**Tri-borough Early Years Music Provision**

**Music Policy and Setting Self-evaluation Tool**

We encourage all settings to have a simple policy overview prepared stating how music is offered (page 1); and to self-evaluate provision against a simple framework (page 2).

The following are prompts to help create a policy document that will be helpful to share with a range of people (staff, parents, governors, inspectors).

A Music Policy for an EYFS setting should include:

1. Who is responsible for leading the music provision in your setting?
2. What is the rationale for delivery of music across the setting? (music is important for the holistic development of children)
3. How is music included in the planning?
4. How musically rich environments are created in your setting, e.g. are instruments/music making resources readily available?
5. What the provision is for singing, music listening, moving and dancing, how often is this offered/catered for?
6. A clear policy regarding inappropriate/appropriate use of recorded music with particular consideration of lyrical content
7. Details of external music organisations/people that regularly work in the setting
8. How often there are performances in the setting? Are children are taken to performances?
9. How children’s music making is valued, documented and shared

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Created by Nicola Burke for *Tri-Music Together* project, 2017

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| **Bronze**  **(standard expectation for all settings)** | **Silver**  **(builds upon bronze)** | **Gold**  **(builds upon bronze and silver)** |
| 1. There is an assigned person (Music Champion) who leads the music provision and can access CPD opportunities 2. Music Champion shares information with colleagues regarding the importance of music in the EY 3. There is a music policy that is inclusive of all children 4. Staff in the setting understand how music weaves through and supports all areas of the EYFS; particularly with language development, self-confidence, communication and positive relationships 5. Practitioners find out about the musical lives/ interests of the children through consulting with parents 6. Children are encouraged and supported to sing on a daily basis 7. Children have access to instruments and music making resources 8. Children have opportunities to listen to recorded music 9. Children’s music making is observed 10. Reasonable adjustments are made to ensure that music making activities are accessible and enjoyable for all children 11. Some additional external projects may happen in the setting 12. Music provision and activity is assessed using an appropriate framework | **In addition:**   1. A range of musical environments are created; instruments are displayed and presented on a range of levels both inside and outdoors 2. Music is on the planning; both adult led activities and musical environments/activities are listed to support child-initiated music making 3. Adults recognise and value children’s spontaneous vocal play/spontaneous singing 4. New songs and musical games are introduced on a regular basis and children are encouraged to create their own songs/music 5. Music making opportunities are not solely limited to involve the Music Champion; there are music making opportunities across the setting 6. Children’s musical play is recognised and valued with adults sensitively interacting where appropriate 7. Background music is kept to a minimum and active music listening experiences are supported by practitioners 8. Recorded music available includes a wide range of genres 9. Children’s music making is documented 10. Musical interests of the children are explored and built upon within the setting 11. Practitioners have an awareness of musical development | **In addition:**   1. Children’s music making is understood, documented using a range of mediums; audio recording, film, annotated photographs and shared with parents and families 2. A range of quality musical instruments and resources are available 3. Practitioners have an awareness of the audio environment and how to use recorded music effectively 4. There are daily opportunities for children to move freely & expressively to music 5. The Music Champion shares new songs, games and ideas to further develop the music provision 6. Active listening experiences are developed to include a range of listening experiences, e.g. moving to music, mark making with music 7. The setting engages in and/or leads CPD opportunities in/out of the setting and supports other settings 8. It is evident that music plays an important role in the life and ethos of the setting |
| All music provision should be progressive and sustainable with a clear focus on the development of skills; knowledge; and understanding | | |