



ST JOSEPH'S RC PRIMARY SCHOOL
BACUP

MUSIC

Curriculum Subject Policy

“Jesus is the Centre of our lives”

God wants me to be the best me I can be

Our Mission

Through His teaching we aim to value ourselves and each other as unique and precious individuals created by God; we encourage and develop love and respect for each other and for our world; we strive to promote and deepen our Catholic faith through prayer, work and play; we aim to foster a loving, caring environment in which each child can freely learn and develop to their full potential.

2026–2027

Policy information

Document control	Details
Policy title	Music Policy
Subject leader	J Makin
Review date	Autumn term 2028
Audience	Staff, governors, families and other stakeholders

1. Purpose and scope

This policy sets out St Joseph's approach to music from the Early Years Foundation Stage to the end of Key Stage 2. It applies to all staff involved in planning, teaching, supporting, leading and monitoring music and should be read alongside the school curriculum overview, music progression document and relevant safeguarding and health-and-safety procedures.

2. Catholic life, mission and Gospel values

Music is central to prayer, worship, celebration and the shared life of St Joseph's. It enables pupils to express faith, emotion and creativity, listen to others and contribute as a community. Love, friendship, respect, truth, hope and forgiveness shape collaborative music-making, thoughtful response and the celebration of every child's unique gifts. Sacred and secular music from varied traditions helps pupils encounter beauty, dignity and the experiences of others.

3. Curriculum intent

Our music curriculum develops confident, creative and reflective musicians through singing, listening, composing, improvising and performing. Pupils build practical control of voice and instruments, understand how music is organised and communicate musical ideas with growing independence. Music provides a distinctive form of expression that can change how people feel, think and act.

Learning is ambitious and accessible for every pupil. Knowledge, vocabulary and technique are sequenced from EYFS to Year 6 and revisited through increasingly demanding contexts. Pupils encounter music from different periods, places, cultures, faiths, genres and traditions and develop informed preferences without assuming that one tradition represents all music.

4. Curriculum aims and entitlement

- Sing regularly, tunefully and expressively, alone and with others, with developing breath, diction, pitch and ensemble awareness.
- Play tuned and untuned instruments with increasing accuracy, fluency, control and expression.
- Improvise and compose for different purposes using voices, instruments, body percussion, environmental sounds and appropriate technology.
- Listen attentively and respond with increasing aural memory, detail and musical vocabulary.
- Understand and apply the interrelated dimensions of pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate notation.
- Read and use simple signs, symbols, graphic scores and staff notation at an appropriate stage.
- Perform, rehearse, refine and share music with confidence and respect for others.

- Develop curiosity, creativity, perseverance, collaboration and a lasting enjoyment of music.

5. Curriculum content, progression and sequencing

The music progression document and long-term plan define the substantive and disciplinary knowledge, repertoire, vocabulary and technical development to be taught. Music Crew, formerly Hullabaloo, provides a principal scheme that teachers adapt to St Joseph's pupils and curriculum. Planning secures coverage and progression across mixed-age classes and avoids unnecessary repetition or gaps.

Sequences identify prior learning, intended musical outcomes, key vocabulary, listening repertoire, technical demands, notation and assessment opportunities. Published materials support, rather than replace, teachers' subject knowledge and professional judgement. Singing for worship and school life complements the curriculum but does not replace the full entitlement to composing, listening, musicianship and instrumental work.

6. Singing and vocal development

Singing is frequent and inclusive. Pupils learn an increasingly broad repertoire of sacred and secular songs, chants and rhymes, including music from different cultures and traditions. Teaching develops posture, breathing, diction, pitch matching, phrasing, dynamics, expression, part singing and ensemble awareness in a developmentally appropriate sequence.

Adults model healthy vocal use and choose suitable keys, ranges and durations. Pupils are never required to sing solo publicly without appropriate preparation and consent; alternative ways to contribute are respected. Singing supports collective worship, liturgy, celebration and performance while remaining musically purposeful.

7. Instrumental performance and notation

Pupils explore and control tuned and untuned percussion, recorders, keyboards and other available instruments. Teaching develops pulse, rhythm, coordination, technique, accuracy, fluency, expression and ensemble skills. Pupils learn to follow a leader, start and stop together, balance parts, maintain a role and respond to others.

Notation is introduced as a tool for remembering, communicating and developing music. Pupils progress from movement, visual prompts and graphic symbols to rhythmic and staff notation where appropriate. Sound precedes symbol: notation is connected to music pupils can hear, sing and play.

8. Composing, improvising and musical creativity

Pupils improvise and compose individually and collaboratively for meaningful purposes. They explore, select, combine and organise sounds; develop motifs, rhythms, melodies and structures; and refine work through listening and feedback. Tasks balance creative freedom with clear musical parameters so pupils make informed choices rather than simply producing sound.

Compositions may be captured through memory, notation, diagrams, audio, video or digital tools. Pupils learn that creative work involves experimentation, practice, revision and decision-making and that different valid outcomes are possible.

9. Listening, appraisal and musical culture

Attentive listening is taught explicitly. Pupils identify instruments, voices, musical features and structures; compare performances and interpretations; describe effects using precise vocabulary; and support preferences with musical reasons. Repeated listening develops memory and enables pupils to notice increasing detail.

Repertoire represents a broad range of composers, performers, genres, periods, places, cultures, faiths and musical roles. Context is accurate and age appropriate. Teachers avoid stereotypes and tokenism and help pupils recognise connections, influence and exchange between musical traditions.

10. Early Years Foundation Stage

In the EYFS, music develops through singing, rhymes, movement, play, stories, routines, exploration and responsive adult interaction. Children remember and invent songs, explore how sounds change, copy and create patterns, move to pulse and character, and use voices, bodies, objects and instruments. These experiences support communication, phonological awareness, physical coordination, self-expression and Expressive Arts and Design.

Provision indoors and outdoors encourages curiosity and spontaneous music-making alongside short, purposeful adult-led teaching. Adults observe how children listen, respond, create and participate and use this to extend learning.

11. Inclusion, SEND and equality

Every pupil is entitled to an ambitious music curriculum and to participate meaningfully. Teachers identify barriers and adapt through visual cues, simplified parts, repetition, reduced sensory load, alternative instruments, adjusted positioning, accessible notation, additional rehearsal, technology, choice of response and carefully targeted adult support. Adaptation supports independence and genuine musical contribution.

Pupils with particular musical strengths receive depth and challenge through leadership, more complex parts, improvisation, composition, ensemble work and external opportunities where available. Home access to instruments or tuition is never assumed. Resources and repertoire reflect diversity and promote equality without stereotype.

12. Assessment, feedback and evidence

Assessment is aligned with the intended musical learning and occurs mainly through observation, listening, questioning, performance, composition and pupil explanation. Teachers consider musical understanding, technical control, listening, creativity, vocabulary, independence and ensemble contribution rather than confidence or written recording alone.

Feedback is timely, specific and often practical: modelling, rehearsal and immediate response help pupils improve. Pupils learn to evaluate their own and others' work respectfully using agreed criteria. Summative judgements are recorded proportionately. Floor books, annotations, scores, photographs and secure audio or video links, including QR codes where appropriate, may capture learning in line with consent, safeguarding and data-protection requirements.

13. Enrichment, performance and cultural capital

Pupils have opportunities to perform to different audiences and for varied purposes through worship, assemblies, concerts, celebrations and community events. Visiting musicians, live or recorded performances, workshops, ensembles and instrumental opportunities broaden experience where resources permit. Participation is prepared carefully so performance strengthens curriculum learning, confidence and belonging.

Pupils who learn an instrument are encouraged to share and play with others when they wish. Leaders seek to reduce financial, practical and confidence barriers so enrichment is inclusive and does not depend solely on family resources.

14. Resources, technology, health and safety

Resources include tuned and untuned percussion, recorders, keyboards, piano, amplification and hall equipment, classroom display technology and a varied collection of recorded music. The subject leader oversees organisation, maintenance, accessibility and value for money. Digital tools may support listening, recording, composition and notation when they strengthen the musical objective and comply with copyright and online-safety expectations.

- Teach safe carrying, positioning and use of instruments, stands, leads and electrical equipment.
- Maintain clear movement routes and manage group size, volume and rehearsal spaces appropriately.
- Use sensible listening levels and duration; hearing protection or specialist advice is considered where amplified sound may be significant.
- Check instruments and equipment regularly and remove damaged items from use.
- Risk assess performances, visitors, stages, travel and off-site activities in line with school procedures.

15. Links across the curriculum

Cross-curricular links are used when they deepen musical and wider learning. Music supports language, phonological awareness, memory, movement, dance, history, geography, faith, culture, pattern and appropriate computing. Teachers preserve the integrity of music by ensuring pupils still learn and apply specific musical knowledge rather than using songs or instruments only as decoration for another subject.

16. Roles and responsibilities

- The music subject leader, J Makin, develops curriculum coherence, supports staff, oversees repertoire and resources, monitors provision and standards, identifies professional development and reports priorities to senior leaders and governors.
- Class teachers plan and teach the agreed curriculum, model respectful musical practice, assess responsively and create safe, inclusive opportunities to perform, compose and listen.
- Support staff use agreed approaches, enable musical participation and promote independence under teacher direction.
- Senior leaders and governors provide strategic oversight, appropriate challenge, time, resources and accountability.

17. Professional development

Professional development reflects curriculum priorities, monitoring, staff confidence and pupil need. It may include singing leadership, instrumental technique, composition, listening repertoire, notation, inclusive practice, assessment, sound technology and safe equipment use. Coaching, modelling, collaborative planning, network participation and shared rehearsal support consistent practice.

18. Monitoring, evaluation and impact

The music leader and senior leaders evaluate implementation and impact through a proportionate range of evidence, which may include curriculum and planning review, pupil and staff voice, floor books and recordings, assessment information, learning walks, lesson visits, performances and professional dialogue. No single source is used in isolation. Findings lead to clear actions, support and curriculum improvement.

Impact is evident when pupils sing and play with growing accuracy, control and expression; listen attentively and use musical vocabulary; improvise, compose and refine ideas; understand important musical elements and notation; collaborate respectfully; discuss a broad range of music with curiosity; perform with confidence appropriate to the individual; and choose to engage with music beyond lessons.

19. Related documents

- School curriculum overview and music progression document
- Collective worship and religious education policies
- SEND policy and equality information and objectives
- Safeguarding and child protection policy
- Health and safety and educational visits policies
- Computing, online safety, data-protection and acceptable-use policies

20. Approval and review

This policy will be reviewed by the music subject leader and senior leadership team, approved through the school's agreed governance process and reviewed by the date shown in the document-control table, or sooner if curriculum, safeguarding or statutory requirements change.