WOODMANSEY CE
PRIMARY SCHOOL

Building Strong Foundations • Unlocking Potential • Inspiring a Generation

Music Policy

Written by: J. Williams

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1. Relationship Between Charter, Policy and Planning

At Woodmansey CE Primary School, our curriculum is shaped by our vision of "Building Strong Foundations, Unlocking Potential, Inspiring a Generation." Music contributes to this vision by enabling pupils to listen deeply, perform confidently, compose creatively and experience the joy of making music with others.

This policy sits within the wider curriculum framework and should be read alongside the Woodmansey Curriculum Statement, the Music Charter, the long-term curriculum plan, the associated unit plans, the school Music Development Plan, the Educational Visits Policy and the school approach to inclusion and adaptive teaching.

2. Subject Overview

Music is a practical, creative and expressive subject. It enables pupils to communicate in ways that go beyond words and gives them access to an important part of human culture, worship, community, identity and celebration.

At Woodmansey, music is taught as a subject in which pupils learn by doing. They sing, listen, move, play, compose, improvise, rehearse, perform and evaluate. They also learn to understand how music is created, produced and communicated through the interrelated dimensions of music: pitch, duration, dynamics, tempo, timbre, texture, structure and notation.

The music curriculum brings together three connected forms of knowledge: practical knowledge (how to sing, play and perform), theoretical knowledge (how music works) and disciplinary knowledge (how musicians listen, interpret, compose, rehearse, evaluate and communicate musical intention).

Our aim is that pupils leave Woodmansey with musical confidence, an understanding of musical language, experience of singing and instrumental performance, an appreciation of diverse musical traditions and the belief that music is something they can participate in, enjoy and continue beyond primary school.

3. Intent

The music curriculum at Woodmansey is designed to develop pupils who are confident, thoughtful and expressive musicians. We want pupils to experience music as a living subject: something to listen to, feel, understand, make and share.

Our intent is that pupils will:

- develop a love of music through regular, high-quality opportunities to sing, listen, play, compose and perform
- build secure practical musicianship through vocal work, untuned and tuned percussion, ukulele, recorder, keyboard, digital tools and ensemble performance where appropriate
- understand and use musical vocabulary linked to pitch, duration, dynamics, tempo, timbre, texture, structure and notation

- listen with concentration, discrimination and respect to a wide range of live and recorded music from different times, places, cultures, composers and traditions
- compose and improvise with increasing confidence, using musical ideas purposefully rather than randomly
- read, interpret and use notation progressively, moving from aural and pictorial representations towards staff notation where appropriate
- perform with increasing accuracy, control, expression, awareness of others and pride
- understand that music reflects culture, identity, history, community, faith, emotion and human experience
- develop resilience, collaboration and self-confidence through rehearsal, performance and evaluation.

4. Implementation

i. Curriculum Structure and Sequencing

Music is taught through carefully sequenced units and wider musical experiences. The curriculum is designed to ensure that pupils revisit and develop key musical behaviours over time: singing, listening, performing, composing, improvising, reading notation and evaluating.

The curriculum reflects statutory requirements and draws on national guidance including the National Curriculum for Music, the Model Music Curriculum, the National Plan for Music Education and Ofsted's music research review and subject report. It is implemented through Woodmansey's long-term plan, unit planning, Charanga resources, instrumental provision, singing opportunities, performance events and local partnership work.

Curriculum strand	How this develops at Woodmansey
Singing and vocal development	Pupils develop vocal control, pitch awareness, diction, breathing, ensemble awareness and expressive singing through songs, chants, assemblies, performances and curriculum units.
Listening and appraising	Pupils listen to live and recorded music, identifying musical features, discussing mood and intention and learning about music from different traditions, composers, periods and cultures.
Performing	Pupils perform using voice, body percussion, untuned percussion, tuned percussion, recorder, ukulele, keyboards and digital technologies as appropriate to age and unit.

Composing and improvising	Pupils experiment with sound, select and combine musical ideas, compose in response to a stimulus and increasingly shape musical ideas within clear parameters.
Notation and musical understanding	Pupils move from sound before symbol, through pictures and graphic notation, towards rhythm notation, pitch notation and staff notation where appropriate.
Music technology	Pupils use digital tools, including iPads and relevant software, to record, manipulate, organise and refine sound where this enhances musical learning.
Performance and ensemble work	Pupils develop confidence through sharing music with others, performing as individuals, groups, classes, key stages and whole school ensembles.

ii. Teaching Approach

Music lessons should be active, purposeful and musical. Pupils learn best when they hear high-quality models, practise regularly, receive precise feedback and have time to rehearse, refine and perform.

Effective music teaching at Woodmansey will usually include:

- clear musical purpose and context for the lesson or unit
- listening to or experiencing high-quality musical examples
- explicit teaching of the musical knowledge or skill pupils need to succeed
- opportunities for rehearsal, repetition and refinement
- opportunities to work alone, in pairs, in groups and as part of a larger ensemble
- teacher modelling, call-and-response, echo work, pulse work, rhythm games and structured practice
- time to compose, improvise or perform within meaningful musical parameters
- opportunities for pupils to listen back, evaluate and improve their own work and the work of others.

iii. Music as a Practical and Cumulative Subject

Music is cumulative. Pupils need repeated encounters with musical material before they become fluent. The curriculum therefore prioritises practice, revisiting and refinement, rather than one-off exposure. A musical skill is not considered secure simply because pupils have completed an activity; it becomes secure when pupils can use it with increasing confidence, accuracy and musical understanding in new contexts.

Teachers should avoid treating music as a purely topic-based subject. Cross-curricular links can enrich music, but musical learning must remain at the centre of each unit. Pupils should be clear whether they are improving as singers, players, composers, listeners, performers or evaluators.

iv. Singing

Singing is central to musical development at Woodmansey. It supports pitch, rhythm, memory, expression, language, confidence, community and worship. Pupils should sing regularly in lessons, assemblies, collective worship and performances.
Singing should be taught with attention to posture, breathing, diction, pitch matching, phrasing, expression and ensemble awareness. Repertoire should be age-appropriate, inclusive and varied, including songs from different cultures, traditions and musical styles.

v. Instrumental Learning and Ensemble Work

Instrumental learning gives pupils direct experience of controlling sound, reading and interpreting notation, rehearsing with others and improving through practice. Pupils learn to play tuned and untuned instruments musically and to understand how instrumental parts contribute to a whole texture.

Woodmansey values ensemble work because it develops listening, timing, independence, cooperation and discipline. Where pupils work in differentiated parts, they experience that musical contribution is not about everyone doing the same thing, but about each part contributing to a successful whole.

Instrumental learning may include class-based work, Charanga units, ukulele work, recorder, keyboard, tuned percussion, untuned percussion and music service provision. Pupils who receive additional instrumental tuition are encouraged to use this learning to enrich wider school music.

vi. Listening and Repertoire

Listening is taught explicitly. Pupils are supported to notice, describe and explain what they hear. They learn that music is created through choices about pitch, rhythm, dynamics, tempo, timbre, texture, structure and silence.

Repertoire should be broad, balanced and ambitious. Pupils should encounter music from different periods, cultures, composers, performers and traditions, including classical music, folk music, popular music, jazz, music for dance, music from different faith and cultural contexts and music composed by living musicians.

Listening should go beyond whether pupils like a piece. Pupils are taught to ask: What can I hear? How has the music been organised? What effect does it create? What choices has the composer or performer made? How does this connect to other music I know?

vii. Composition and Improvisation

Pupils are given opportunities to create music. Composition at Woodmansey should begin with musical experience and clear parameters. Pupils are supported to select, combine, organise and refine sounds so that their compositions communicate an idea or respond to a stimulus.

Improvisation is developed as a musical skill, not left to chance. Pupils learn to improvise within simple rhythmic, melodic or structural boundaries and to listen carefully to what they and others are doing.

viii. Notation

Notation is taught progressively and purposefully. Pupils learn that notation is a way of remembering, communicating and interpreting musical ideas. They should experience sound before symbol and move from aural imitation and pictorial representation towards graphic notation, rhythm notation, pitch notation and staff notation as appropriate.

Notation should support musical understanding. It should not become a barrier to participation, nor should it be avoided where pupils are ready for greater challenge.

ix. Vocabulary

Musical vocabulary is explicitly modelled and expected. Pupils are taught to use subject-specific language accurately when performing, composing, listening and evaluating.

Vocabulary area	Examples
Interrelated dimensions	pitch, duration, dynamics, tempo, timbre, texture, structure, silence
Rhythm and pulse	pulse, beat, rhythm, ostinato, rest, syncopation, metre
Pitch and melody	high, low, step, leap, melody, scale, drone, harmony
Performance	rehearse, refine, ensemble, solo, accompaniment, expression, accuracy, fluency
Composition	improvise, compose, motif, pattern, sequence, contrast, repetition, structure
Listening and appraisal	mood, style, genre, tradition, composer, performer, arrangement, interpretation

x. Misconceptions in Music

Teachers address misconceptions explicitly. Common misconceptions include:

- music is only for pupils who already play an instrument or have private tuition
- singing is about volume rather than control, pitch, diction and expression
- composition means making random sounds rather than selecting and organising musical ideas
- notation is music itself rather than a tool for communicating music
- performance has to be perfect rather than rehearsed, expressive and improving
- listening is a passive activity rather than an active musical skill
- music from some cultures or styles is less valuable than others.

5. Mastery Principles in Music

Teaching in music reflects the school's commitment to mastery approaches. In music, mastery is not only technical accuracy; it is the ability to use musical knowledge, skill, sensitivity and understanding with increasing fluency and confidence.

- Coherence - musical learning builds in small, connected steps. Pupils revisit singing, listening, notation, performance, composition and evaluation across units and year groups.
- Variation - pupils experience varied repertoire, instruments, styles, traditions, technologies, roles and performance contexts so that musical understanding becomes flexible.
- Structure - units move from musical experience and modelling towards practice, rehearsal, creation, performance and reflection. Pupils understand the musical purpose of the work.
- Fluency - pupils gain increasing automaticity in pulse, rhythm, pitch, notation, instrumental technique, singing, ensemble awareness and musical vocabulary.
- Making Connections - pupils connect listening, performing and composing; they recognise musical features across repertoire and understand how music reflects culture, history, emotion and community.

6. Substantive and Disciplinary Knowledge

A strong music curriculum identifies both what pupils need to know and what they need to do as musicians. At Woodmansey, this is understood through practical, theoretical and disciplinary knowledge.

Knowledge Type	Definition	Examples in Music
Practical knowledge	Knowing how to perform, sing, play, rehearse and control sound.	Keeping a steady pulse, matching pitch, playing a rhythmic pattern, controlling dynamics, performing in time with others.
Theoretical knowledge	Knowing about the components and structures of music.	Understanding pitch, tempo, dynamics, notation, ostinato, structure, timbre, texture and genre.
Disciplinary knowledge	Knowing how musicians work, think and make meaning.	Listening critically, interpreting notation, composing within constraints, rehearsing, refining, evaluating and making expressive decisions.

7. EYFS Foundations

Musical development begins in the Early Years through singing, rhythm, movement, sound exploration, listening and imaginative play. Children encounter music through routines, rhymes, worship, stories, dance, provision and performance.

In EYFS, children develop foundations for later musical learning by:

- singing a range of songs, chants, rhymes and poems
- listening with attention to sounds and music
- responding to music through movement, talk, mark-making and imaginative play
- exploring pulse, rhythm and melody through body percussion and simple instruments
- creating their own sound patterns, songs and musical ideas
- performing as part of a group and gaining confidence in sharing music.

These experiences provide the foundations for Key Stage 1 learning in expressive singing, playing tuned and untuned instruments, listening with concentration and creating simple musical ideas.

8. Curriculum Entitlement and Organisation

Music is taught through planned curriculum units and wider musical experiences. The long-term curriculum plan ensures pupils receive music across the year, including Charanga units, Christmas singing, performance preparation and instrumental opportunities such as ukulele lessons in Key Stage 2.

The curriculum should provide pupils with regular opportunities to:

- sing in lessons, collective worship and performance contexts
- play tuned and untuned instruments
- listen to live and recorded music
- compose and improvise
- read and interpret appropriate forms of notation
- use music technology where it enhances musical learning
- perform to an audience and experience the discipline and pride of rehearsal
- encounter music from different cultures, traditions, periods and composers.

Where music links to wider curriculum themes, the musical learning must remain clear. For example, a 1960s music focus can support historical understanding, but pupils should still be learning explicitly about style, structure, instrumentation, performance, listening and composition.

9. Inclusion & Adaptive Teaching

All pupils are entitled to access music. Music is a subject in which pupils can participate in different ways: through singing, movement, listening, playing, composing, using technology, conducting, leading, evaluating and performing.

Teachers support pupils through:

- careful modelling and repetition
- clear routines and short, focused musical tasks
- visual, aural and kinaesthetic approaches
- adapted instruments, alternative parts or simplified rhythmic and melodic patterns
- colour-coded or enlarged notation where helpful
- paired and ensemble work to support confidence and participation
- technology to support access, recording and composition
- opportunities to respond through movement, gesture, speech, symbols or practical demonstration.

Pupils with SEND should be included in meaningful musical learning wherever possible. Adaptation should preserve the musical purpose of the task rather than remove the pupil from it.

10. Challenge and Pupils with Strong Musical Interest or Aptitude

Pupils who demonstrate strong musical aptitude or a particular interest in music should be challenged to deepen their musicianship, not simply given more to do.

Challenge may include:

- more demanding vocal, instrumental or rhythmic parts
- opportunities to maintain an independent part within ensemble work
- leadership in rehearsal, performance, conducting or peer support

- composing with more complex parameters or structures
- greater responsibility for evaluating and refining musical outcomes
- encouragement to access instrumental tuition, clubs, ensembles, concerts and external musical opportunities.

11. Enrichment and Wider Opportunities

Music at Woodmansey extends beyond the taught curriculum. Singing, performance and shared musical experience contribute to the life of the school and to pupils' confidence, belonging and joy.

Wider opportunities may include:

- singing in collective worship and school events
- Christmas performances and wider community performances
- ukulele, recorder, choir, instrumental groups or other ensembles where available
- peripatetic instrumental teaching and local music service opportunities
- live music experiences, visiting musicians and links with local cultural organisations
- use of music within international, historical, spiritual and community events
- opportunities for pupils to perform, listen, compose and celebrate musical achievement.

The school values performance because it gives musical learning purpose. It also teaches rehearsal discipline, confidence, courage, mutual respect and appreciation of others.

12. Assessment & Impact

FLiC (Framing Learning in Classrooms) is used to record and track pupils' attainment and progress against the curriculum objectives. Teachers update FLiC at appropriate points using practical evidence and their professional judgement. This information helps to identify next steps, inform future teaching and monitor the progress of individual pupils and groups over time.

Teachers assess pupils' progress through:

- observation during singing, playing, composing and rehearsal
- listening to individual, group and whole-class performance
- discussion of musical choices, vocabulary and listening responses
- recordings, photographs, pupil reflections or digital evidence where useful
- unit outcomes and the expectations set out in unit plans
- pupil voice and subject leader monitoring.

By the end of primary school, pupils should:

- sing and perform with confidence, control and awareness of others
- use musical vocabulary to describe, evaluate and improve music

- listen with concentration and respond thoughtfully to a range of music
- compose and improvise with increasing purpose and control
- understand and use notation appropriate to their stage of development
- recognise that music belongs to many cultures, traditions and communities
- see themselves as people who can participate in, enjoy and continue music beyond primary school.

13. Leadership, Monitoring and Review

The subject leader supports the development of music across the school by reviewing curriculum content, supporting staff, monitoring provision and ensuring that music remains aligned with the school's curriculum priorities and statutory expectations.

Monitoring may include:

- reviewing long-term and unit planning
- observing music lessons and rehearsals
- listening to performances and reviewing recordings or digital evidence
- speaking with pupils about music learning
- reviewing coverage of singing, listening, performing, composing, notation and technology
- supporting staff confidence and identifying CPD needs
- evaluating enrichment, participation and progression routes
- reporting to senior leaders and governors through the subject evaluation process.

The policy is reviewed regularly to ensure that music provision remains ambitious, inclusive and aligned with current curriculum priorities.

14. Subject Specific Pedagogy and Non-Negotiables

Musical learning first

Music lessons must have clear musical learning. Cross-curricular links should enrich the music rather than replace it.

Singing

Singing should be regular, inclusive and taught with attention to pitch, rhythm, diction, expression and confidence.

Listening

Pupils should listen actively and be taught what to notice, using musical vocabulary rather than simply expressing preference.

Rehearsal

Pupils should have time to practise, refine and improve. Performance quality develops through rehearsal.

Composition
Creative tasks should have a clear musical stimulus, purpose or parameter. Pupils should be taught how to select and organise sound.

Notation
Notation should be used progressively as a tool for understanding, remembering and communicating music.

Ensemble culture
Pupils should learn to listen to others, keep time, enter together, stop together and value the contribution of each part.

Performance
Performance should be celebrated and used as a meaningful outcome, but pupils should understand the process of rehearsal and improvement behind it.

Inclusion
Adaptations should enable pupils to participate musically through an appropriate role, part, instrument, notation or response.

Resources
Instruments and technology should be used carefully, respectfully and with a clear musical purpose.