | Sing simple songs and folk songs in rounds NC1.1 |
| Adding to melody, pulse and rhythm | Year 3 | Keep a steady pulse in a group and solo without musical accompaniment; demonstrate 3/4, 3/8 and 4/4 using at least 3 different tempos NC2.1/NC2.3 | Perform rhythms that are longer than 2 bars using crotchets, quavers, minims and their rests NC2.1/NC2.4 | Perform from and compose using at least 3 pitched notes and simple rhythms (crotchets, quavers, minims and rests) NC2.1/NC2.2/NC2.3/NC2.4 | Identify and describe musical features in pieces from different traditions; sing or play back simple melodies that are heard NC2.3/NC2.5/NC2.6 | Create basic 3 note tunes and simple rhythms using crotchets, quavers, minims and their rests NC2.2 | Use tuned percussion/melodic instruments as well as the voice to perform 3+ note melodies and simple rhythms NC2.1 | Sing songs and rounds whilst accompanied by ostinatos from the group NC2.1 |
| | Year 4 | On a tuned instrument, keep a steady pulse in: 2/4, 3/4, and 4/4 time signatures using different tempos and playing against different rhythms NC2.1/NC2.3 | Perform pieces with at least 2 rhythms happening together, recognise and clap back rhythms using single quaver rests NC2.1/NC2.3 | Perform and compose using 5 pitched notes or 4 chords NC2.1, NC2.2/ NC2.3/ NC2.4 | Compare pieces of music in different traditions; perform music heard aurally that contains 2+ parts at the same time NC2.1/NC2.3/NC2.5/NC2.6 | Improve and compose tunes using 5 notes. Create more developed rhythmic patterns (around 4 bars) NC2.2 | Perform 5+ note melodies or 4+ chords and more complex rhythms on tuned instruments NC2.1 | Sing pieces in 2 parts that have contrasting melodies and counter melodies NC2.1 |
| Developing as a musician | Year 5 | On a tuned instrument, regularly and accurately perform pieces using at least 3 contrasting tempos and time signatures NC2.1 | Perform pieces which use off-beat and dotted rhythms and single quaver rests NC2.1 | Perform and compose using 5-8 pitched notes; capture the work in different formats so it can be recreated NC2.1/NC2.2/NC2.3/NC2.4 | Whilst listening, pick out and perform syncopated and off beat rhythms; be able to explain why the music uses those types of rhythms NC2.2/NC2.5/NC2.6 | Create 4 bar melodies (in different tempos and time signatures that can be performed and include some off beat rhythms NC2.2/NC2.5/NC2.6 | Perform 5-8 note melodies or developed chord progressions (eg 2+ chords per bar) and more complex rhythms NC2.1 | Sing pieces, including those from the western classical tradition, with a range of at least 8 notes and pieces with at least 2 different parts NC2.1 |
| | Year 6 | When performing solo and in an ensemble, follow direction to change tempo accurately within pieces of music NC2.1/NC2.3 | Perform pieces which use off-beat and syncopated rhythms in 3 different time signatures and in 3 different tempos NC2.1 | Perform and compose using 8 pitched notes; Capture the work in different formats including staff notation so it can be recreated NC2.4 | Talk about the key features of music including: tempo; metre, instrumentation and melody. Understand the key features of at least four different types/genres of music NC2.1/NC2.3/NC2.5/NC2.6 | Improvise and compose extended pieces of music using up to 8 notes and a variety of rhythms, temps and time signatures NC2.2/NC2.5/NC2.6 | Perform confidently and accurately individually and as part of a group NC2.1/NC2.4 | Sing musically, responding to the performance directions of the piece e.g. phrasing; sing more extended harmony parts NC2.1/NC2.4 |

Special Educational Needs & Disabilities

At St Bernard’s, a commitment to inclusion and equity is integral to the curriculum. It is imperative that every student has access to the music curriculum and attains successful outcomes. However, it is recognised that certain students may require additional, often temporary, scaffolded to reach these outcomes. The **‘Supporting Every Student in Music’** document outlines potential barriers that students with special educational needs and disabilities may encounter in music lessons, along with specific strategies to overcome these barriers.



“Next to the Word of God, the noble art of music is the greatest treasure in the world”. Martin Luther

“Music is a moral law. It gives soul to the universe, wings to the mind, flight to the imagination, and charm and gaiety to life and to everything.” Plato



Assessment in Music

Assessment in music lessons at St Bernard's is continual, **formative** and focussed on supporting students to develop their musical skills. Teachers are supportive and encouraging during practical activities and in the moment feedback will often be the most effective form of developing students musical skills. Teachers often have formative, developmental dialogue, hearing what is going on in their classroom and adapting their teaching to suit the needs of the students. We believe that feedback should require the student to do more, not the teacher. We do not expect extensive written feedback to appear in KS2 verbal feedback does not need to be recorded, and there does not need to be photographic evidence of students playing musical instruments. This will distract the teacher from being able to give feedback which is actually helpful to the student on their musical journey.

Summative assessment should only be done for every 10-15 hours of music lessons. We expect this to be done once per term. At this point it would be good to capture students' work in an audio or video format. Summative assessment should be focussed on the intent of the curriculum and used by staff in schools and at Trust level to determine if students are learning the curriculum as we intended them to. This gives us the opportunity to test if our curriculum has worked - can students do what we had planned? If not, what do we need to change for next time? This ensures our curriculum is not set in stone, but a constant ongoing and evolving plan, clearly focussed on developing our students musical skills.

Curriculum Next Steps:

- Our new curriculum will take a number of years for students to reach year 6 with the development of skills that we are aiming for. As this becomes more established across the school we want to develop our curriculum so it goes beyond the level of the National Curriculum and seeks to address social disadvantage by addressing gaps in knowledge, skills and experiences to enhance the curriculum.
- Continue to develop the compositional skills of our students
- Work collaboratively with the Trust director of music to develop staff in their musical understanding.
- Give all students in the school the opportunity to learn a musical instrument in their music lessons.
- Develop staff confidence and musical understanding to ensure all students are able to secure good progress in music.
- Ensure summative assessment fully informs our curriculum and that our curriculum evolves and develops to meet the needs of our students

Part B – Co-Curricular Music

This section addresses the opportunity pupils at St Bernard’s have to sing and play music outside of lesson time. Within St Bernard’s students have access to a number of opportunities to make, create, perform and play music, this is through a variety of ensembles, as well as co-curricular clubs that allow students to make progress in music beyond the core curriculum.

Music is an extremely important part of school life at St Bernard’s and our students have many opportunities to enhance their musical experiences outside of the classroom. All students are taught by the Diocean Director of Music, who teaches part of the music curriculum as well as running whole school singing assemblies. There is a thriving pop choir, who have performed in partnership with AmaSing CiC. Whole school singing and termly concerts are arranged for students to show their musical talents to the wider community.

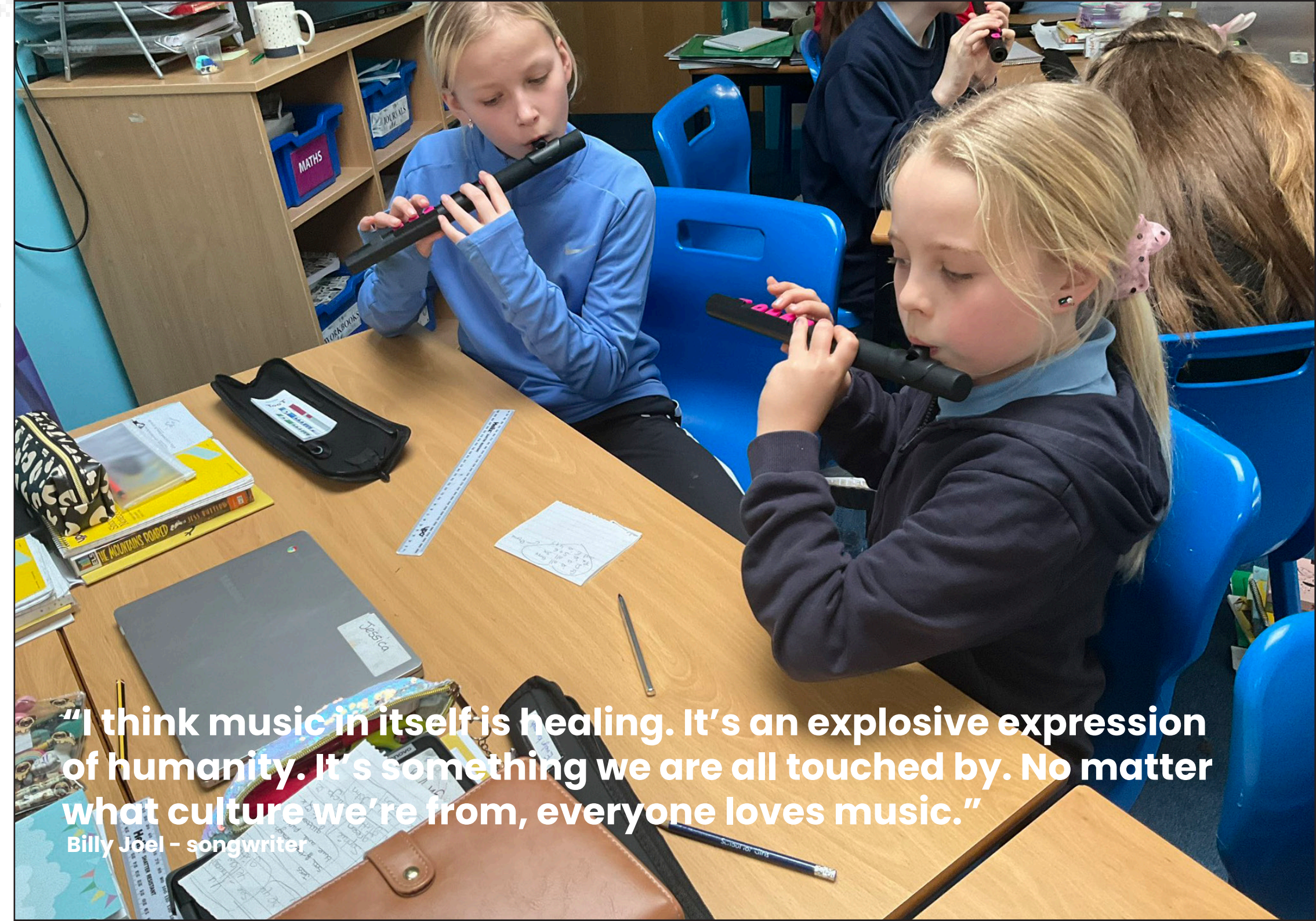
Our school choir regularly perform both in school and in the local community, supporting liturgical celebrations, concerts and also perform at the HFCMAT Christmas celebration at Metropolitan Cathedral in Liverpool and the HFCMAT Easter performance.

Our students have also enjoyed working alongside our creative partnership with the Liverpool Empire and our choir performed in the musical ‘Madagascar’ on the famous Liverpool stage.

All students in years 3 and 5 learn to play the ukulele and brass and woodwind as part of the Whole Class Instrumental Tuition provided by Edsential. Our curriculum also ensures students learn to play woodwind instruments to ensure all children gain the experience of playing a musical instrument.

Co-Curricular Next Steps:

- Provide opportunities for students from disadvantaged backgrounds to access instrumental tuition
- Increase the number of students taking part in extracurricular activities
- Increase the number of students learning to play an orchestral instrument
- Increase the variety of musical styles and genres within our extra curricular provision



“I think music in itself is healing. It’s an explosive expression of humanity. It’s something we are all touched by. No matter what culture we’re from, everyone loves music.”

Billy Joel – songwriter



Part C – Musical Experiences

This section covers additional musical events and opportunities that we organise, such as concerts, – shows, trips and events.

Throughout the year our students have the opportunity to perform at a number of live music events and musical experiences, a calendar of the events planned for this academic year are below.

We are proud to work in partnership with the Liverpool Empire and our students have taken part in workshops and performances as part of this. Students have also had the opportunity to see live theatre performances as part of our partnership.

September – Care for Creation Festival

November – Rehearsals across all schools for Trust Christmas celebration at Liverpool Metropolitan Cathedral

December – HFCMAT Carol Service / St Bernard’s Carol Service/Nativity/End of term Ukulele concert

March – Rehearsals across all schools for Trust Easter celebration / End of Term Brass and Woodwind concert / Theatre Club perform at Liverpool Empire

April – Trust Wide Easter song recorded

June – World Music Day

July – HFCMAT Summer Arts Festival/Year 6 transition activities/Theatre Club Musical

Musical Experiences Next Steps:

- Develop our partnership with our hub ‘Love Music Trust’ to give our students wider opportunities to play in musical ensembles that differ to those on offer at school
- Develop opportunities for the parents and wider community to get involved in music making
- Develop links with secondary schools to inspire students to take up a musical instrument

The Department for Education publishes a guide for parents and young people on how they can get involved in music in and out of school, and where they can go for support beyond the school. Please find this [here](#).

