

## Music Policy

We use 'schemes of work for music at SWB' document as well as many children having the opportunity to learn recorder, steel-band, violin and cello. It is envisaged that the schemes of work will promote a progressive accumulation of skills, experiences and insight, building on what has gone before.

### Teaching styles;

Teaching styles will vary with tasks and abilities of children from large group activities in the hall, to smaller class circle-based activities, to smaller groups (in composition for instance, during which the children are left at certain points to organise themselves), to individual work. At times the music specialist will take children out of the classroom to the music room and at other times the music specialist will work with teachers in the class or in the hall. There will, of course be many occasions when class teachers engage in musical activity without the music specialist, These differing approaches are discussed more fully in the document 'Schemes of work for music at SWB'

### Links with other curriculum areas;

It has always been of social concern that musical activities, where possible, relate to other classroom projects. Many memorable compositions and performances have arisen out of work as diverse as; 'shape and pattern', 'minibeasts', 'the seasons', 'victorian life' and 'the boat trip' for example. Particular effort is made to ensure that music both reinforces and is reinforced by other curriculum areas.

### Equal opportunities.

The music policy firmly supports the equal opportunities philosophies of the school. It is, for instance, fully aware that on occasions when 'free choice' is available to children, such as selecting instruments, 'free choice' does not mean big drums for the boys and tiny bells and triangles for the girls. There is a commitment to value, explore and perform music of all cultures and to sing in the languages represented within the school population. Music plays an important part in the celebration of religious and cultural festivals from around the world.

### Time allocation;

Every child engages in musical activity with our specialist for at least half an hour a week. This is a minimum and for most of the children, most of the time, it is more than this.

### Voluntary activities;

In addition to the time every child gets to work on the schemes of work devised to cover curriculum targets, there are additional voluntary activities which take place in lunch-breaks and after school. These include steel-band, recorders, violin, cello and, as of this year, a choir. Due to the unfortunate realities of time, space and resources (our music specialist runs these activities in his own time, his entire 15 hour 'official' allocation is spent delivering the classwork curriculum) it is impossible to offer everybody these opportunities and some selection of pupils has to be made based on effort, attainment and reliability in class-music activities. It would be fair to say, though, that everyone who wants to learn the recorder eventually gets the chance to do so and around twenty of the thirty or so leavers each year get the opportunity to play in the steel-band. So, if a child stays at SWB long enough, s/he has a 66% chance of being in the steel-band (probably greater given that some of the children won't want to). These 'extra curricular' activities feed

back into the classroom as instrumentalists are encouraged to use their skills and knowledge in group compositions and performances. So, hopefully the 'extra-curriculum' work benefits the whole school.

#### Performance opportunities;

Apart from the opportunities to record their work and perform it to class-mates, other performance opportunities include assemblies (where a performance is usually followed by one or two questions about the music to the listeners), and the two major concerts in a year; at Christmas and at the end of the summer term. Here, again, are instances where the voluntary activities provide valuable listening opportunities to people not directly involved.

Other recent performance opportunities have included a visit to Queen Mary College to take part in an inter-schools concert by one of our steel-bands and a reciprocated visit to Stepney Greencoats School by our recorder and steel-band groups. This year there will be an opportunity for year 1 children to perform with and in front of children from Ben Johnson School.

#### Visits;

Recent visits from outside musicians include work with a group of graduate students from the Guildhall School of Music and Drama who performed on their instruments and engaged in workshop and composition activities, and visits by Rahman Gillani - a Bengali musician. We have also been visited by a violin ensemble from Central Foundation School (where several of our children will be going when they leave).

#### Records and assesment;

This is done at the end of Key Stages 1 and 2 in consultation between the music specialist and class teachers who are made aware of the schemes of work undertaken by the children and the targets covered by the schemes. All compositions and many performances are recorded onto a cassette and examples of musical scores are retained.

The 'Non-Statutory Guidance for Music' produced by the NCC states that; 'Record keeping should be kept to a minimum and should be sufficient to track curriculum progress and support the annual report to parents'.

The School Examinations and Assesment Council (SEAC) is considering the publication of further support materials to help teachers with assesment tasks in music.

#### Resources;

The school has aquired a number of tuned and untuned percussioin instruments including; xylophones, metalophones, bass-xylophone bars, chime bars, 'timpani' of varied size, snare drums (with one stand), bongos, mano drums, tambours, tambourines, shakers, bells, woodblocks, chinese woodblocks, vibra-slaps, cabassas, guiros, cymbals of various size, wooden-headed sticks, felt-headed sticks, wire brushes, triangles, metal beaters and wooden drumsticks. In addition we also have two pianos, a set of steel pans, harmoniums, a set of tabla and five cellos and violins. A double-decked 'ghetto-blaster' type of cassette recorder is used to record children's work and play musical examples. Access to the video-recorder is easy as the music room is on the top floor. Written resources include song books such as; Apuskidu, Mango Spice, Prof Dog's Troupe, Tararaboomdeay, Harlequin and Flying A-round (all published by A & C Black), Bengali children's songs (ILEA) and Festivals by Jean Gilbert. Ideas are also taken from Ways into Music by Christine Richards and Sound and Silence by John Paynter and Peter Aston.

#### Support Services;

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The piano tuner is ..... and is contactable at;  
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