

Music development plan summary: Thriplow Primary School

All schools should have a music development plan from academic year 2023-24. Schools are expected to publish a summary of their plan on their website from academic year 2024-25.

This template is designed to support schools to produce the summary. It should set out how the school will deliver high-quality music provision in curriculum music, co-curricular music and musical experiences, taking into account the key features in the [national plan for music education](#):

- timetabled curriculum music of at least one hour each week of the school year for key stages 1 to 3
- access to lessons across a range of instruments, and voice
- a school choir or vocal ensemble
- a school ensemble, band or group
- space for rehearsals and individual practice
- a termly school performance
- opportunity to enjoy live performance at least once a year

The summary should reflect your school's music provision for the given school year and your plans for subsequent years. It should also refer to any existing partnership with your local music hub or other music education organisations that supports the school with music provision.

Before publishing your completed summary, delete the advice in this template along with this text box.

Overview

Detail	Information
Academic year that this summary covers	2024-2025
Date this summary was published	11 th October 2024
Date this summary will be reviewed	1 st September 2025
Name of the school music lead	Lucy How
Name of school leadership team member with responsibility for music (if different)	

This is a summary of how our school delivers music education to all our pupils 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 pupils and

parents or carers understand what our school offers and who we work with to support our pupils' 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 pupils can achieve.

Our school follows the Primary Knowledge Curriculum for teaching music.

The rationale, produced by the Primary Knowledge Curriculum is as follows:

Musical 'knowledge' has been described as knowing how to make music, knowing musical practices with critical insight and knowing how music enriches the inner life: in summary music making and music thinking (Toyne, 2021). This curriculum, which is informed by the Model Music Curriculum (MMC) (2021), develops musical knowledge within this conceptual framework. A knowledge-rich curriculum can be misinterpreted as being about knowing 'facts'. Within the discipline of music this would be a misconception: an understanding of music can only begin to develop where the language of music is explored through experience. Musical knowledge which is gained through experience (which can be difficult to put into words) is sometimes referred to as 'tacit' knowledge. In this curriculum, such experience is developed through singing, listening, composing (including improvising) and performing. These musical practices are woven throughout the curriculum, and are carefully sequenced so that pupils can build procedural knowledge and technical skills through practice. This allows them to begin to realise and develop their own expressive intentions through music. Beginning to understand the language of music might be described as becoming more 'musical'. This is the aim of this curriculum. As such, each unit has a musical focus, such as pulse, rhythm, tempo, pitch, timbre, dynamics, form/structure, texture or harmony or a combination of these. These are sometimes called the dimensions of music. Knowledge of the dimensions is sometimes referred to as 'constructive' knowledge. Pupils may explore how music is constructed using the elements of music by listening analytically or using them as components to build their own compositions. Experience of, understanding and use of these elements build gradually throughout the curriculum. For example, in year one children begin to understand pulse by marching. By the time they reach year 6 they have progressed to learn the difference between simple and compound metre. Different pieces and genres of music are explored as examples of the different musical focus in each unit. For example, in year 4, by listening to Duke Ellington's 'Take the 'A' Train', children are able to understand the concept of the 'off-beat' in swing music, which is a type of jazz. The different elements of music do not exist in isolation from each other, so, whilst a unit will have a primary musical focus on

a particular dimension, other dimensions are highlighted and used alongside the primary dimension to develop the children's musical understanding. For example, whilst studying Ellington's 'Take the 'A' Train' year 4 also learn that it includes examples of improvisation, which are an important part of jazz music. It is recognised that children's understanding of and proficiency in practising music builds with repeated experience of how the different elements of music intersect. As such these elements are woven throughout the curriculum so that children can begin to build automaticity in their musical practice.

The different genres of music which are explored in the curriculum introduce them to the wonderfully diverse story of music and build pupil's declarative knowledge of musical culture and history. Music is drawn from a variety of traditions, including western and non-western classical music, folk, and a variety of modern traditions including rock, pop and jazz. Pieces are drawn from all over the world and from periods spanning six centuries. Because the driving focus of each unit is musical, music is not presented in chronological sequence. Increasing cultural contextual understanding is enhanced by learning about music which relates to other areas of the PKC curriculum. For example, in year 5 children learn about Nigerian drumming at the same time as learning about art from the same region. Each unit, over the course of six lessons, follows the same structure. At first the children listen to and encounter music which will form the focus of their musical learning. This is not a passive exercise: they are encouraged to actively engage with the area of musical learning which will be the focus of the unit. They then explore the key musical ingredients and cultural context of the piece of music through active music making. Practising, improvising and/or composing then allows them further to experience and investigate the key musical focus before performing the music they have made to their peers. Evaluation of their own and others' performances concludes the process. Each lesson in the unit also follows a broadly similar structure: warming up the body and the voice using songs which relate to the musical focus of the unit; recalling prior learning; listening to, responding to and exploring music which forms the focus of learning for the lesson; creative practice based around the focus music whether by composing, improvising, practising or performing; evaluating and reflecting at the end of the lesson. A familiar structure week by week aims to create and perpetuate an effective learning environment. Lesson 6 of each unit has an emphasis on practising for performance, performing and evaluating that performance. As such this lesson is broadly the same in each unit with no or little new learning. This is deliberate: the lesson is intended for the children to practise, allowing them to build on their procedural knowledge and technical skills to be able to perform with increasing confidence and expression. Each lesson starts with singing as this is the essential basis of musical learning. Songs are generally revisited over the course of a unit, from unit to unit and across year groups to allow for repeated practice of familiar material, allowing children to build their singing skills. Elements of the songs chosen often relate to the musical focus encountered in the rest of the lesson. Learning music through movement (as developed by the methods of Dalcroze and Kodály) is

also seen as a central element of musical development and therefore forms an important part of many lessons. Western notation is learned using the methods of Kodály and introduced slowly and in relation to a gradual increase in understanding of musical elements which the children experience as the focus of each unit. It is important that 'sound' is encountered and understood before its corresponding 'symbol' is introduced. Finally, each lesson includes an element of working with others. This is central to musical practice and may be experienced as a whole class or in smaller groups which are introduced as the children get older and can manage social cooperation with more efficacy.

This curriculum is for classroom music and as such does not seek to cover learning a particular instrument (such as the recorder or ukelele) in a whole class/group setting or wider musical opportunities such as singing in a choir, playing in a band or ensemble, performing outside the classroom and watching musical performances outside the school setting. It is expected that such activities, which are important (and recommended by both the MMC and National Plan for Music Education (NPME) (2022)) will be provided alongside this curriculum, which forms only a part of a child's musical education at school. Music which the children listen to, create and perform as a part of this curriculum can, of course, be a springboard or impetus for musical activity outside of the classroom. It is recognised that schools may find it challenging to deliver the whole of this curriculum in LKS2 at the same time as providing whole class instrumental lessons as recommended by the Model Music Curriculum (2021). If schools choose to deliver only a part of this curriculum in years 3 and 4, replacing weekly music lessons with an instrumental lesson, omitting the units 'Vivaldi's Winter' (Y3), 'Sounds of the Sea' (Y3), 'Solo' (Y4) and 'Announcing an Entrance' (Y4) will have least impact on overall progression.

Part B: Co-curricular music

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

Recorder Teaching

Every child in the school, from Year 2 upwards, learns to play the recorder in whole class teaching sessions. This develops their understanding of reading basic, and sometimes leading to more complex, notation and provides a basis for learning of

further instruments should they wish. We are proud that every child leaving our school has this skill.

Choir

For the first half of the academic year, children in Key Stage 2 are able to join a school choir. For the second half of the academic year, this provision is for Key Stage 1.

Children are given multiple opportunities to perform for example:

- church services
- Young Voices concerts
- Village Christmas gathering in the village hall
- School concerts

The whole school performs songs at the annual Daffodil Festival in the village.

Instrument Tuition

Children have the option to learn piano, flute, clarinet, guitar and singing as part of a private arrangement with peripatetic music teachers.

Music Making

Children at Thriplow who are interested in music-making in their own time are invited to sign up to spend time at break in the music room.

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.

Annual musical experiences:

- Daffodil Festival. All children are invited to sing songs to a large audience in the village.
- A smaller number of children take part in Maypole Dancing.
- Children all take part in a weekly 'Praise' Collective Worship where songs are taught and practised. This is in addition to daily singing as a school or Key Stage in Collective Worship.
- Key Stage 1 – concert in the Summer. Children perform with their classes. They perform songs and Year 2 perform on their recorders. Children who learn instruments are invited to perform, regardless of how long they have been learning.

- Key Stage 2 – concert at Christmas. Children perform with their classes. They perform songs and perform on their recorders. Children who learn instruments are invited to perform, regardless of how long they have been learning.
- Young Voices. The KS2 choir take part in our annual Young Voices concert at the O2.

In the future

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

Our plan for the future is to foster more links with local secondary schools in order to increase the amount of live performance that the children are exposed to. We are also keen to form links with university for the same reason.