

Music development plan summary: Dosthill Primary Academy



Overview

Detail	Information
Academic year that this summary covers	24/25
Date this summary was published	June 24
Date this summary will be reviewed	June 25
Name of the school music lead	Lisa Arnold/Sara Kimber
Name of school leadership team member with responsibility for music (if different)	N/A
Name of local music hub	Entrust Music Service
Name of other music education organisation(s) (if partnership in place)	

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.

At Dosthill Primary Academy the music curriculum from EYFS to KS2 reflects the importance of these school years in terms of music progression. The key skills and techniques taught will build on those introduced in EYFS and Key Stage 1 as shown in the progression document and prepare pupils for progression to Key Stage 3.

At Dosthill Primary Academy our focus is singing and musicianship. This is developed throughout the year groups and with supported curriculum from instrumental work throughout.

This development of children to progress is supported by the year 6 curriculum which contains a large amount of KS3 skills and it has been commented on that our children show excellent musicianship as they move into secondary school.

Through a wide range of activities, pupils will further develop their love of music, refining their individual taste and gaining confidence to be creative musicians with strong aural skills. They will encounter music by living composers and see composition as a current art form. Repetition of techniques is vital to consolidate and gain confidence, and songs, chants and listening repertoire are suggested as a starting point. Pupils will continue to internalise key musical skills and techniques through a range of activities including call-and-response songs and chants, improvisation, movement and active listening.

Pupils will create music through improvisation, exploring how to write music for a specific purpose, and they will start to learn more sophisticated compositional techniques and structures to prepare for Key Stage 3. Notation is introduced in various forms and moves on to staff notation. Pupils will build musical confidence through active engagement with music as performers, music-creators and audience.

We ensure children are 'doing music' regularly in lessons, assemblies and concerts. The pupils regularly perform with our music specialist and other musicians both inside and outside school and develop an understanding of the excellence and dedication needed to become an accomplished musician. Pupils will further develop their shared knowledge of important moments in the evolution of music and of key musicians, including composers and performers, in a range of genres and styles. The history of music will be explored in a variety of ways, placing music in artistic, historical, social and political contexts, and building meaningful and memorable connections.

Here is a list of general outcomes that can be applied throughout the plans and within lessons:

- Memorise repertoire.
 - Tunefully sing whilst performing the beat.
- Inner-hear known songs and rhythmic and melodic motifs.
 - Sing selected songs and clap the rhythm.
 - Sing selected songs and point to the melodic contour.
- Aurally identify the beat on which a new rhythmic sound occurs.
- Aurally identify the beat on which a new melodic phrase occurs.
- Create a visual representation of a target phrase containing a new element.
 - Label a rhythmic motif with rhythm syllables.
 - Label a rhythmic motif with solfege syllables and hand signs.
 - Write known rhythms using stick notation.
- Write rhythmic motifs of known songs using traditional notation.
 - Write rhythmic motifs of unknown songs with stick notation.
- Write rhythmic motifs of unknown songs using traditional notation.
- Write melodic motifs of known songs using traditional rhythmic notation with solfege syllables beneath or on the staff.
- Write melodic motifs of unknown songs using traditional rhythmic notation with solfege syllables beneath or on the staff.
 - Sing selected songs using rhythm syllables.
 - Sing selected songs using solfege syllables and hand signs.
- Read the rhythm of known songs written in traditional rhythmic notation with rhythm syllables.
- Read the melody of known songs written in traditional notation with solfege syllables beneath as well as staff notation using solfege syllables and hand signs.
- Read new songs written in traditional notation with solfege syllables beneath as well as staff notation with solfege syllables and hand signs.
 - Improvise and compose music with the newly learned musical element to a given form.
 - Improvise/compose an ostinato using the new element to accompany a known song.
- Improvise/compose a new ostinato and play it on a classroom instrument to accompany a known song.
 - Improvise/compose new words for a known song.
 - Create a new melody for a known song text.
- Identify known rhythmic or melodic elements in listening examples.
 - Identify the form of known and unknown music compositions.
 - Memorise rhythmic or melodic motifs.
 - Memorise unison melodies.
 - Memorise two-part examples.
 - Develop part-work skills.
- Identify known rhythmic and melodic elements in a listening example.
 - Identify the form of a listening example.

Our main thread of musical development throughout is musicianship through singing.

Year 1

- Understand pulse. To be able to move to a pulse and develop a strong sense of pulse.
- Compose musical sound effects and short sequences of sounds in response to a stimulus.
 - Listen to and copy short rhythm patterns by ear.
 - Mark rests in the song with actions, their voices, and instruments.
 - Sing the rhythm of the melody accurately.
- Compose new lyrics and create short body percussion patterns to accompany the song.
 - Play a partner clapping game while singing a song
- Create rhythm patterns, sequencing them, and 'fixing' them as compositions using simple notation.
 - Attempt to record compositions with stick and other notations.
 - Sing and chant songs and rhymes expressively.
 - Listen and copy rhythm patterns.
 - Copy call-and-response patterns with voices and instruments.
- Echo sing a line independently with teacher leading, then move on to pair singing in echo format.
 - Create musical phrases from new word rhythms that children invent.
 - Sing either part of a call-and-response song.
- Play the response sections on tuned percussion using the correct beater hold.

Pitch and Stave reading skills

- Recognise M and S aurally
- Ta Ti-ti and Shh

Year 2

- Improvise rhythms along to a backing track using the note C or G.
 - Compose call-and-response music.
- Play the melody on a tuned percussion instrument.
 - Sing with good diction.
 - Recognise and play echoing phrases by ear.
- Select instruments and compose music to reflect an animal's character.
- Listen with increased concentration to sounds/music and respond by talking about them using music vocabulary, or physically with movement and dance.
- Identify different qualities of sound (timbre) e.g. smooth, scratchy, clicking, ringing, and how they are made.
 - Recognise and respond to changes of speed (tempo), the length of notes (duration – long/short), short/detached/smooth (articulation), and pitch (high/low) using music vocabulary, and movement.
 - Listen and match the beat of others and recorded music, adapting speed accordingly.
 - Demonstrate an internalised sense of pulse through singing games.
- Listen to traditional and composed music from around the world. Begin to understand how music helps people share tradition and culture.
- Sing confidently in another language and play a cumulative game with spoken call-and-response sections.
 - Play an accompaniment on tuned percussion and invent a 4-beat body percussion pattern. Show the following durations with actions: 'walk' (crotchet) and 'jogging' (quavers).
- Chant and play rhythms using the durations of 'ta' (crotchet), 'ti-ti' (quavers), and 'shh' (crotchet rest) from stick notation.
 - Learn a clapping game that shows the rhythm.
- Compose 4-beat patterns to create a new rhythmic accompaniment, using a looping app.
 - Chant a rap rhythmically and perform to an accompaniment the children create.

Pitch and Stave reading skills

- Recognise D, M S and L aurally and on lines and spaces
- Ta, Ti-ti, ti-ki-ti-ki and Shh

Year 3

- **Singing**
 - Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so tunefully and with expression.
- **Performance**
 - Perform forte and piano, loud and soft.
 - Perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders).
- Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.
 - Perform as a choir in school assemblies.
- **Listening**
 - The teaching and learning of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school.
- **Improvise**
 - Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played in whole-class/group/individual/instrumental teaching), inventing short 'on-the-spot' responses using a limited note-range.
- Structure musical ideas (e.g. using echo or question and answer phrases) to create music that has a beginning, middle and end. Pupils should compose in response to different stimuli, e.g. stories, verse, images (paintings and photographs) and musical sources.
 - **Compose**
 - Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi).
 - Compose song accompaniments on untuned percussion using known rhythms and note values.
 - **Performing**
 - Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. Play and perform melodies following staff notation using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups (e.g. trios and quartets).
- Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi.
- Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases.
 - **Reading Notation**
 - Introduce the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch.
 - Introduce and understand the differences between crotchets and paired quavers.
 - Apply word chants to rhythms, understanding how to link each syllable to one musical note.

Year 4

- **Singing**
 - Continue to sing a broad range of unison songs with the range of an octave (do–do pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo).
 - Sing rounds and partner songs in different time signatures (2, 3 and 4 time) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony
 - Perform a range of songs in school assemblies.
 - Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A).
- **Listening**
 - The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school.
- **Improvise**
 - Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato).

- Begin to make compositional decisions about the overall structure of improvisations. Continue this process in the composition tasks below.
 - **Compose**
- Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions.
 - Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars.
- Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip.
 - Introduce major and minor chords.
- Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work.
 - Capture and record creative ideas using any of:
 - o graphic symbols
 - o rhythm notation and time signatures
 - o staff notation
 - o technology.
- **Performing**
 - Instrumental Performance
- Develop facility in the basic skills on the violin over a sustained learning period, following the whole class teaching.
- Play and perform melodies following staff notation using a small range (e.g. Middle C–G/do–so) as a whole-class or in small groups.
- Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. Identify static and moving parts.
 - **Reading Notation**
- Introduce and understand the differences between minims, crotchets, paired quavers and rests.
 - Read and perform pitch notation within a defined range (e.g. C–G/do–so).
- Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.

Year 5

- **Singing**
- Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style.
 - Sing three-part rounds, partner songs, and songs with a verse and a chorus.
- Perform a range of songs in school assemblies and in school performance opportunities.
- **Listening**
- The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listening to recorded performances will be complemented by opportunities to experience live music making in and out of school.
- **Composing/Improvise**
- Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments.
- Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano).
 - Continue this process in the composition tasks below.
- **Compose**
- Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment.
 - Working in pairs, compose a short ternary piece.
- Use chords to compose music to evoke a specific atmosphere, mood or environment, and compose music from a specific stimulus.

- Capture and record creative ideas using any of: o graphic symbols o rhythm notation and time signatures o staff notation o technology. * Includes names of countries or regions, where the origin of a piece cannot be attributed to one single country.

- **Performing**

- Instrumental Performance

- Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one stave and using notes within the Middle C–C'/do–do range.
- Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs (e.g. Yellow Submarine by The Beatles).
- Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra.
- Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies.

- **Reading Notation**

- Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers.
 - Understand the differences between 2/4, 3/4 and 4/4 time signatures.
 - Read and perform pitch notation within an octave (e.g. C–C'/do–do).
- Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.

Year 6

- **Singing**

- Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style.
- Continue to sing three- and four-part rounds or partner songs, and experiment with positioning singers randomly within the group – i.e. no longer in discrete parts – in order to develop greater listening skills, balance between parts and vocal independence.
- Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.

- **Listening**

- The teaching and learning of music is enriched by developing pupils' knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listening to recorded performances will be complemented by opportunities to experience live music making in and out of school.

- **Composing**

- Improve Extend improvisation skills through working in small groups to:
 - Create music with multiple sections that include repetition and contrast.
 - Use chord changes as part of an improvised sequence.
- Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape. Compose
- Plan and compose an 8- or 16-beat melodic phrase and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody.
- Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen.
 - Either of these melodies can be enhanced with rhythmic or chordal accompaniment.
- Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved. * Includes names of countries or regions, where the origin of a piece cannot be attributed to one single country.

- **Performing**

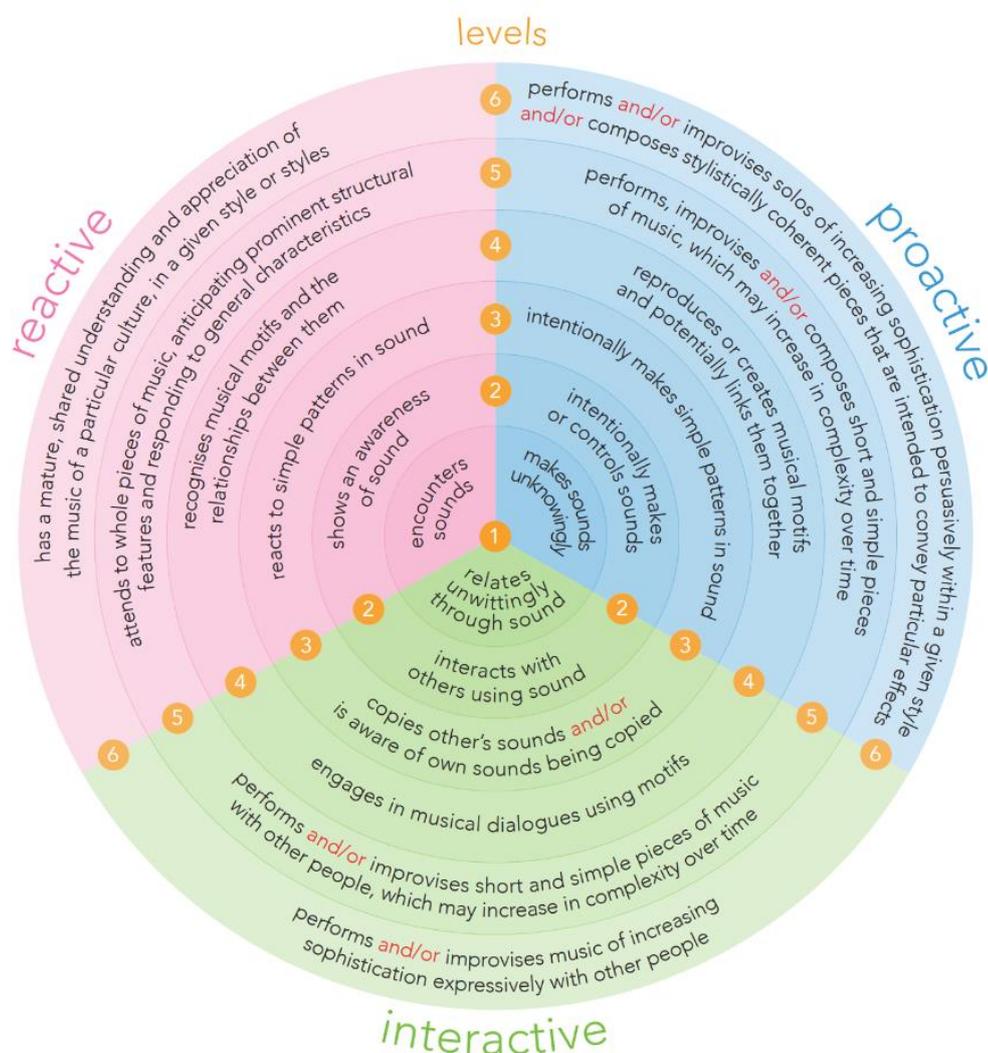
- Instrumental Performance

- Play a melody following staff notation written on one stave and using notes within an octave range (do–do); make decisions about dynamic range, including very loud (ff), very quiet (pp), moderately loud (mf) and moderately quiet (mp).
- Accompany this same melody, and others, using block chords or a bass line. This could be done using keyboards, tuned percussion or tablets, or demonstrated at the board using an online keyboard.

- Engage with others through ensemble playing (e.g. school orchestra, band, mixed ensemble) with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line.
 - **Reading Notation**
- Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests.
 - Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do).
- Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations.
 - Read and play from notation a four-bar phrase, confidently identifying note names and durations.

SEND Music Support SOUNDS OF INTENT

As part of our SEND support, we use Sounds of Intent. This is devised for children with complex needs and profound learning difficulties; however they work well with children who need focus and specific tasks in order for them to engage including the Autism spectrum. We use the 'Tuning In' music book and the 'Tuning In' cards to support TA's and children to create activities for them to access the curriculum which can also be used in whole class settings too.



The Sounds of Intent Framework of Musical Development

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.

PERIPATETIC MUSIC

We offer:

Drum Kit

Guitar

Saxophone

Clarinet

Flute

Piano

These lessons are charged at £60 per term.

We use Access for Young Musicians who support lessons for LAC children for free.

We also access FOSYM which is a Staffordshire Charity that provides funding and support for lessons/music/instruments particularly for PP children but also those who fall close to that line.

GROUPS WITHIN SCHOOL

We have two school choirs: KS1 and KS2

OUTSIDE OF SCHOOL

We have children who are:

- attending the hubs Tamworth Music Centre on Saturdays, free for everyone
- members of the Tamworth Music Centre Choir free for everyone (without lessons needed)
- members of the Tamworth Music Centre Junior Strings free for everyone (without lessons needed)
- members of the Tamworth Music Centre Junior Winds free for everyone (without lessons needed)

All children in years 2-6 are given the opportunity to join these and be given a free instrument.

We take part in the Staffordshire Sings Christmas with over 10,000 other children and The Staffordshire Sings Summer Celebration, this includes the whole school.

We take part in the Staffordshire WCET celebration with all of year 4 (June 2025)

We have children entering and working towards grade exams with ABRSM.

TEACHERS IN SCHOOL

Our music curriculum is taught for 5 half terms by the class teachers. For the other half term our specialist music teacher leads the year group and has a specialist focus. The classroom teachers watch and engage with these lessons to help with their CPD and development of musical delivery across the school.

We have an Entrust Music Service tutor for year 4 who have whole class instrumental lessons every week across the year.

Entrust Music Service staff provide instrumental lessons for any child who would like them. AYM and FOSYM are used to ensure every child has access to these.

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 year group performs at least once a year in school to parents including Year 6 performing a musical at the end of the academic year.

In addition:

Year 3 join the recorder concert at the Coton Centre.

Year 4 join the WCET concert at the Coton Centre.

Each peripatetic instrumental group are given the opportunity to perform in assemblies throughout the year.

Selected soloists and musicians are invited to perform at the high school in the Summer term.

Our music lead is an accomplished musician and leads by example, both in lessons and in assembly.

Singing assembly outcomes of musical skills:

Solfège pitch training

Rhythm training

Intonation

Harmony

Aural awareness

A large range of repertoire

An understanding of, and skills with the use of the elements of music

Singing assembly non music specific outcomes:

Sensory development

Creative expression

Speech

Language

Memory

Critical thinking and listening

Self Esteem

Co-operation

Sharing

Compromise

Sense of community

Posture

Behaviour

Concentration

Mental and physical health

And finally.....

Singing is an essential part of childhood and school life. As **Welch (2001)** says, “Even if there were no music in schools, children would still sing because it is a basic human behaviour”.

Singing is part of who we are.

But when music is an integral and coordinated part of school life, singing can develop children in a myriad of exciting ways and contribute to their bodily, creative, spiritual, social, and artistic development.

Taken from Out of the Ark

In the future

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

Travelling to more live music concerts. Taking the whole school to a big music concert hall to take part and/or watch in a musical event.... plans in the pipeline.

Encourage another member of staff to run a performing arts club and a school band. We do create one for events, but a regular one would be fabulous.

A brass and/or string peri to join the team.

School choirs to collaborate with other choirs in the trust.

Both school choirs to perform at Resorts World Arena in Birmingham.

Further information

The Local Music Hub Skills Progression Map

[KS1-KS2-TMP-Musical-Skills-Progression-Document-2020-V2.pdf \(entrustmusic.co.uk\)](#)

Entrusts Progress Framework for Peripatetic Lessons

[Assessing-Musical-Progress-Framework.pdf \(entrustmusic.co.uk\)](#)

Support for equal access to music provision including information about FOSYM

[Supporting-Music-Across-Staffordshire.pdf \(entrustmusic.co.uk\)](#)

Access to music lessons in school

[Music-is-for-Everyone-Flyer.pdf \(entrustmusic.co.uk\)](#)

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 to for support beyond the school.