

CURRICULUM DESIGN for MUSIC

Music INTENT

‘Music enriches individual lives as well as a school’s wider community’

At Mosaic, our pupils will learn that music is a universal language that embodies one of the highest forms of creativity. It is our intent that we make music an inspiring and enjoyable learning experience which develops the children’s musical skills and prepares them in readiness for secondary school. We encourage children to participate in a variety of musical experiences through which to develop a love of music and develop their talent as musicians, and in turn increase their self-confidence, creativity and sense of achievement.

Our teaching focuses on developing the children’s ability to understand rhythm and follow a beat through performing on a range of musical instruments. By singing songs, children learn about the structure and organisation of music. We teach them to listen and to appreciate different forms of music across different time periods, cultures and traditions. This supports children to understand the cultural capital of being open minded in their listening as well as knowledgeable about a breadth of musical genres in the world today. The children learn to appreciate how music supports other areas of the curriculum such as dance and drama.

Children develop descriptive language skills in music lessons when learning about how music can represent different feelings, emotions and narratives. We also teach technical vocabulary such as volume, pitch, beat and rhythm and encourage children to discuss music using these terms.

Music IMPLEMENTATION

Our pupils will learn that music is a universal language that embodies one of the highest forms of creativity. They will be inspired and engaged by music education. Music lessons will engage and inspire pupils to develop a love of music and develop their talent as musicians, and in turn increase their self-confidence, creativity and sense of achievement. As pupils progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon.

At Mosaic, we use Sing Up Music to ensure that every child from Reception to Year 6 has access to high-quality, practical, and engaging musical experiences each week. Sing Up Music is designed and written by subject specialists. It sets out the skills, knowledge, and understanding to be gained by all pupils at each stage of learning, including the Early Years Foundation Stage. Together, the 80+ units (for Nursery to Year 6) represent a complete and progressive library of resources that meets the requirements of the National Curriculum for Music, the suggested approaches of the Model Music Curriculum, as well as the Statutory Framework for Early Years Foundation Stage and Music Development Matters.

We provide the children with the opportunity to perform and share their music skills in assemblies. Performances seen in celebrational events and concerts held show that music is an important part of school life. Children’s talents and interests in music are fostered and developed by providing further opportunities for personal progression via small group instrumental tuition and taking part in enrichment activities such as the school choir. Through concert performances and outreach appearances the choir forge important links between home, school and community, inviting others to join with us and appreciate our music making.

Music IMPACT

All pupils will benefit from a high-quality music education which engages and inspires them to develop a love of music and their talent as musicians. It will increase their self-confidence, creativity and sense of achievement. As pupils progress, they will develop a growing musical vocabulary that allows them to critically engage with music.

Teaching and learning of music is a reflective process for the children as they are given the opportunities to assess themselves and their peers. The children also celebrate their success and skills with their peers and wider audiences. We assess through teacher assessment, pictures and video evidence which captures each child’s progress throughout the year.

Sing Up Scheme of Work Overview

Music	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2						
Reception	Developing musicianship – a toolkit for teachers (KS1 & KS2) untuned percussion instruments											
	<i>I've got a grumpy face</i>	<i>The Sorcerer's Apprentice</i>	<i>Witch, witch</i>	<i>Row, row, row your boat</i>	<i>Bird spotting: Cuckoo polka</i>	<i>Shake my sillies out</i>	<i>Up and down</i>	<i>Five fine bumble bees</i>	<i>Down there under the sea</i>	<i>Listen 3</i>	<i>Slap clap clap</i>	<i>Bow, bow, bow Belinda</i>
Year 1	Developing musicianship – a toolkit for teachers (KS1 & KS2) untuned percussion instruments											
	<i>Menu song</i>	<i>Colonel Hathi's March</i>	<i>Magical musical aquarium</i>	<i>The king is in the castle</i>	<i>Football</i>	<i>The sea: 'Dawn' from Sea Interludes</i>	<i>Musical conversations</i>	<i>Who stole my chickens and my hens?</i>	<i>Come dance with me</i>	<i>Nautilus</i>	<i>Compose 3</i>	<i>As I was walking down the street</i>
Year 2	Developing musicianship – a toolkit for teachers (KS1 & KS2) Glockenspiel											
	<i>Tony Chestnut</i>	<i>Carnival of the Animals</i>	<i>Creepy castle</i>	<i>Magical musical aquarium</i>	<i>Grandma rap</i>	<i>Orawa</i>	<i>Musical conversations</i>	<i>Minibeasts</i>	<i>Tanczymy labada</i>	<i>Listen 3</i>	<i>Compose 3</i>	<i>The rockpool rock</i>
Year 3	Developing musicianship – a toolkit for teachers (KS1 & KS2) African Drumming											
	<i>I've been to Harlem</i>	<i>Nao chariya de/Mingulay boat song</i>	<i>Sound symmetry</i>	<i>Chilled out clap rap</i>	<i>Instrumental?</i>	<i>Latin dance continues</i>	<i>March' from The Nutcracker</i>	<i>From a railway carriage</i>	<i>Inst 2?</i>	<i>Inst con't</i>	<i>Compose 3</i>	<i>Four white horses</i>

Year 4	Developing musicianship – a toolkit for teachers (KS1 & KS2) Recorder											
	This little light of mine	The Pink Panther Theme	Sound symmetry	My fantasy football team	Inst 1	Inst 2	Fanfare for the common man	From a railway carriage	Inst 3	Inst 4	Compose 3	Tongo
Year 5	Developing musicianship – a toolkit for teachers (KS1 & KS2) Y5: Ukulele performance											
	What shall we do with the drunken sailor?	Why we sing	Keep the home fires burning	Songwriting	Ukulele 1: Latin dance	Madina tun nabi	Época	Building a groove	Ukulele 2: Fly with the stars	Fly with the stars continues	Listen 3	Compose 3
Year 6	Developing musicianship – a toolkit for teachers (KS1 & KS2) Y6: Ocarina performance											
	Hey Mr Miller	Shadows	Touch the sky	Songwriting	Dona nobis pacem	You to me are everything	Building a groove	Ain't gonna let nobody	Ame sau vala tara bal	Listen 3	Compose 3	Production

Progression of Knowledge and Skills

Skills	EYFS – Reception	KS1 – Year 1	KS1 – Year 2	KS2 – Year 3	KS2 – Year 4	KS2 – Year 5	KS2 – Year 6
Singing	<ul style="list-style-type: none"> Sing in a group or on their own, increasingly matching the pitch and following the melody Sing a range of well-known nursery rhymes and songs; Perform songs, rhymes, poems and stories with others, and – 	<ul style="list-style-type: none"> Sing simple chants and rhymes from memory, singing collectively and at the same pitch, responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in. Sing songs with a very small range, mi-so, then 	<ul style="list-style-type: none"> Sing songs regularly with a pitch range of do-so (e.g. C-G) with increasing vocal control. Sing songs with a small pitch range, pitching accurately. Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) 	<ul style="list-style-type: none"> Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so, tunefully and with expression. Perform forte and piano, loud and soft. Perform actions confidently and in time to a range of action songs 	<ul style="list-style-type: none"> 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 (descrecendo). Sing rounds and partner songs in different time signatures (2, 3 and 4 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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. Continue to sing three- and four-part rounds or partner songs, and experiment with

	when appropriate – try to move in time with music	slightly wider. Include pentatonic songs. <ul style="list-style-type: none"> • Sing a wide range of call-and-response songs to control vocal pitch and to match the pitch they hear with accuracy 	and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. crescendo, decrescendo, pause)	<ul style="list-style-type: none"> • Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes 	time) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony.	chorus.	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.
Listening	<ul style="list-style-type: none"> • Listen attentively, move to and talk about music, expressing their feelings and responses 	<ul style="list-style-type: none"> • Develop knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing. • Listen to recorded performances. 	<ul style="list-style-type: none"> • Develop knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing. • Listen to recorded performances. 	<ul style="list-style-type: none"> • Develop knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing. • Listen to recorded performances. 	<ul style="list-style-type: none"> • Develop knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing. • Listen to recorded performances. 	<ul style="list-style-type: none"> • Develop knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing. • Listen to recorded performances. 	<ul style="list-style-type: none"> • Develop knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing. • Listen to recorded performances.
Composing		<ul style="list-style-type: none"> • Improvise simple vocal chants using question-and-answer phrases. • Create musical sound effects and short sequences of sounds in response to a stimulus e.g. a rainstorm or a train journey. Combine to make a story using classroom instruments or sound-makers. • Understand the difference between creating a rhythm pattern and a pitch pattern. • Invent, retain and recall rhythm and pitch patterns 	<ul style="list-style-type: none"> • Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch). • Work with a partner to improvise simple question-and-answer phrases, to be sung and played on untuned percussion, creating a musical conversation. • Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces. • Use music 	<ul style="list-style-type: none"> • 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. 	<ul style="list-style-type: none"> • 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 	<ul style="list-style-type: none"> • 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. Equally, pupils might create music to accompany a 	<ul style="list-style-type: none"> • Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) 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. • Enhance improvised/composed melodies with rhythmic or chordal accompaniment. • Compose a ternary piece; use available

		<p>and perform these for others, taking turns.</p> <ul style="list-style-type: none"> • Use music technology to capture, change and combine sounds. • Recognise how graphic notation can represent created sounds. Explore and invent own symbols 	<p>technology to capture, change and combine sounds.</p>		<p>composing music to create a specific mood, for example creating music to accompany a short film clip.</p> <ul style="list-style-type: none"> • 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: graphic symbols, rhythm notation and time signatures, staff notation, technology. 	<p>silent film or to set a scene in a play or book.</p> <ul style="list-style-type: none"> • Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, staff notation, technology. 	<p>music software/apps to create and record it, discussing how musical contrasts are achieved.</p>
<p>Musicianship: Beat</p>	<ul style="list-style-type: none"> • Sing in a group or on their own, increasingly matching the pitch and following the melody • Sing a range of well-known nursery rhymes and songs; Perform songs, rhymes, poems and stories with others, and – when appropriate – try to move in time with music. 	<ul style="list-style-type: none"> • Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. • Use body percussion and classroom percussion, playing repeated patterns (ostinati) and short pitched patterns on tuned instruments to maintain a steady beat. • Respond to the pulse in recorded/live music through movement and dance. 	<ul style="list-style-type: none"> • Understand that the speed of the beat can change, creating a faster or slower pace (tempo). • Mark the beat of a listening piece by tapping or clapping and recognising tempo as well as changes in tempo. • Walk in time to the beat of a piece of music or song. Know the difference between left and right to support coordination and shared movement with others. • Begin to group beats in twos and 				

			<p>threes by tapping knees on the first (strongest) beat and clapping the remaining beats.</p> <ul style="list-style-type: none"> Identify the beat groupings in familiar music that they sing regularly and listen to. 				
Musicianship: Rhythm	<ul style="list-style-type: none"> Sing in a group or on their own, increasingly matching the pitch and following the melody Sing a range of well-known nursery rhymes and songs; Perform songs, rhymes, poems and stories with others, and – when appropriate – try to move in time with music. 	<ul style="list-style-type: none"> Perform short copycat rhythm patterns accurately, led by the teacher. Perform short repeating rhythm patterns while keeping in time with a steady beat. Perform word-pattern chants; create, retain and perform their own rhythm patterns. 	<ul style="list-style-type: none"> Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion. Create rhythms using word phrases as a starting point. Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests. Create and perform their own chanted rhythm patterns with the same stick notation. 				
Musicianship: Pitch	<ul style="list-style-type: none"> Sing in a group or on their own, increasingly matching the pitch and following the melody Sing a range of well-known nursery rhymes and songs; Perform songs, rhymes, poems 	<ul style="list-style-type: none"> Listen to sounds in the local school environment comparing high and low sounds. Sing familiar songs in low and high voices and talk about the difference in sound. Explore percussion 	<ul style="list-style-type: none"> Play a range of singing games based on the cuckoo interval (so-mi) matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or 				

	and stories with others, and – when appropriate – try to move in time with music.	<p>sounds to explore storytelling.</p> <ul style="list-style-type: none"> Follow pictures and symbols to guide singing and playing e.g. 4 dots = 4 taps on the drum. 	<p>backing track.</p> <ul style="list-style-type: none"> Sing short phrases independently within a singing game or short song. Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low). Recognise dot notation and match it to 3-note tunes played on tuned percussion. 				
Improvising				<ul style="list-style-type: none"> Become more skilled in improvising (using voices, tuned and untuned percussion and other instruments), inventing short ‘on-the-spot’ responses using a limited noterange. 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. 	<ul style="list-style-type: none"> 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 and continue this process in composition tasks. 	<ul style="list-style-type: none"> 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 moderatley quiet (mezzo piano). Continue this process in composition tasks. 	<ul style="list-style-type: none"> Listen to recorded performances. Improvise a 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 shapes.

<p>Performing</p>	<ul style="list-style-type: none"> • Explore and engage in music making and dance, performing solo or in groups. • Sing in a group or on their own, increasingly matching the pitch and following the melody • Sing a range of well-known nursery rhymes and songs; Perform songs, rhymes, poems and stories with others, and – when appropriate – try to move in time with music. 	<ul style="list-style-type: none"> • Take on role of leader in variety of games. • Clap their own pattern to each other/whole class • Perform songs as a whole class. • Perform as an individual in a group piece. 	<ul style="list-style-type: none"> • Take on role of leader in variety of games. • Clap their own pattern to each other/whole class • Perform songs as a whole class. • Perform as an individual in a group piece. 	<ul style="list-style-type: none"> • 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. do-mi or C-E) as a whole class or in small groups. • 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. 	<ul style="list-style-type: none"> • Develop facility in the basic skills of a selected musical instrument over a sustained learning period. • 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. • Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A). 	<ul style="list-style-type: none"> • Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one staff and using notes within the Middle C–C'/do–do range. This should initially be done as a whole class with greater independence gained each lesson through smaller group performance. • Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs. • 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. 	<ul style="list-style-type: none"> • Instrumental performance a Play a melody following staff notation written on one staff and using notes within an octave range (do–do); make decisions about dynamic range. • 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 with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line.
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<p>Reading Notation</p>		<ul style="list-style-type: none"> • Interpret a sequence of visual symbols/pictures. • Children decide on the symbols for sound in sound stories. • Using symbols write down ideas as a pattern. • Create and use symbols to show dynamics (loud/quiet). • Use different symbols for different instruments. 	<ul style="list-style-type: none"> • Interpret a sequence of visual symbols/pictures. • Children decide on the symbols for sound in sound stories. • Using symbols write down ideas as a pattern. • Create and use symbols to show dynamics (loud/quiet). • Use different symbols for different instruments. 	<ul style="list-style-type: none"> • 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. 	<ul style="list-style-type: none"> • 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. 	<ul style="list-style-type: none"> • 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. 	<ul style="list-style-type: none"> • Reading notation d 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.
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