

Overview

Detail	Information
Academic year that this summary covers	2025 - 2026
Date this summary was published	October 2025
Date this summary will be reviewed	October 2026
Name of the school music lead	Nathan Spacey – Director of Music
Name of school leadership team member with responsibility for music (if different)	Nathan Spacey – Associate Assistant Headteacher
Name of local music hub	Lancashire Music Service
Name of other music education organisation(s) (if partnership in place)	Local Musical ensembles such as Freckleton Brass band, Preston Concert band and other local musical artists who visit to offer lessons and opportunities to the students.

This is a summary of how our school delivers music education to all our students across three areas – curriculum music, co-curricular provision and musical experiences – and what changes we are planning in future years.

This information is to help students and parents or carers understand what our school offers and who we work with to support our students' music education.

Part A: Curriculum music

This is about what we teach in lesson time, how much time is spent teaching music and any music qualifications or awards that students can achieve.

Please find below the link for the Music curriculum / Schemes for learning / Overview document for each year group.

<https://www.lythamhigh.lancs.sch.uk/curriculum-standards/expressive-and-performing-arts/music>

Allocation of lessons in each Key Stage

In Key stage 3 Year 7 and 8 have 1 hour of Music lessons each week. In Year 9 this reduces to 1 hour each fortnight.

In Key stage 4 GCSE students have 5 hours of lessons

Access to Music for students with SEND

The majority of music teaching at LSA High is taught in Mixed prior attainment groups. We do have one 'T band' class in both Year 7 and 8 where students with specific educational needs are taught. These students follow the same curriculum but, due the smaller size of class, the teacher and increased support staff can support each student with their specific needs.

In other classes those students on the SEND register, where needed are given Teaching Assistant support and teaching staff are informed of changes to their needs through their 'Student Passport' .

Adaptations to the curriculum taught and resources given are done on a case-by-case system, these include different colour worksheets, graded choices when students choose the performance pieces, writing frames to support listening skills, enhanced modelling of skill during composition but most importantly time and positive encouragement from the teacher.

Our lessons provide students with essential life skills

The skills of teamwork are essential in our ensemble pieces, ensuring your partworks with everyone else, independent, and reflective learning skills are built into every session, students continually ask themselves what is working and what they need to do to improve. Long- term goal setting and an understanding frustration is a tool which encourages us to succeed are all essential for their role within the modern world. The music department also highlights employability skills as part of its routines in and out of the classroom. Performance helps students understand their 'Self-motivation' and 'Working to deadlines' skills when preparing for an instrumental, vocal or ensemble performance. When rehearsing the 'Teamwork' and 'Communication skills' are essential parts and highlighted by the teacher. The pieces we listening to are from all Eras, styles and parts of the world. Students show respect and understanding of styles they, themselves like or dislike, enhancing their ability to 'Value

diversity'. When composing much of the skills need and improve 'Numeracy and IT' skills when working in rhythms and later in GCSE when using the Noteflight composing program.

Our lessons encourage further discovery outside the classroom.

Our curriculum is strengthened by our extra-curricular offers and the work done by visiting peripatetic teachers. Reference is made in lessons to our ensembles and the tours we have taken in the past. Students of all abilities are encouraged to participate in our groups and contribute to the wider life of the school. This includes the opportunity for all to take part in concerts, visits to venues in the local and wider community, international tours, performing in some of Europe's greatest venues and making lasting memories and friendships. Students experience the work done by professional musicians as part of our curriculum when we discuss professional musicians such as orchestral and band musicians. Links to the recording industry when we look at the vast array of popular music in KS3. Our alumni of past musicians also lead panels where students are able to ask questions about the day-to-day roles they have and how they prepared whilst in education for their professional life.

Curriculum

Our curriculum is based around joyous interactions with music. Students spend their time in lessons discovering exciting new styles and revisiting styles of musical ready known to them, discovering new ways to create music, and understanding that they are capable of self-expression when finding their own interpretation of other people's music. In the last few years, we have seen that although we live in a time where we have more access to music, the variety of music young people regularly listen to is less diverse than previous generations. It is therefore our role to ensure students understand the vast selection of musical styles and point them towards how to access this music and new live experiences as they get older. In our lessons music is used as a conduit to explore historical, social, ethical, and interpersonal issues.

Through our listening, performance and composition students are led through tasks that allow for self-discovery of skills they didn't know they had and experiences which show them that perseverance and focus can allow anyone to accomplish great things.

Year 7 Curriculum overview

Year 7 - Singing

- Sing regularly from an extended repertoire with a sense of ensemble and performance. This includes observing phrasing, accurate pitching and dynamic contrast.
- Sing three and four-part rounds, transposing music according to the needs of the class.
- Create opportunities for engendering a sense of performance, whether that be in front of an audience, in the community or through recordings to be shared on virtual platforms.

Year 7 - Listening

Develop the technical ability to identify the use of musical elements

Using music included in the lesson planning document below. These pieces have been chosen as they increase in complexity and are pieces chosen from the styles discussed in each of the modules. Year 7 students should return to the meaning of the musical elements and start to practise identifying their use in music. Vocabulary will increase as we progress through the year.

Year 7 - Composition

Develop understanding of composition through one of/a combination of:

‘Song’ Writing (with or without lyrics)

- Play chord sequences from a range of familiar songs as compositional models.
- Compose chords sequences on the keyboard or guitar in C major or A minor using mainly primary chords. Compose bass lines using the root note of each chord.
- Create melodic song-lines shaped by lyrics and/or harmonic intention.

Year 7 - Programme Music

- Play given chord sequences as examples of harmonic effect.
- Compose chord sequences on the keyboard or guitar in C major or A minor.
- Explore melodic line and simple structural ideas, e.g. ABA.

Year 7 - Melody and Accompaniment

- Compose melodies using vocal or instrumental improvisation, bearing in mind phrase structure.
- Harmonise the cadence points of these phrases.

Year 7 - Improvise

- Improvise new musical ideas over (a) a drone, (b) a chord sequence(s) or (c) over a groove within a given key. This can be done in pairs, as a group or using sequencing software such as GarageBand or Noteflight.
- Explore D minor and the pentatonic minor starting on D.

Year 7 - Performance

Instrumental Performance

Those students who have instrumental or vocal tuition at the school or externally are encouraged to take graded music exams in all key stages. Many of these students will then bring additional pieces into class during our performance lessons to enhance their grade.

We have two models of progression in instrumental performance as examples of how students may develop their skills and understanding over the Key Stage. These are followed alongside a clear emphasis on expressive quality.

Some students will already have some facility on their instruments and these lessons should be used to broaden their skills at sight-reading, transposition, composing, improvisation or harmonisation. The inclusion of riffs, bass lines and arrangement of parts will allow all learners to take part and to make meaningful progress.

Year 7 - Keyboard

- Learn to find notes on the keyboards. Play rhythmically simple melodies on keyboard instruments, following staff notation written on one stave.
- Use notes within a range of an octave in most cases. With some sharps and flats depending on the progression of individual students.

Year 7 - Group work – including keyboard, ukuleles, and other instruments

- Develop melody and simple chord playing techniques through playing melodies with a range up to a 10th, increasing paired hand technique with a focus on LH chords, e.g. 12 bar blues combined with notes of the c major blues scale.

Year 7 - Reading Notation

- Read and play short rhythmic phrases at sight, using conventional symbols for known rhythms and note durations.
- Read simple phrases using pitch and rhythmic notation on the treble and towards the end of the year bass clef containing mostly conjunct movement.

Year 8 Curriculum overview

Year 8 - Singing

- Sing regularly from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and dynamic contrast.
- Sing chordal harmony in two or three parts, transposing music according to the needs of the class.

Year 8 - Listening

Develop the technical ability to identify the use of musical elements. Using important historical and influential pieces included in the lesson planning document below. These pieces have been chosen as they increase in complexity and are pieces chosen from the styles discussed in each of the modules. Year 8 students should return to the meaning of the musical elements and start to practise identifying their use in music. Vocabulary will increase as we progress through the year.

Year 8 - Composition

Develop understanding of composition through one of/a combination of:

‘Song’ Writing (with or without lyrics)

- Play chord sequences from familiar songs with rhythmic vitality.
- Compose chord sequences on the keyboard or guitar in C major, G major, A minor or E minor.
- Compose simple bass lines using the root note of each chord.
- Create rhythmic accompaniment to support chord sequences.
- Compose melodic lines, shaped by lyrics and/or harmonic intention.

Year 8 - Melody and Accompaniment

- Compose melodies using vocal or instrumental improvisation, bearing in mind phrase structure.
- Harmonise melodies using the root notes from primary chords and appropriate cadences.

Year 8 - Programme Music

- Compose chord sequences on the keyboard or guitar in C major, G major, A minor or E minor.
- Compose a harmonic sequence in response to an extra-musical stimulus.
- Use percussion and percussive sounds.
- Explore melodic line/structural ideas, e.g. AABA.

Year 8 - Improvisation

- Improvise new musical ideas over chord sequences or over a groove within a chosen key or keys.

- Experiment with the use of sound and silence as well as anticipated and unexpected musical moments.

Performance - Instrumental Performance

Those students who have instrumental or vocal tuition at the school or externally are encouraged to take graded music exams in all key stages. Many of these students will then bring additional pieces into class during our performance lessons to enhance their grade.

Some students will already have some facility on their instruments and these lessons should be used to broaden their skills at sight-reading, transposition, composing, improvisation or harmonisation. The inclusion of riffs, bass lines and arrangement of parts will allow all learners to take part and to make meaningful progress.

It is assumed that these instruments will then be the vehicle for creative work as laid out in Composition for Year 8.

Year 8 - Keyboard

- Expand the rhythmic scope of melodies on keyboard instruments, following staff notation written on one stave or two staves.
- Use notes within a range that includes a change of hand position and an optional left-hand part.

Year 8 - Group work – including keyboard, ukuleles, guitars and other instruments

- Develop melody and chord playing techniques through playing melodies with a range up to a 10th, increasing paired hand technique with a focus on LH arpeggios, e.g. Beethoven's Fur Elise. Expand key to 2 sharp / flat key signatures. (F/Dm and Bb/Gm)

Year 8 - Reading Notation

- Read and play short rhythmic phrases at sight, using conventional symbols for known rhythms and note durations.
- Read simple phrases using pitch and rhythmic notation on the treble or bass clef containing mostly conjunct movement.

Year 9 Curriculum overview

Year 9 - Singing

- Sing regularly from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and dynamic contrast.
- Sing homophonic and/or polyphonic harmony in three parts.

Year 9 - Listening

Develop the technical ability to identify the use of musical elements Using music included in the lesson planning document below. These pieces have been chosen as they increase in complexity and are pieces chosen from the styles discussed in each of the modules. Year 9 students should return to the meaning of the musical elements and start to practise identifying their use in music. Developing understanding of the context, meaning and purpose of music being listened to.

Year 9 - Composition

Develop understanding of composition through one of/a combination of:

- 'Song' Writing (with or without lyrics)
- Compose chord sequences on the keyboard or guitar in C, G or F major, A, E or D minor.
- Compose contrasting chord sequences to create pieces in either ternary or verse/chorus form.
- Write simple bass lines using the root note of each chord. Give these bass lines rhythm and use passing notes to enhance them.
- Create rhythmic accompaniment to support chord sequences.
- Compose melodic lines, shaped by lyrics and/or harmonic intention.

Year 9 - Programme Music

- Compose chord sequences on the keyboard or guitar in C, G, or F major, A, E or D minor.
- Compose contrasting harmonic sequences that respond to extra-musical stimuli.
- Use percussion and percussive sounds.
- Explore melodic line, use of contrast and structural ideas, e.g. ABACA.

Year 9 - Melody and Accompaniment

- Compose melodies using vocal or instrumental improvisation, bearing in mind phrase structure.
- Harmonise melodies using the root notes from primary chords and appropriate cadences.
- Embellish the accompaniment with passing notes.

Year 9 - Improvise

- Improvise melodies and riffs over chord sequences with a strong awareness of key.
- Improvise a melody on the voice or an instrument to fit with the chord sequences created.
- Take the listener on an original musical journey.

Year 9 - Performance - Instrumental Performance

Those students who have instrumental or vocal tuition at the school or externally are encouraged to take graded music exams in all key stages. Many of these students will then bring additional pieces into class during our performance lessons to enhance their grade.

Some students will already have some facility on their instruments and these lessons should be used to broaden their skills at sight-reading, transposition, composing, improvisation or harmonisation. The inclusion of riffs, bass lines and arrangement of parts will allow all learners to take part and to make meaningful progress.

It is assumed that these instruments will then be the vehicle for creative work as laid out in Composition for Year 9.

Year 9 - Keyboard

- Further increase the rhythmic scope of melodies on keyboard instruments, following staff notation written on two staves.
- Add either a single note or chordal accompaniment to the melody; alternatively play a piece based on chords

Year 9 - Group work – including keyboard, ukuleles, guitars and other instruments

- Perform in ensembles with up to 4 different parts played on a variety of types of instruments and voices.
- Students should rehearse their own ensembles and make decisions about interpretation and creating a balanced, unified performance.

Year 9 - Reading Notation

- Read and play short rhythmic phrases at sight, using conventional symbols for known rhythms and note durations.
- Read simple phrases using pitch and rhythmic notation on the treble and bass clef containing some leaps.

Key stage 4 – GCSE - Curriculum overview

In Years 10 and 11, our students follow the Edexcel GCSE Music Syllabus. The course is based around three components:

Component 1: Performing (*Paper code: 1MU0/01) non-examined assessment: internally marked and externally moderated 30% of the qualification 60 marks

Content overview

- Solo performing
- Ensemble performing
- Approaches to performing

Assessment overview

- Students perform for at least four minutes' combined duration
- Solo performance: this must be of at least one minute in duration, and may comprise one or more pieces
- Ensemble performance: this must be of at least one minute in duration, and may comprise one or more pieces
- Each performance will be out of 30 marks.
- Internally marked and externally moderated

Component 2: Composing (*Paper code: 1MU0/02) non-examined assessment: internally marked and externally moderated 30% of the qualification 60 marks

Content overview

- Developing musical ideas
- Compositional techniques and strategies
- Ensuring technical control and coherence
- Methods of notating composition scores

Assessment overview

- Students compose two compositions, of at least three minutes' combined duration
- One composition to a brief set by Pearson, of at least one minute in duration.

- One free composition set by the student, of at least one minute in duration.
- Each composition will be out of 30 marks.
- Internally marked and externally moderated

Component 3: Appraising (*Paper code: 1MU0/03) Written examination: 1 hour and 45 minutes 40% of the qualification 80 marks

Content overview

- Musical elements, musical contexts and musical language.

Areas of study:

- Instrumental Music 1700–1820
- Vocal Music
- Music for Stage and Screen
- Fusions.

Assessment overview

The paper is made up of two sections and is out of a total of 80 marks.

Section A – Areas of study, dictation, and unfamiliar pieces (68 marks)

- Six questions related to six of the eight set works. See details of the lessons for a list of these Set Works.
- One short melody/rhythm completion exercise.
- One question on an unfamiliar piece (skeleton score provided) with questions on its musical elements, musical contexts and musical language.

Section B – Extended response comparison between a set work and one unfamiliar piece (12 marks)

- One question that asks students to compare and/or evaluate the musical elements, musical contexts and musical language of one set work with one unfamiliar piece of music.
- A CD with the music extracts will be played to all students at the same time and will repeat the extracts a set number of times.

Part B: Co-curricular music

This is about opportunities for students to sing and play music, outside of lesson time, including choirs, ensembles and bands, and how students can make progress in music beyond the core curriculum.

Instrumental Tuition

At LSA we have a team of Instrumental teacher who visit each week, giving lessons to our students.

There are two routes at LSA to access instrumental tuition at LSA. The first is through our team of private visiting instrumental teachers during the normal school day. The second is with teachers from Lancashire Music Service which also take place during the normal school day. Details of which route are listed next to the types of lessons below.

Piano lessons with Ian Curley (during the school day)

Guitar lessons with Tom Vernon (during the school day)

Brass lessons with Josette Coupe (during the school day)

Woodwind Lessons with Annette Munro (during the school day)

String Lessons with Mr Boyes (during the school day) Lessons with Mr Boyes are organised with the Lancashire Music Service. Details of how to enrol for lessons can be found at www.lancashiremusichub.co.uk/site/enrol using the 'Parental Direct Payment' PDP scheme

Our ensembles

The school has lots of opportunities for students to perform. Groups rehearse once a week and perform concerts throughout the year. Most noticeably these include our Summer and Christmas concerts which are attended by families, staff and other members of the public. These include soloists from the school and student led bands.

Monday	3.15pm to 4.00pm	– Wind band in L001
Wednesday	3.15pm to 3.40pm	– Student led bands
Wednesday	3.15pm to 4.00pm	– Guitar Club in L001
Thursday	3.15pm to 4.00pm	– Choir in L002
Friday	3.15pm to 4.00pm	– Orchestra in L002

Part C: Musical experiences

This is about all the other musical events and opportunities that we organise, such as singing in assembly, concerts and shows, and trips to professional concerts.

Every other Easter the school ensembles go on tour and perform concerts in a European city and the surrounding area. These tours have taken place since 2001. Most recently the cost of these tours has become an issue but alternatives are being researched including funding sources to subsidise the cost to those students most in need.

Also in our school calendar is our yearly talent show 'Lytham's Got Talent' which is organised by the music department but not only for musicians. It can include any talent as part of the show. This has run since 2008.

Instruments can be loaned to student if available at no fee. The music service also has an instrument loan service at a small cost if the students is having lesson with the Music service.

Many students who are eligible have subsidised lessons, dependant on their PPG status.

The department has a suite of two practice rooms which are available for student use when not being used by our visiting teachers.

We also have good local contacts with musicians and have organised visiting groups and visits locally. These include recently going to see the National Youth Orchestra of Great Britain in Blackpool and having two excellent local adult ensembles: Preston Concert Band and Freckleton Brass band provide evening concerts for our students to attend with their families. All of these have been greatly received and helped students see music as a life-long hobby. These concerts are free for the students as the funds we raise from the sale of our £3.00 tickets for our concerts is then used to pay for the coaches, tickets and fees for the trips and visiting ensembles.

In the future

This is about what the school is planning for subsequent years.

Goal – Improve written descriptions of Music

What are we aiming to achieve? What problems are we solving? What needs to change?

Excellence in both teaching and learning outcomes for all students in the listening aspects of the KS3 work. This will then feed into improvements in our KS4 listening skills. We are solving issues higher up in GCSE classes where the Listening exam is our lowest achieving area. This is a national issue but something that with care and consideration can be improved with the foundation of a precise and challenging listening curriculum in KS3. Clearly identified styles and vocabulary to ensure students master the expected knowledge and concepts by the end of each year. Effective formative assessment to build strengths in adaptive teaching to support mixed prior attainment teaching in 7, 8 and 9. In KS4 we continue to develop our rigorous listening curriculum, supported by our 8 Set Works in GCSE. Adaptable spaced retrieval throughout the KS4 scheme for learning, dependent upon the needs of the learners in the class and their results in formative assessments.

What are the core components of the approach? What will people do to address the identified needs?

Continual refinements of the choice of pieces used in the curriculum to enable a broad understanding of the key musical styles from different eras, cultures and popular music styles, especially key stage 3. Each half-term students will have a listening piece each lesson where peer-to-peer and teacher led formative assessment will improve students understanding and application of the vocabulary and sentence structures needed to write a convincing description. Teacher led encouragement in student oracy with guidance on questioning to improve writing and increase engagement. Departmental training for the new member staff in the department to clarify the aims of the approach and the techniques needed to be successful. Summative assessments at the end of each half-term will determine success and engagement. Reviews following will show examples of best practice and inform where reciprocal lesson observations may need to take place. Development of the choice of listening pieces to include more in-depth questioning, especially in Year 9, before students begin GCSE. Supported intervention for those students identified as not currently able to articulate the Elements of music when answering the listening questions.

What blend of strategies are required to implement the approach? How will we draw on the behaviours and contextual factors to do these strategies well?

Readdressing / redesigning the SfL. Dependent upon the success of the previous versions of the listening questions. Refined questioning techniques prior to students writing their descriptions. With an emphasis on drawing together both the musical attributes along with cultural understanding of the pieces. Cold calling targeted questions to students who previously had misconceptions. Music staff to reflect on the impact and share best practice and examples of high achieving student work. Teachers to model answers to exemplar questions early in the modules to enable greater clarity for the students to emulate. Half termly CQI to monitor the impact of T&L, curriculum and behaviour within lessons. Dept meetings to address formative listening assessments and support new music staff to understand concepts and model best practice. Booklet

scrutiny to monitor engagement and Student voice to monitor expected progress. Departmental time used to reinforce the focus on listening as our main priority.

How will we know the approach is being implemented well? What milestones can we measure along the way?

Improved results during booklet scrutiny at KS3, Higher summative data of assessments in KS4. Classroom drop ins showing greater engagement. Positive student and staff voice. Base line questionnaire issued to Year 10 which is then reissued each term to measure students' confidence in the three areas. Listening, Composing and Performing.

Short term -Term 1 CQI to focus on participation and engagement in listening exercises. We will see students engaged in learning, with increasingly developed oracy strategies and written student responses.

Lesson visits and booklet scrutiny to show greater accurate use of vocabulary. Observer to see improved focus while answering listening questions
Less students opting out of the more complex answers.

Medium Term – Term 2 CQI to focus on findings of the first term's CQI. Staff will continue to refine their modelling skills dependent upon the differing needs of the students in each class. CQI to show further developments in embedding formative assessment and oracy strategies are taking place. Staff are adopting and embedding strategies.

Long Term – Term 3 As above but with music staff adopting and embedding strategies as part of their normal listening routines.

What do we want our plan to achieve? How will students, teachers and the school benefit?

Observable Outcomes: Students should be actively engaged in the listening aspect of each lesson. Students will be able to articulate what (and how) they have learned in conversation using increasingly more complex vocabulary in the correct context. Drawing connections between musical elements to justify their own musical tastes and opinions. Students should take pride in their work and their learning. As evidenced in learning walks, student voice and book scrutiny. Teachers adopt the suggestions for oracy strategies, and these are embedded in lesson with students talking fluently and articulately about music in a range of styles and eras.

Measurable Outcomes Improved outcomes for listening tasks at KS3, improving the level of success for students when reporting home. In turn these skills will enable an improvement in the least successful area of the GCSE: the Listening and Appraising Exam which form 40% of the overall GCSE grade. Leading to increased attainment for identified students who are at risk of not achieving their target grade or above.

How will this plan impact on SEN students and Students facing any disadvantage?

The described adaptations and focused departmental training will enable music staff to learn and refine techniques to model excellent examples for those students who currently struggle to articulate fully due to their SEND needs. Of particular importance will be how we use support staff to

improve the opportunities for those students with most needs. Revisiting these skills on a regular, lesson by lesson basis to an agreed SfL will embed students recall of techniques and vocabulary. This will be reinforced with all staff receiving printed booklets and prescribed PowerPoints to follow. Exemplar student work will also be included from the previous week to show best practice.

What communication does this require to be successful? When?

Departmental training time to deliver expected standards and reinforce processes in listening. As our newest member of the department work in another department we will need to negotiate when that member of staff will be able to attend the Music department training. This discussion has already happened but depends on the changing needs of the other curriculum area.

There will then be time allocated to moderation, standardising, SEND training and exam feedback. CQI will identify new areas of focus will be and how they develop during the year. CQI will also identify examples of best practice which can be shared with the department.

Nathan Spacey

Director of Music & Associate Assistant Headteacher