

Overview – Teaching Music in Schools: Model Music Curriculum, Key Stages 1 to 3

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Introduction

The information in this overview has been extracted from the [Model Music Curriculum: Key Stages 1 to 3](#), released in March 2021. It also provides some further information which is intended to support schools in curating a relevant and effective music education curriculum that best serves the needs of their pupils and school community. In addition, schools should refer to Ofsted's detailed '[Research review series: music](#)' (published 12th July 2021) for further depth to curriculum planning. This overview aims to help music leaders in Hammersmith & Fulham; Kensington & Chelsea; and Westminster to easily see the musical progression outlined in the MMC and how linking with the Tri-borough Music Hub may help support in-school music education delivery. With thanks to Sutton Music Service for their support with this document.

About the Model Music Curriculum

The aim of the Model Music Curriculum

The aim of the MMC is to ensure a universal provision of music education, for all pupils in all schools. In time and resources, this provision is as follows:

- At Key Stages 1 and 2, pupils should receive a **minimum of one hour of teaching a week**; this may take the form of short sessions spread across the week.
- In Years 3 or 4, it is recommended that each class should start a **whole-class instrumental programme** lasting a minimum of one term. The mandatory term will be supported by teachers from the local Music Education Hub. Opportunities for development should continue beyond the mandatory term.
- There should be access to both **rhythmic and melodic instruments** in Key Stages 1 and 2; this may be as part of the whole-class instrumental programme and/or in other classroom teaching.
- Music should have a minimum of **one weekly period the whole way through Key Stage 3**. Carousels are not a substitute that fits with the values of comprehensive education.

Using the MMC

The MMC sets out sequences of learning in the following key areas which, when taken together, all contribute towards the steadily increasing development of musicianship:

SINGING	LISTENING	COMPOSING	PERFORMING / INSTRUMENTAL PERFORMANCE
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Within each of these areas are some suggested repertoire choices to support teachers in delivering the curriculum and, in the MMC appendices, suggested approaches to demonstrate the way in which musical listening, meaning, performance and composition are linked.

Progression through the Key Stages

- The MMC takes as its starting point the ambition that every young person should be able to experience music and to make progress. It is founded on the belief that music enriches individual lives as well as a school's wider community.
- The MMC aims to support all pupils in their musical progression through the Key Stages. By offering a rich and varied musical framework that nurtures fundamental musical techniques alongside building musical knowledge, it offers a clear pathway towards mature musical understanding.
- Staff notation not only complements developing aural skills, improvisation, memorisation, and composition, but also provides the opportunity for pupils to be taught music independently both in class and after they have left school.
- The foundations of this will be laid at primary school. In the view of the TBMH, musical development starts within Early Childhood development from aged birth to 5 years old.

A model curriculum for the musical community to build upon

- The MMC takes account of the many different school contexts that exist. Effective delivery is likely to come from a combination of schools, teachers, practitioners, professional ensembles, venues, and other Music Education Hub partners working collaboratively.
- This shared foundation will provide schools with a launchpad to access wider musical culture in which all can thrive & share the joy of music.
- There is an expectation that music is for all – this includes those children with SEND. Special schools may also find useful materials and approaches in the MMC document.

Supporting all learners through inclusive practice

As stated above, “there is an expectation that music is for all – this includes those children with SEND”. Every pupil has a right to weekly music lessons as part of their National Curriculum foundation subject entitlement, and for this reason pupils should not be taken out of their weekly music lesson for any interventions or other purposes.

“To make music lessons inclusive, teachers need to anticipate what barriers to taking part and learning particular activities, lessons or a series of lessons may pose for pupils with particular SEN and/or disabilities. So in your planning you need to consider ways of minimising or reducing those barriers so that all pupils can fully take part and learn. In some activities, pupils with SEN and/or disabilities will be able to take part in the same way as their peers. In others, some modifications or adjustments will need to be made to include everyone. For some activities, you may need to provide a ‘parallel’ activity for pupils with SEN and/or disabilities, so that they can work towards the same lesson objectives as their peers, but in a different way – e.g. using ICT software to enable pupils to create compositions rather than relying on handwritten notation. Occasionally, pupils with SEN and/or disabilities will have to work on different activities, or towards different objectives, from their peers.”

Taken from, **“Including pupils with SEN and/or disabilities in primary music”** <https://dera.ioe.ac.uk/13802/1/music.pdf>

The View of Ofsted

Slide presented by Mark Phillips, Senior HMI and National Lead for Music at Ofsted, at launch of the MMC, in March 2021



The Department for Education’s non-statutory Model Music Curriculum (MMC) sets out a clear intention and ambition for music education in key stages 1-3 that is both welcome and much needed.

As with any published or self-created scheme of work, however, the effectiveness of the MMC in any individual school that follows or draws upon it will depend on the way it is implemented and the impact that it has on pupils’ learning in that school.

Ofsted’s expectation is that

- schools and academies have clear, well-sequenced plans for the music curriculum that at least match the ambition set out in the National Curriculum (and for the Early Years, key stage 4 and the sixth form, where appropriate)
- these plans are delivered with sufficient time and resources, and good teaching, with teachers supported well through quality CPD
- this all has good impact as seen by secure and incremental learning of the technical, constructive and expressive knowledge that pupils need for their future participation in and enjoyment of music.

There will be no pre-requisite from inspectors that schools should adopt the Model Music Curriculum – as the MMC foreword states, it is designed to assist rather than prescribe. However, there remains every expectation that schools have in place a music curriculum that is ambitious, well-sequenced, implemented well, and which leads to good musical outcomes for all pupils.

29 March 2021

Teaching a broad and balanced curriculum for education recovery July 2021: Music

<https://www.gov.uk/government/publications/teaching-a-broad-and-balanced-curriculum-for-education-recovery>

While planning their curriculum, schools may wish to refer to the recently published MMC which is non-statutory guidance to help teach music at KS 1, 2 & 3.

A key priority in all key stages is a curriculum which allows a return to practical musicmaking through singing and playing instruments (including music technology). To ensure the safety of pupils and staff, this should be done in line with the DfE's current [Schools coronavirus \(COVID-19\) operational guidance](#) and with the guidance issued by the [Department for Culture, Media and Sport \(DCMS\)](#). Local [Music Education Hubs](#) should also be able to provide guidance and support as performance activities are reintroduced.

At key stage 1:

- the music curriculum should maintain its focus on increasing pupils' accuracy, fluency and expression through singing and playing a range of instruments.
- Singing familiar songs together, concentrating on intonation, phrasing and clear diction, and adding simple rhythmic accompaniments can help to build pupils' confidence and quickly develop their listening skills.

At key stages 2 and 3:

The focus should be on the technical knowledge and skills that pupils have not been able to practise or develop sufficiently through performance or composition work when they have not been in school.

- More attention should be given to the extent to which pupils have missed the opportunity to develop their instrumental and singing skills, or their knowledge of constructive elements such as scales, chords and musical forms.
- Close consideration should be given to the order in which key components are taught or re-taught, so that these important skills can be rebuilt deliberately and incrementally.

As schools reintroduce pupils to practical music-making, they should also focus on their aural development, which is important in rebuilding their expressive knowledge and understanding of music. This includes:

- providing effective feedback on pupils' musical responses or choices, showing them how to resolve their musical difficulties and correcting inaccuracies
- training pupils' musical hearing to appraise, shape and improve their performances and compositions.

When work during remote education focused on theoretical knowledge about music, schools should ensure that pupils are given every opportunity to secure that knowledge through practical musical activity. Equally, while many teachers have made creative use of technologies to create ensemble 'performances' during the restrictions, schools should plan how they can reintroduce in-person ensemble activities. Well-organised ensemble activities can:

- help pupils to develop mature aural skills
- build their confidence and support their wellbeing
- play an important part in re-building school communities, particularly when performances to an audience are permitted.

Finally, schools should take every opportunity – both through and outside the school curriculum – to foster pupils' re-engagement with a wide range of music. Further support can be found through the Music Education Hubs which bring together local authorities, schools and art, community or voluntary organisations to make sure all pupils have access to music education.

TBMH Supporting Whole Class Instrumental learning

FREE Whole Class Instrumental Learning (WCIL) groove'n'play licence (for state-maintained schools)

The TBMH has developed over many years, its own Whole Class Instrumental Learning (WCIL) resources through the commission of bespoke programmes from composer Sally Greaves. The *groove'n'play* (<https://www.groovenplay.com/>) class ensemble series give pupils the opportunity to develop their music skills, knowledge, language and understanding, as well as developing instrumental technique, through performance .

The TBMH will provide one **FREE Whole Class lifetime licence for ONE *groove'n'play* programme** (to be delivered by the school), plus **free CPD** for one teacher online or at a centralised venue, & the programme resource. This is worth £200 to the school - £150 for the license, & £50 for the CPD. The resource will only. Please note that due to licensing agreements, the Rastamouse programme does not form part of this offer be provided following attendance at CPD.

groove'n'play programmes:

- are a progressive series of first-access musical learning resources from Years 1 to 7
- take a comprehensive approach to the initial stages of learning to play an instrument
- are the starting point of a long-term progression route and access to pathways beyond the programmes
- are resource packages that include high-quality visual/audio resources with a teaching book including session plans, teaching notes & learning outcomes
- are resources which are flexible and can be used according to the skill and experience of the person(s) delivering the programme

GnP Programme	Year Group	Delivery Focus	Minimum Tutors
Ukulele, Sticks and Songs	2/3	Curriculum / Instrumental and voice	1
Fiddle, Sticks & Songs	2/3	Curriculum / Instrumental and voice	1
Recorder, Sticks & Songs	3/4	Curriculum / Instrumental and voice	1
FIFTHS	4/5	Curriculum/ multi-instrumental and voice	1
FIFTHS 2	5/6	Curriculum / multi-instrumental and voice	1
*Brass (mixed)	4/5/6/7	Multi-instrumental	2
*Guitar and Mini Bass	4/5/6/7	Multi-instrumental	2
*Strings (mixed)	4/5/6/7	Multi-instrumental	2
*Woodwind in C (mixed)	4/5/6/7	Multi-instrumental	2

N.B. Samples of each of these outstanding resources may be reviewed at: <https://www.triboroughmusicclub.org/school-services/whole-class-instrumental-learning-programmes/>
 N.B. * for programmes asterisked above, a minimum of two staff members with the required instrumental skills is required

The exact wording in the MMC regarding Whole Class Instrumental Learning programmes has led to some confusion by directly contradicting itself. In one bullet point it uses the words 'recommended' and 'mandatory', and also references 'Years 3 or 4' which is counter to National Plan for Music Education guidance (more commentary on this matter can be found [HERE](#)):

"In Years 3 or 4, it is recommended that each class should start a whole-class instrumental programme lasting a minimum of one term. The mandatory term will be supported by teachers from the local Music Education Hub. Opportunities for development should continue beyond the mandatory term."

The DfE/ACE specify that the funding for MEHs **augments and support schools' music curriculum** provision.

It is for each school to devise a broad, balanced and relevant music curriculum that meets the needs of all its learners.

Therefore, the TBMH's approach has been one of universal support for all schools in some aspects, coupled with the option of buying-in additional expertise. Our approach to Whole Class Instrumental Learning is a good example.

groove'n'play vocal and instrumental programmes provide a music curriculum that supports musical progression in line with the National Curriculum for Music and includes:

groove'n'play programmes include:

- performance through playing and singing (sticks & songs, multi-instrumental programmes)
- reading and playing from notation with an understanding of the inter-related music dimensions (e.g. dynamics, tempo, structure)
- range of music styles, genres and traditions to increase knowledge and understanding of music
- extended listening and extension activities related to music and other curriculum areas

The high-quality curricular resources are intended to support the development of a child's musical talents and skills as performer, creator and listener. This is achieved through the scaffolded learning that groove 'n' play classroom programmes provide.

groove'n'play Lifetime Licences for classroom programmes include:

- teacher's book (print resources) including: permission to photocopy/print materials
- teaching classroom delivery assets (electronic resources)
- access to National Curriculum related information. Click [here](#)
- access to groove 'n' play planning and progression curriculum support materials. Click [here](#)

To redeem your free programme, courtesy of the Tri-borough Music Hub for state-maintained schools in LBHF, WCC, RBKC:

1. Complete the online form <https://tbmh.wufoo.com/forms/z1jr3m0i0dm15fw/> indicating which programme your school chooses and/or email musicsla@triboroughmusicub.org
2. Provide name and email details of contact person that will be attending the training
3. Check that you have the requisite instrument resources to deliver the programme.
More details about this can be found here: <https://www.triboroughmusicub.org/school-services/whole-class-instrumental-learning-programmes/>

Whole Class Instrumental Learning (WCIL) programmes (Year 1 to Year 7) - Buy in delivery from our tutors

Alternately, **schools can buy-in tutors to deliver the programmes via our Service Level Agreement.**

All costs are calculated at the standard tutor hourly rate of £44 plus additional 30 mins PPA for Lead teacher, and 15 mins for support tutor.

Prices correct as of July 2021.

Music in Early Childhood

The Early Years Foundation Stage

*'The MMC complements the National Plan for Music Education and is intended to be used by specialist and non-specialist music teachers at Key Stages 1 and 2 (Primary level), **building on an Early Years Foundation**, and by specialist music teachers in Key Stage 3 (Secondary level).'* **Page 4 of MMC**

In the view of the TBMH, musical development starts within Early Childhood development from aged birth to 5 years old. Guidance that will support all schools in better understanding early childhood music development can be found in **Musical Development Matters (MDM)** ([HERE](#)).

- Download the FREE MDM resource here - <https://www.early-education.org.uk/musical-development-matters>
- Visit all supporting MDM materials (videos, documents, advice and more) here - <https://network.youthmusic.org.uk/musical-development-matters>

MDM has been written to support those who work with young children in Early Childhood - Early Childhood practitioners, teachers, musicians, and parents.

The MDM guidance is split into 4 aspects of musical development:

Hearing & Listening	Vocalising & Singing	Moving & Dancing	Exploring & Playing
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And draws upon the following principles specified in the [EYFS](#):

A Unique Child	Positive relationships	Enabling Environments
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Music interweaves through all areas of learning and development which can be seen throughout the guidance. We hope that this will help those working with young children to recognise and enjoy listening to children's creative music making, listen to music with children, make music with children and support children's musical and holistic development.

The MDM guidance was written by Nicola Burke, on behalf of the [Tri-borough Early Years Music Consortium](#), and is co-badged by [The British Association of Early Childhood Education](#) and [Youth Music](#).

Further Information and Reading

More details about the EYFS can be found in [Development Matters \(2021\)](#) and [Birth to 5 Matters \(2021\)](#)

Model Music Curriculum: Key Stage 1

	Singing	Composing	Musicianship
Year 1	<ul style="list-style-type: none"> Sing simple songs, chants, and rhymes from memory. Sing collectively and at the same pitch. Start with a very small range > mi-so (3rd) > slightly wider range. Include pentatonic songs. Pupils sing a wide range of call and response songs to control vocal pitch and to match the pitch they hear with accuracy. Respond to simple visual directions and counting in. See p.13 MMC for song examples: <ul style="list-style-type: none"> Sing for Pleasure: Boom Chicka Boom Voices Foundation: Have you Brought your Whispering Voice? Voices Foundation: Hello, How are You Bance: Copy Kitten Voicelinks: I'm a Train Bounce High, Bounce Low Singing Sherlock: Dr Knickerbocker Dragon Dance Trad. Bangladesh: Mo matchi (Song of the Bees) Trad. Ghana: Kye Kye Kule Trad. England: An Acre of Land 	<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 stimuli. Combine to make a story, choosing and playing 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 and perform these for others, taking turns. Use music technology, if available, to capture, change and combine sounds. Recognise how graphic notation can represent created sounds. Pupils explore and invent own symbols. 	<p>Pulse/Beat</p> <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 rhythm 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. <p>Rhythm</p> <ul style="list-style-type: none"> Perform short copycat rhythm patterns accurately, led by the teacher. Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat. Perform word-pattern chants; create, retain, and perform their own rhythm patterns. <p>Pitch</p> <ul style="list-style-type: none"> Listen to sounds in the local school environment, comparing high and low sounds. Sing familiar songs in both low and high voices and talk about the difference in sound. Explore percussion sounds to enhance storytelling. Follow pictures and symbols to guide singing and playing.
	<p>Listening</p> <ul style="list-style-type: none"> See page 14 of the MMC for suggested listening materials 		

Year 2	Singing	Composing	Musicianship Years
	<ul style="list-style-type: none"> Sing songs regularly with a pitch range of do-so (5th) with increasing vocal control. Sing songs with a small pitch range, pitching accurately. Know the meaning of dynamics and tempo. be able to demonstrate these when singing by responding to the music leader's directions and visual symbols (e.g., crescendo, decrescendo, pause). See p.16 for song examples: <ul style="list-style-type: none"> Little Sally Saucer Trad. Star Light, Star Bright, First Star I See Tonight Trad. Hey, Hey, Look at Me Trad. Rain, Rain Go Away Trad. Acka Backa Voicelinks: The King is in the Castle Young Voiceworks: Ebenezer Sneezer Trad. Oats and Beans and Barley Grow Singing Sherlock 1: Teddy Bear Rock n Roll Trad. Oliver Cromwell 	<ul style="list-style-type: none"> Create music in response to a non-musical stimulus. 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 technology, if available, to capture, change and combine sounds. 	<p>Pulse/Beat</p> <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 threes by tapping knees on the first (strongest) beat and clapping the remaining beats. Identify the beat groupings in familiar music that they sing regularly and listen to. <p>Rhythm</p> <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. <p>Pitch</p> <ul style="list-style-type: none"> Play a range of singing games based on the cuckoo interval matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track. 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.
	Listening	<ul style="list-style-type: none"> See page 17 of the MMC for suggested listening materials 	

Model Music Curriculum: Key Stage 2

	Singing	Composing	Performing
Year 3	<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. Perform actions confidently and in time to a range of action songs. 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. See p.22 MMC for song examples: <ul style="list-style-type: none"> Sing Up: Heads and Shoulders Singing Sherlock 2: Si, Si, Si Flying a Round: To stop the train Trad. Japan: Kaeru no uta Trad. Morocco: A ram sam sam/Pease Pudding Hot Trad. Bangladesh: Now charia de (A Boatman’s Song) 	<p>Improvise</p> <ul style="list-style-type: none"> Become more skilled in improvising (in a range of contexts) 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. <p>Compose</p> <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"> 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. <p>Reading Notation</p> <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. Crotchets, Paired quavers, Minims, Fast (allegro), slow (adagio), Stave, lines and spaces, clef, reading dot notation - do–me Range of a 3rd, Loud (forte), Quiet (piano)
	<p>Listening</p> <ul style="list-style-type: none"> See page 22 of the MMC for suggested listening materials 		
		<p>Indicative musical features</p> <ul style="list-style-type: none"> ✓ Rhythm, Metre and Tempo - Downbeats, fast (allegro), slow (adagio), pulse, beat ✓ Pitch and Melody - High, low, rising, falling; pitch range do–so ✓ Structure and Form - Call and response; question phrase, answer phrase, echo, ostinato ✓ Harmony - Drone ✓ Texture - Unison, layered, solo ✓ Dynamics and Articulation - Loud (forte), quiet (piano) ✓ Instruments and Playing Techniques - Instruments used in Foundation Listening 	

	Singing	Composing	Performing	
Year 4	<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 (decrescendo). Sing rounds and partner songs in different time signatures (2, 3 and 4 time) 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. See p.25 MMC for song examples: <ul style="list-style-type: none"> Junior Voiceworks 1: Calypso Junior Voiceworks 2: Our Dustbin Voiceworks 1: Hear the Wind Kendrick: Servant King Happy Birthday 	<p>Improvise</p> <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. Continue this process in the composition tasks below. <p>Compose</p> <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 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: <ul style="list-style-type: none"> graphic symbols rhythm notation and time signatures staff notation technology 	<p>Instrumental Performance</p> <ul style="list-style-type: none"> Develop facility in the basic skills of a selected musical instrument over a sustained learning period. This can be achieved through working closely with your local Music Education Hub who can provide whole-class instrumental teaching programmes. 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). <p>Reading Notation</p> <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. Crotchets, Paired quavers, Minims, Rests, getting faster (accelerando), getting slower (rallentando), Fast (allegro), slow (adagio), Stave, lines and spaces, clef, reading dot notation - do–me Range of a 3rd, Loud (forte), Quiet (piano), Getting louder (crescendo), Getting softer (decrescendo) 	
		<p>Listening</p> <ul style="list-style-type: none"> See page 26 of the MMC for suggested listening materials 		
		<p>Indicative musical features</p> <ul style="list-style-type: none"> ✓ Rhythm, Metre and Tempo - Getting faster (accelerando), Getting slower (rallentando), Bar, metre ✓ Pitch and Melody - Pentatonic scale, major and minor tonality, pitch range do–do ✓ Structure and Form - Rounds and partner songs, repetition, contrast ✓ Harmony - Static, moving ✓ Texture - Duet, melody, and accompaniment ✓ Dynamics and Articulation - Getting louder (crescendo), getting softer (decrescendo); legato (smooth), staccato (detached) ✓ Instruments and Playing Techniques - Instruments used in Foundation Listening including playing techniques 		

	Singing	Composing	Performing
Year 5	<ul style="list-style-type: none"> • Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. • 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. • See p.29 MMC for song examples: <ul style="list-style-type: none"> ○ Trad. Ireland: Danny Boy ○ Kodály: Rocky Mountain ○ Kodály: My Paddle ○ High Low Chickalo ○ Ally Ally O ○ Trad. Caribbean: Four White Horses ○ Trad. Uganda: Dipidu ○ Are You Ready? ○ Row, Row, Row your Boat 	<p>Improvise</p> <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 moderately quiet (mezzo piano). Continue this process in the composition tasks below. <p>Compose</p> <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. For example, La Mer by Debussy and The River Flows In You by Yiruma both evoke images of water. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book. • Capture and record creative ideas using any of: <ul style="list-style-type: none"> ○ graphic symbols ○ rhythm notation and time signatures ○ staff notation ○ technology. 	<p>Instrumental Performance</p> <ul style="list-style-type: none"> • 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. 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. <p>Reading Notation</p> <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. • Crotchets, Paired quavers, Minims, Rests, Semibreves, Semiquavers, Time signatures 2/4, 3/4 and 4/4, getting faster (<i>accelerando</i>), getting slower (<i>rallentando</i>), Fast (<i>allegro</i>), slow (<i>adagio</i>), Stave, lines and spaces, clef, reading dot notation - do–me Range of a 3rd, Loud (<i>forte</i>), Quiet (<i>piano</i>), Getting louder (<i>crescendo</i>), Getting softer (<i>decrescendo</i>).
	<p>Listening</p> <ul style="list-style-type: none"> • See page 30/31 of the MMC for suggested listening materials 		
<p>Indicative musical features</p> <ul style="list-style-type: none"> ✓ Rhythm, Metre and Tempo - Simple time, compound time, syncopation ✓ Pitch and Melody - Full diatonic scale in different keys ✓ Structure and Form - Ternary form, verse and chorus form, music with multiple sections ✓ Harmony - Triads, chord progressions ✓ Texture - Music in 3 parts, music in 4 parts ✓ Dynamics & Articulation - Wider range of dynamics including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet) ✓ Instruments and Playing Techniques - Instruments used in Foundation Listening including playing techniques and effects, for example pizzicato (e.g., mysterious) and tremolo (e.g. dark and expectant) 			

		Singing	Composing	Performing	
Year 6		<ul style="list-style-type: none"> 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 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. See p.33 MMC for song examples: <ul style="list-style-type: none"> Trad. South Africa: Siyahamba Junior Voiceworks 1: Calypso Sing Up: Touch the Sky Sing Up: Dona Nobis Pacem Sing Up: We are the Champions 	<p>Improvise Extend improvisation skills through working in small groups to:</p> <ul style="list-style-type: none"> 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. <p>Compose</p> <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. 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. 	<p>Instrumental Performance</p> <ul style="list-style-type: none"> Play a melody following staff notation written on one staff and using notes within an octave range (do-do); make decisions about dynamic range, including very loud, very quiet, moderately loud and moderately quiet. 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. <p>Reading Notation</p> <ul style="list-style-type: none"> 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. 	
		Listening	<ul style="list-style-type: none"> See page 34/35 of the MMC for suggested listening materials 		
			<p>Indicative musical features</p> <ul style="list-style-type: none"> ✓ Rhythm, Metre and Tempo - Simple time, compound time, syncopation ✓ Pitch and Melody - Full diatonic scale in different keys ✓ Structure and Form - Ternary form, verse and chorus form, music with multiple sections ✓ Harmony - Triads, chord progressions ✓ Texture - Music in 3 parts, music in 4 parts ✓ Dynamics & Articulation - Wider range of dynamics including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet) ✓ Instruments and Playing Techniques - Instruments used in Foundation Listening including playing techniques and effects, for example pizzicato (e.g. mysterious) and tremolo (e.g. dark and expectant) 		

Transition Project
(suggested in Appendix 6 of the MMC, on page 98)

Model Music Curriculum: Key Stage 3

Approaches to Listening at KS3

Technical - Pupils should be able to listen to and analyse music with reference, as a baseline, to the following musical elements by the end of Year 9:

- **Tonality** - Major, minor, modal, or atonal
- **Texture/Instrumentation** - Instruments of the orchestra, Typical band/ensemble set-up, Traditional instruments
- **Metre/Rhythm/Tempo** - Beats in a bar, Duration of notes, Use of syncopation, Speed
- **Pitch** - High/Low
- **Harmony** - Primary chords, Consonant, dissonant, and extended harmony
- **Dynamics** Volume, articulated using, English or Italian words

Expressive - In order for pupils to explore musical meaning, they could answer the following questions:

- Where does the music come from?
- When was it first written/performed? Do we know?
- Was the music written for a particular reason?
- What else was going on in the world at the time, and did these factors influence the piece?
- How is this music expressive? What techniques are used to communicate its expressive intent?
- What is your subjective/personal reaction to the music? How does this interact with any objective meaning the music might have?

	Singing	Composing	Performing
Year 7	<ul style="list-style-type: none"> • Sing regularly from an extended repertoire with a sense of ensemble and performance. • This should include observing phrasing, accurate pitching, and dynamic contrast. • Sing three- and four-part rounds, transposing music according to the needs of the class. • Create opportunities for engendering a sense of performance, whether that be in front of an audience, in the community or through recordings to be shared on virtual platforms. • See p.46 MMC for song examples 	<p>Develop understanding of composition through one of/a combination of:</p> <p>'Song' Writing (with or without lyrics)</p> <ul style="list-style-type: none"> • Play chord sequences from a range of familiar songs as compositional models. • Compose chords sequences on the keyboard or guitar in C major or A minor using mainly primary chords. Compose bass lines using the root note of each chord. • Create melodic song-lines shaped by lyrics and/or harmonic intention. <p>Programme Music</p> <ul style="list-style-type: none"> • Play given chord sequences as examples of harmonic effect. • Compose chord sequences on the keyboard or guitar in C major or A minor. • Explore melodic line and simple structural ideas, e.g., ABA. 	<p>Instrumental Performance (<i>other options might include a string ensemble, jazz big band or rock band</i>)</p> <p>Keyboard</p> <ul style="list-style-type: none"> • Learn to find notes on the keyboards. • Play rhythmically simple melodies on keyboard instruments, following staff notation written on one stave. • Use notes within a range of a 5th transposed into C major or A minor. <p>Class Brass Band</p> <ul style="list-style-type: none"> • Play melodies on brass instruments learnt aurally or using staff notation on one stave. • Develop lip flexibility and tonguing, and increase range from a 5th to a 9th using the keys of Bb major and C minor. <p>Reading Notation</p> <ul style="list-style-type: none"> • Read and play short rhythmic phrases at sight, using conventional symbols for known rhythms and note durations. • Read simple phrases using pitch and rhythmic notation on the treble clef containing melodies that move mostly in step. • Semibreves, Minims, Crotchets, Quavers, Semiquavers, Dotted crotchets/quavers, Dotted quavers/semiquavers, Treble clef Middle C to F, Bass clef G to Middle C, 3/4 and 4/4, C major/A minor, forte & piano, Crescendo and Decrescendo.
	<p style="text-align: center; font-weight: bold; font-size: 1.2em;">Listening</p> <ul style="list-style-type: none"> • See page 47 of the MMC for suggested repertoire listening materials 		

		Singing	Composing	Performing
Year 8	Singing	<ul style="list-style-type: none"> • Sing regularly from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching, and dynamic contrast. • Sing chordal harmony in two or three parts, transposing music according to the needs of the class • See p.49 MMC for song examples: <ul style="list-style-type: none"> ○ Trad. English: The Trees They Do Grow High ○ Trad. Latvian: Oleleloila ○ A Great Big World/Christina Aguilera: Say Something ○ Kelly/Steinberg: True Colours ○ Trad. Chad/Congo: Soualle ○ Boberg: How Great Thou Art ○ Aswad: Don't Turn Around 	<p>'Song' Writing (with or without lyrics)</p> <ul style="list-style-type: none"> • Play chord sequences from familiar songs with rhythmic vitality. • Compose chord sequences on the keyboard or guitar in C major, G major, A minor or E minor. • Compose simple bass lines using the root note of each chord. • Create rhythmic accompaniment to support chord sequences. • Compose melodic lines, shaped by lyrics and/or harmonic intention. <p>Programme Music</p> <ul style="list-style-type: none"> • Compose chord sequences on the keyboard or guitar in C major, G major, A minor or E minor. • Compose a harmonic sequence in response to an extra-musical stimulus. • Use percussion and percussive sounds. • Explore melodic line/structural ideas, e.g. AABA. 	<p>Instrumental Performance (<i>other options might include a string ensemble, jazz big band or rock band</i>)</p> <p>Keyboard</p> <ul style="list-style-type: none"> • Expand the rhythmic scope of melodies on keyboard instruments, following staff notation written on one staff or two staves. • Use notes within a range that includes a change of hand position and an optional left-hand part. <p>Class Brass Band</p> <ul style="list-style-type: none"> • Develop technique through playing melodies with a range up to a 10th, increasing lip flexibility and tonguing technique with a focus on arpeggios, e.g., in Destiny's Child's Survivor. Expand key to F major and D minor.
	Listening	<ul style="list-style-type: none"> • See page 50 of the MMC for suggested repertoire listening materials 	<p>Melody and Accompaniment</p> <ul style="list-style-type: none"> • Compose melodies using vocal or instrumental improvisation, bearing in mind phrase structure. • Harmonise melodies using the root notes from primary chords and appropriate cadences. Improvisation • Improvise new musical ideas over chord sequences or over a groove within a chosen key or keys. • Experiment with the use of sound and silence as well as anticipated and unexpected musical moments. 	<p>Reading Notation</p> <ul style="list-style-type: none"> • Read and play short rhythmic phrases at sight, using conventional symbols for known rhythms and note durations. • Read simple phrases using pitch and rhythmic notation on the treble or bass clef containing mostly conjunct movement. • Semibreves, Minims, Crotchets, Quavers, Semiquavers, Dotted crotchets/quavers, Dotted quavers/semiquavers, Treble clef Middle C to F, Bass clef G to Middle C, 3/4 and 4/4, C major/A minor, forte & piano, Crescendo and Decrescendo, mezzo piano, mezzo forte, one ledger line, staccato/ legato, G Major/ E Minor.

	Singing	Composing	Performing
Year 9	<ul style="list-style-type: none"> • Sing regularly from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and dynamic contrast. • Sing homophonic and/or polyphonic harmony in three parts. • See p.52 MMC for song examples: <ul style="list-style-type: none"> ○ Trad. England: Ah, Robin ○ Trad. South Africa: Babethandaza ○ Turtles: Happy Together ○ Brumley: I'll Fly Away ○ Bricusse/Newley: Feeling Good ○ Charlie Puth: One Call Away ○ Trad. Shalom Chaverin ○ Gibbons: Drop, Drop, Slow Tears ○ George Ezra: Shotgun ○ Parry: Jerusalem 	<p>'Song' Writing (with or without lyrics)</p> <ul style="list-style-type: none"> • Compose chord sequences on the keyboard or guitar in C, G or F major, A, E or D minor. • Compose contrasting chord sequences to create pieces in either ternary or verse/chorus form. • Write simple bass lines using the root note of each chord. Give these bass lines rhythm and use passing notes to enhance them. • Create rhythmic accompaniment to support chord sequences. • Compose melodic lines, shaped by lyrics and/or harmonic intention. <p>Programme Music</p> <ul style="list-style-type: none"> • Compose chord sequences on the keyboard or guitar in C, G, or F major, A, E or D minor. • Compose contrasting harmonic sequences that respond to extra-musical stimuli. • Use percussion and percussive sounds. • Explore melodic line, use of contrast and structural ideas, e.g., ABACA. 	<p>Instrumental Performance (<i>other options might include a string ensemble, jazz big band or rock band</i>)</p> <p>Keyboard</p> <ul style="list-style-type: none"> • Further increase the rhythmic scope of melodies on keyboard instruments, following staff notation written on two staves. • Add either a single note or chordal accompaniment to the melody; alternatively play a piece based on chords (e.g., an arrangement of the start of the Moonlight Sonata). <p>Class Brass Band</p> <ul style="list-style-type: none"> • Develop playing technique to expand range to a 12th. Use scales and pieces such as Grieg's Hall of the Mountain King to increase ability to play at a range of tempi. <p>Reading Notation</p> <ul style="list-style-type: none"> • Read and play short rhythmic phrases at sight, using conventional symbols for known rhythms and note durations. • Read simple phrases using pitch and rhythmic notation on the treble and bass clef containing some leaps. • Semibreves, Minims, Crotchets, Quavers, Semiquavers, Dotted crotchets/quavers, Dotted quavers/semiquavers, Treble clef Middle C to F, Bass clef G to Middle C, 3/4 and 4/4, C major/A minor, forte & piano, Crescendo and Decrescendo, mezzo piano, mezzo forte, one ledger line, staccato/legato, G Major/ E Minor, 6/8, Slurs
	<p>Listening</p> <ul style="list-style-type: none"> • See page 53 of the MMC for suggested repertoire listening materials 	<p>Melody and Accompaniment</p> <ul style="list-style-type: none"> • Compose melodies using vocal or instrumental improvisation, bearing in mind phrase structure. • Harmonise melodies using the root notes from primary chords and appropriate cadences. • Embellish the accompaniment with passing notes. <p>Improvise</p> <ul style="list-style-type: none"> • Improvise melodies and riffs over chord sequences with a strong awareness of key. • Improvise a melody on the voice or an instrument to fit with the chord sequences created. • Take the listener on an original musical journey. 	

Culmination Project
(suggested on page 55 of the MMC)

Exemplar: Key Stage 3 Long-term Music plan (courtesy of Kensington Aldridge Academy)



Kensington Aldridge Academy

OVERVIEW

Element/ Instrument	Year 7			Year 8			Year 9			Totals
	Autumn	Spring	Summer	Autumn	Spring	Summer	Autumn	Spring	Summer	
Melody/ Pitch	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	5
Rhythm	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	4
Time Signature	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	4
Harmony	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	3
Tonality	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	3
Instrumentation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	3
Dynamics	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	3
Articulation	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	2
Texture	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	2
Structure	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	2
Tempo	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	2
Piano	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	6
Composing/Logic	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	3
African Drums	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	1
Guitar	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	1
Singing	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	1

Year 7	Fertile Question	Concepts	Description of key learning activities and objectives	Formative Assessments	Summative Assessments	Links to GCSE & A-Level
Autumn Y7	Why is rhythm an essential ingredient to make a successful piece of music?	Rhythms, note values, names of notes, clapping Djembe drumming	<p>Introduction to the music department at KAA and encouragement to join our many ensembles and learn a musical instrument. Start with the building blocks of all music: <u>rhythm</u>. This is reinforced by learning to play the djembe whilst exploring traditional music from sub-Saharan Africa. This is a theory project.</p> <ul style="list-style-type: none"> Learn note values, names of notes, symbols, and how to draw each note Complete lots of musical maths problems Learn about musical rests, dotted notes, time signatures and tempos Learn how to play the djembe and perform in large/ small ensembles Compose convincingly exploiting rhythms, as well as cross- and poly-rhythms Develop stylistic understanding and develop awareness of musical history Appreciate traditional djembe composers and their music 	<p>Weekly teacher monitoring.</p> <p>Written work in exercise books green panned by students and peers</p> <p>Short musical maths questions marked in the lesson</p>	<p>Written theory test on rhythm, notation, time signatures, and tempos</p> <p>Practical performance assessment on the djembes</p>	<p>Reading and writing notation</p> <p>Key terms</p> <p>Identifying features of performances by listening</p>
Spring Y7	How can we describe music using words like up and down, high and low, long and short?	Pitch, melody, dynamics, articulation Singing	<p>Singing based project learning the notes of the treble and bass clefs focusing on performance in large and small groups. This is a performance project.</p> <ul style="list-style-type: none"> Introduce MAD T SHIRT with a focus on melody, dynamics and articulation Learn the letter names of the treble and bass clefs and start reading and performing music through singing Practice singing whilst following different dynamic markings Learn many vocal warmups and singing posture, breathing, articulation and phrasing. Focus on unison singing and two part harmony Sing as a class and in small groups 	<p>Live marking</p> <p>Peer assessment</p> <p>Expectation to critically listen to musical examples in lessons and contribute to class discussions</p>	<p>Written theory test on naming notes in different clefs and defining terminology and symbols of dynamics and articulation</p> <p>Sing as a class either in unison or two part harmony in small groups</p>	<p>Appraising music</p> <p>Ensemble performance skills</p> <p>Rehearsing, performing in exam environment/ conditions</p>
Summer Y7	How did Beethoven keep composing even though he was deaf?	Performing, reading notation, harmony, melody The piano	<p>Piano project focusing on developing coordination, assigning numbers to fingers, and playing with two hands. Understanding of theory covered so far and sight reading. This is a performance project.</p> <ul style="list-style-type: none"> Consolidate theory covered so far and demonstrate understanding by learning to play Ode To Joy on the keyboards Expand understanding of melody by analysing the Ode to Joy melody and using terms like 'arch-shape', and ascending and descending Short tasks recapping rhythms, pitch, time sigs, tempos, dynamics and articulation Develop piano skills using two handed technique Continue to develop ability to read and understand staff notation Perform music solo to the whole class 	<p>Weekly student performances</p> <p>If at the keyboard, perform under the webcam</p> <p>Performance feedback</p>	<p>EOY written paper testing students on all theory covered so far</p> <p>Individual performance assessment playing Ode to Joy (filmed)</p>	<p>Solo performance</p> <p>Taking on board feedback and acting on it</p>

Year 8	Fertile Question	Concepts	Description of key learning activities and objectives	Formative Assessments	Summative Assessments	Links to GCSE & A-Level
Autumn Y8	Do all pop songs follow the same formula?	Harmony and tonality Piano and guitar	<p>This term kicks off year 8 which aims to make sure students are confident with chords, triads and basic harmony. Students will explore these concepts within pop music with the additional challenge of also trying to play the guitar. This is a performance project.</p> <ul style="list-style-type: none"> Learn about the most important 4 chords and how to play them on both the piano and guitar (C, G, Am, F) Appraise pop music and study different genres from the 1950s to present day Revise major and minor tonalities, as well as, chord symbols, inversions and accidentals Learn to play famous songs and choose one for their assessment - Stand By Me, Three Little Birds, Oasis - Don't Look Back In Anger or No Woman No Cry Includes song writing for 3 or 4 lessons - chord composition and lyrics in their books 	Weekly teacher monitoring. Written work in exercise books green panned by students and peers Short musical maths questions marked in the lesson	Theory test consolidating all theory knowledge this term: harmony and tonality. Listening and appraising questions Performance assessment on piano or guitar performing pop song chords	Reading and writing notation Key terms Identifying features of performances by listening
Spring Y8	Should all music be created digitally?	Instrumentation and texture Logic	<p>This is a composition project on Logic Pro X asking students to record an existing song into Logic focusing on instrumentation, texture, quantising and score editing.</p> <ul style="list-style-type: none"> Pupils will learn the songs Don't Stop Believing and Africa by Toto and learn how to accurately sequence these into Logic on MacBooks. Pupils will also learn the different textural terms and identify these by appraising different styles of music Students to explore features in Logic, such as, reverb, fx, EQ etc 	Live marking Expectation to critically listen to musical examples in lessons and contribute to class discussions	Submit recording from Logic and students are assessed on its accuracy to the original No theory test	Appraising music Ensemble performance skills Rehearsing, performing in exam environment/ conditions
Summer Y8	What are the 12 bar blues?	Melody, pitch rhythm, harmony, tonality, improvisation The piano	<p>Pupils will explore the history of popular music analysing the impact of slavery on blues and jazz and how this has influenced the music of today. At the same time, pupils will continue their exploration of harmony and tonality. This is a theory and performance project.</p> <ul style="list-style-type: none"> Learn to play the 12 bar blues in C major (walking bass line/ chords/ melody). Students will start learning either LH or RH and play as a duet. Students will be expected to play at least two parts individually and ideally with both hands at the same time Sing the Roman Numerals of the blues Develop stylistic understanding and develop awareness of musical history Celebrate jazz composers from the 1800s onwards! Understand major and minor tonality, triads, C major scale, Roman numerals, chord numbers, and the 12 bar blues in C, F and G major Learn about accidentals and how to play them on the piano (revise notation) as well as practice drawing these two symbols and recognising them in piano sheet music 	Peer assessment Weekly student performances If at the keyboard, perform under the webcam Performance feedback	Written theory test on triads, Roman numerals, chords, tonality, and accidentals as well as all knowledge covered this year e.g. structures and instrumentation Individual performance assessment playing the 12 bar blues on the piano (filmed)	Solo performance Taking on board feedback and acting on it Pupils to compose own work using GCSE mark scheme

Year 9	Fertile Question	Concepts	Description of key learning activities and objectives	Formative Assessments	Summative Assessments	Links to GCSE & A-Level
Autumn Y9	Are you a grade 1 musician?	Performing, notation, pitch, melody, dynamics and articulation The piano	<p>Pupils will consolidate their understanding of pitch and rhythm by learning to play ABRSM grade 1 pieces with the hope of learning one in full with both hands. Students will revise the key terms dynamics and articulation as well as the tempo directions of the graded pieces. This is a performance project.</p> <ul style="list-style-type: none"> With differentiated resources, learn to play either 'Lonely Road' or Wiegenlied' from ABRSM grade 1 on the piano with two hands Revise rhythm, pitch, melody, rests, dotted notes, dynamics, articulation and tempo Improve piano playing technique and perform in front of peers regularly 	<p>Weekly teacher monitoring.</p> <p>Written work in exercise books green penned by students and peers</p> <p>Short musical maths questions marked in the lesson</p>	Perform either 'Lonely Road' or 'Wiegenlied' from ABRSM grade 1 with two hands (see differentiated resource)	<p>Reading and writing notation</p> <p>Key terms</p> <p>Identifying features of performances by listening</p>
Spring Y9	Is technology ruining the music industry?	Composing, sequencing, harmony and melody Musical history and stylistic development	<p>Composition based project using sequencing methods in Logic Pro X on MacBooks. Pupils will look at the effects of technology on the working musician and the record industry. This project will consolidate all theory knowledge taught so far as well as cover different musical structures and introduce an awareness of instrumentation, techniques, and timbre. This is a composition project.</p> <ul style="list-style-type: none"> Develop composition skills focusing on relationship between melody (pitch and rhythm) and harmony Learn about musical structures (binary, ternary, rondo, verse-chorus etc) Learn about different instruments, their ranges, special effects and techniques and how to realise these using software, e.g. pizzicato Further develop keyboard/ piano skills by using the keyboard as a MIDI instrument to record into Logic Introduction to the use of music technology/ sequencing as an aid to enhance the composition process Look at the effect of technology on the music industry over the past 60 years and the advantages/ disadvantages on musicians and the Industry Students will learn about quantising and score editing 	<p>Live marking</p> <p>Expectation to critically listen to musical examples in lessons and contribute to class discussions</p> <p>Peer assessment</p> <p>Weekly student performances</p> <p>If at the keyboard, perform under the webcam</p> <p>Performance feedback</p>	Compose a short piece/phrase using chords and melody in a clearly recognizable structure using Logic No theory test	<p>Appraising music</p> <p>Ensemble performance skills</p> <p>Rehearsing, performing in exam environment/ conditions</p> <p>Solo performance</p> <p>Taking on board feedback and acting on it</p> <p>Pupils to compose own work using GCSE mark scheme</p>

<p>Summer Y9</p>	<p>Is music the most powerful tool in the world?</p>	<p>Composing, sequencing, harmony, instrumentation, texture, structure and melody.</p>	<p>Pupils will explore the world of music and media and how music is used in jingles, tv adverts and film music. Pupils will learn about the leitmotif and ultimately try to compose their own film music! This is a composition project.</p> <ul style="list-style-type: none"> • Pupils will demonstrate their understanding of Logic Pro X by composing their own music • Pupils must demonstrate a clear understanding of melody, rhythm, texture, structure and harmony • Pupils must compose a leitmotif • Pupils must critically select and handle appropriate instruments and exploit them to good effect • Pupils will also sit the end of Key Stage theory written paper 		<p>Compose music for a film clip</p> <p>Listening exam with extended writing question</p>	
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Engaging your School's Governors in Music Education

Governing boards play an important role in ensuring every child has access to a broad and balanced curriculum. Arts and culture form a key part of this, allowing young people to develop their creative skills alongside their personal development, giving them the tools they need to succeed in life. Arts Council England have updated their four guides ([HERE](#)) to support school governors champion the right for all young people to experience a creative education that includes:

- Arts, culture and creativity ([HERE](#))
- Art, craft and design ([HERE](#))
- Dance ([HERE](#))
- **Music ([HERE](#))**

These guides have been developed in partnership by Arts Council England and the [National Governors Association](#) alongside key subject associations, [National Society for Education in Art and Design](#) (NSEAD), [One Dance UK](#) and [Music Mark](#).

Questions that governing boards can ask about music education:

The following are examples of the type of questions that governors and trustees might ask about music education in their school or trust. As a subject leader, consider how you might respond to these examples of questions that may be asked of you a Governor or Senior Leader:

- What are the relative strengths of our music curriculum: what are the areas we need to develop?
- How does our music curriculum cater for the needs of pupils from all backgrounds and of all abilities?
- How is music present both within and beyond our curriculum?
- How are we utilising guidance such as the model music curriculum and national plan for music education?
- What opportunities do our pupils have to perform in front of an audience?
- What wider opportunities do we provide – extra-curricular, instrumental tuition, qualifications, careers advice?
- Are teachers and staff given the professional support and CPD needed to deliver a high-quality music education?
- Do we engage parents and the wider community in our music curriculum, through performance, for example?
- What is our relationship with the local Music Education Hub – does it extend beyond providing us with visiting music teachers?