

Music – Year 7

	Year 7 – Cycle A	Year 7 – Cycle B	Year 7 – Cycle C	Year 7 – Cycle D
What do we teach?	Musical Elements & Origins	Melody & Accompaniment	Musique Expérimentale	Music for Media: Bollywood
How does this meet the National Curriculum?	Students develop their ability to perform traditional English folk songs vocally and use tuned and un-tuned world percussion (NC1). Pupils are introduced to the compositional technique of drone through the study of traditional instruments such as bagpipes. Students further their knowledge of composition by learning the pentatonic scale, before using it on the glockenspiel to write a piece of Gamelan in the folk style of Indonesia (NC2). Students transcribe their composition using staff notation on the treble clef, graphic notation and the Kepathian Method (NC3). Pupils are introduced to the musical elements and apply them to vocal performances of sea shanties and contemporary American folk songs, as well as their percussive study of traditional Indonesian music (NC4). Pupils are exposed to great composers and analyse the influence of Russian folk music, such as 'Kalinka', on Stravinsky's Classical piece 'Rite of Spring' with reference to the musical elements (NC5). Pupils develop an awareness of the similarities, differences and significance of native music across the world in terms of traditions and culture today (NC6).	Students graduate from glockenspiel to keyboard in order to further develop their performance technique, as well as their understanding of intervals (NC1). Having studied major chord formations, inversions and some basic melodic devices, pupils compose a reimagining of the melody and harmony to a famous contemporary piece of music (NC2). Pupils will build their musical literacy skills by developing their ability to read and write for bass clef (NC3). Having studied the elements of music in Cycle A, pupils will have the freedom to use them constructively, in order to reimagine the famous case study piece (NC4). Pupils will explore and take inspiration from the relationship between melody and accompaniment in work by great composers, such as in Haydn's 'Clock Symphony'. Students will analyse and use melodic techniques such as steps and leaps identified in John Williams' main themes for Star Wars and Jaws and Judy Garland's performance of 'Somewhere Over the Rainbow', (NC5). Pupils will begin to develop a timeline of music from traditional folk instruments to the rise of orchestral families – relevant in terms of instrumentation for this chronological progression into contemporary music and music for film in cycles C & D (NC6).	Students will use performance skills acquired on tuned percussion and keyboards in order to build an ensemble performance of Tubular Bells by Mike Oldfield (NC1). Having studied examples of experimental music, pupils will begin an extended composition project, creating an experimental piece of Art Pop music and utilising techniques of melody and accompaniment from Cycle B (NC2). Pupils will further extend their ability to read traditional staff notation through a study of time signatures in order to perform all parts of the case study performance piece (NC3). Pupils will study unorthodox uses of the elements of music, such as dissonant harmony in order to appraise techniques in unusual contemporary pieces, link them with the composer's intention and use as inspiration for their extended projects (NC4). In addition to Oldfield, pupils will be introduced to pieces of experimental music by great composers, such as the 'Threnody to the Victims of Hiroshima' by Krzysztof Penderecki, as well as 'Wild Man' by Kate Bush (NC5). Through exposure to musical movements such as Minimalism and Musique Concrète, pupils will gain a broader definition of music and a deeper understanding into its purpose on a cultural and individual level (NC6).	Students will perform an improvised keyboard accompaniment to a scene, stretching the pupils' intuitive ability to perform creatively and expressively, using the instrumental and theoretical skills they have gained so far (NC1). Pupils will prepare a series of miniature compositions using features of Indian-Classical music and compositional devices such as call and response, ostinato and leitmotif to accompany a variety of media types (NC2). Pupils will extend their knowledge of musical notation and practice their ability to use the staff, by reading and playing an Indian raga scale, building upon their understanding of micro-tonality from Cycle C (NC3). Pupils will be tasked with using the elements of music appropriately to effectively accompany scenes in their prepared compositions and improvised performance (NC4). Pupils will critically analyse great composers and works, notably 'Sahela Re' by Kishori Amonkar and pieces by Ravi and Anoushka Shankar, in order to provide context to the stylistic features of north Indian-Classical music to be used in their task to accompany scenes from Bollywood / Masala films (NC5). Pupils will gain a wider knowledge of instrumentation and musical systems from non-Western musical traditions and an appreciation for the global applications and opportunities of music in the media industry (NC6).
Why does this knowledge matter?	The fundamental elements of music underpin all music making. Pupils should be prepared to study pieces with reference to the elements of music, as well as perform and compose using them expressively.	Students develop basic keyboard skills, equipping them with the foundations for reading, writing, creating and performing music across one of the most widely used family of instruments. Melody and accompaniment are the components that construct most pieces of music. It is therefore essential that they are studied in order to enable pupils to identify them aurally as well as interpret and use them in performance and composition for further study at KS3 and beyond.	Ensemble skills and musical experimentation are essential in equipping students with both practical performance skills and the freedom for creativity and exploration in musical composition. By expanding the definition of the purpose of music to encompass avant-garde styles, students' cultural capital increases. It also helps students to understand how music can be an artistic tool that can be shaped to represent a variety of subjects and can aid pupils in finding their own personal narrative voice for composition.	Pupils develop skills in improvisation, essential for the development of confidence and creativity composing. Study of alternative music notation broadens pupils' cultural awareness. Through music for media, pupils are prepared for further study of topics such as Indian-Classical music and Film Music. Having studied tonality and chords in Cycle B, as well as the ability to compose music to fit a brief, students develop their knowledge of scales and musical elements in order to improvise music in live performance to compliment a narrative in the style of programme music.
Why do we teach in this sequence?	An introduction to graphic notation and the Kepathian method furthers students KS2 understanding of music and eases the transition to formal staff notation. Vocal study instantly builds confidence performing and development of aural skills. Familiarity with the glockenspiel layout prepares pupils for Keyboard skills, helping to automate their ability to navigate the geography of black and white notes.	With an understanding of the layout of the keyboard through a previous study of glockenspiels, pupils are able to more easily access and automate the technical skills required for mastering the keyboard. Students build on their ability to read the staff through the addition of the bass clef. Studying Haydn's representation of a clock through music prepares pupils for approaching the abstract and symbolic nature of music in Cycle C.	Students develop composition and performance skills first introduced at KS2 in Year 7, with a clear focus on exploring and justifying use of the musical elements and composing to a brief. Students will utilise instrumental skills on keyboards acquired in Cycle B and tuned percussion in Cycle A in order to perform the case study piece. Students will use their understanding of rhythm to now tackle a more metrically complex piece. Technical competency is a crucial bedrock for pupils to be able to move on to improvisational skills in Cycle D.	Students consolidate practical instrument and note reading skills with key knowledge from Cycle A, such as drones and the features of traditional music, composition techniques for writing melody and accompaniment from Cycle B and an understanding of how to musically represent the abstract such as events and emotions from Cycle C with a cumulative composition task. In order for pupils to extensively improvise, there must be a solid foundation and competency in using the instruments studied throughout Year 7 with technical control and expression.
What career links are made?	Pupils will be introduced to the humanitarian applications of music through an introduction to music therapy (through use of the cabasa) and by exploring drumming activities and work by Kalani. Pupils will begin to make connections to the applications of traditional music styles through an exploration of world music groups.	Students will explore the occupation of journalism in music, practically researching and creating their own articles, podcasts and reviews in order to consolidate their knowledge and exploration of different musical styles and traditions. Students will gain insight into various music publications and information outlets and make ties to their study in English literature and language.	Pupils explore the career path of artists and designers who have created projects or pieces that push the boundaries of music into the territory of experimental art. Students will be introduced to applications of music for culture and to the world of art. Students will explore sound sculptures and installations built locally at Kew Gardens and in the Tate Modern and discuss professional composition, invention and soundscape opportunities.	Students develop an understanding of the role of music in film and television throughout history and will explore its development into media and library music more broadly, including for games and electronic apps. Students will understand how the role of a piano accompanist for silent films developed into pit musicianship and how this is used today in a live context for musical theatre.

Music – Year 8

	Year 8 – Cycle A	Year 8 – Cycle B	Year 8 – Cycle C	Year 8 – Cycle D
What do we teach?	Junk-Band Blues	Theme & Variation	Harmonic Function	Songwriting
How does this meet the National curriculum?	Pupils are given an extended project to build their own DIY instrument (in keeping with authentic roots-blues philosophy) for performance with at the end of the cycle. Pupils sing 'Little Red Rooster' by Willie Dixon and develop ensemble performance skills using ukulele; building instrumental mastery from root notes of a 12-Bar Blues, to the additional use of blue notes. (NC1). Students then draw on improvisational skills and knowledge of call & response from the end of Year 7, to use the full C-Blues scale and improvise a ukulele solo, using forms of ornamentation including note bends and glissando (NC2). Pupils are exposed to notation in the form of tablature and chord sheets, in keeping with the style of music performed (NC3). Pupils explore use of the elements of music through wider listening, comparatively appraising Blues music, Rock n Roll and Country / Bluegrass (NC4). Pupils are also introduced to great compositions such as Bessie Smith's 'St Louis Blues' (NC5). Accompanying pupils' study in History of the slave trade and black history, pupils explore the cultural significance of Blues music and its' origins in the context of work, spiritual and code songs (NC6).	Students build upon keyboard skills from Year 7 by rehearsing and performing 'The Real Slim Shady' by Eminem, developing technical ability in performing with 2 hands together (NC1). Pupils then study the compositional technique of theme and variation and apply this to the piece in order to create a reimagined composition (NC2). Pupils will build upon musical notation skills developed in year 7 in order to read new symbols introduced in this piece such as natural signs, repeat symbols and key signatures (NC3). Pupils will explore how the elements of music and stylistic features of Blues music, Hip-Hop and Indian-Classical music are used in 'Killing Me Softly' by Fugees (NC4). As a case study for theme and variation technique, students will have the opportunity to explore it's use by great composers; such as in Mozart's variations on Twinkle, Twinkle Little Star (NC5). Pupils will deepen their understanding of the timeline of music through the consequent impact of Blues music on rap and the continuation in the narrative of Afro-American struggles and culture through the 90's (NC6).	Students will develop their keyboard and ukulele fluency by performing different chords in a variety of keys following the cadences and progressions commonly found in Pop Music (NC1). Pupils will create their own chord sequence, considering how modulation can be used as a compositional technique to create interest (NC2). Pupils will study the circle of fifths in order to decipher and form familiar chord progressions in a variety of keys, further stretching pupils' ability to interpret staff notation, through an exploration of relative keys (NC3). Through an in-depth study of the role of harmony, pupils gain greater perception into how this element of music is used by artists and how they can apply it to their own work (NC4). Pupils will study great composers from a range of contemporary examples including Michael Jackson and Taylor Swift, in order to become familiar with the standardised pop progression of a four-chord-song (NC5). Pupils will take time to consider pop culture as a movement in terms of art and music, as well as arguments surrounding complexity (both harmonic and otherwise) of popularised music and the implications this has for songwriters and a modern audience (NC6).	Students will focus on the constructive use of musical elements and expressiveness of their playing by specialising in either ukulele or keyboard in order to accompany themselves performing an original song (NC1). Pupils will explore melody writing through vocal improvisation and use their knowledge of key signatures from Cycle C in order to compose an accompanying chord progression (NC2). Pupils will have allocated lesson time in order to revisit and fully tackle key signatures used in staff notation in order to write their song (NC3). Having established devices for developing both melody and accompaniment in Cycles B and C of this year and additionally in Year 7, students will focus on using the elements of music to best creatively and expressively communicate their composition (NC4). Pupils will study great lyricists such as Leonard Cohen and Morrissey in their study of the relationship between words and music, both rhythmically and in sense of meaning and semiotics (NC5). Pupils will be exposed to a wide range of pieces through a listening journal in order to help foster a personal love of music, a sense of creative identity and discover what this means in terms of significance for contributing to the existing canon of originally composed material (NC6).
Why does this knowledge matter?	Students develop their understanding of the musical elements through an in depth study of their applications within a given stylistic case study. Pupils are exposed to string instruments in order to widen the variety of instruments they are exposed to, having grounded some solid foundations on keyboard. Pupils develop aural skills in terms of contextual listening – significant for developing expressive listeners.	Melodic, rhythmic and harmonic writing are three key elements to almost all forms of popular music. Developing pupils keyboard skills further with a focus on playing with two hands together is significant for progressing in technical instrumental performance. Students must become familiar with a wider selection of signs and symbols that they might find in written pieces of music in order to become confident in reading and performing from a score.	Key signatures and chord progressions can be some of the most challenging but most rewarding areas of higher grade music theory to tackle, due to the reliance on applying several methodical rules simultaneously. When used successfully, pupils will have greater freedom and understanding of the music they write and listen to, with newly gained skills to either decipher a piece of music aurally or have the liberty and strategy to realise an imagined sound.	Autonomy in writing their own songs is essentially significant for students to develop 'a love of music' as per the National Curriculum aims. Lyricism plays a significant role in the majority of popular music and requires dedicated time in order to hone the craft; drawing and developing on creative writing skills and poetry studied in English and combining them with a study of musical elements. This enriches not only an appreciation for music but an understanding of the rhythmic and melodic structures within it.
Why do we teach in this sequence?	Having studied the musical elements and features of folk in Year 7, students are well equipped to aurally draw similarities and differences between the studied musical styles. An understanding of staff notation and keyboard skills allows pupils to branch out into studying string instruments and have freedom in their choice of accompaniment for Cycle D, as well as transition with greater ease to guitar study in year 9. Students have developed some knowledge of chord progressions in Year 7 allowing for a study of the 12-Bar Blues form.	Having studied melody and accompaniment in Year 7, pupils explore how to use more compositional techniques to further the development of melodic ideas through theme and variation. This equips pupils for Cycle D, preparing students to extend their musical ideas in their songwriting. Students are introduced to the function of key signatures before attempting to work out and actively write with them in Cycle C. Having been introduced to new musical elements in Cycle A, students have the opportunity to consolidate their listening skills.	Having established how chords are formed in Year 7, the foundation is laid for exploring different keys. Having carefully studied the chord progression form of a 12-Bar Blues in Cycle A, pupils have the groundwork for aurally recognising harmonic shifts. The ability to transpose provides pupils with greater freedom to focus on other areas of creativity, technicality and expressiveness in their composition and performance in Cycle D and in Year 9. This also provides pupils with the option for using this chord progression to build their song in the following cycle.	This cycle culminates the instrumental and vocal abilities built upon through Year 7 & 8, as well as the skills to write chord progressions and melodies. In addition to the elements of music, students will be able to demonstrate an understanding and use of stylistic features developed across Year 7 & 8. A closer study of lyricism sets pupils up for greater awareness of its' role in choral works and band project studies in Year 9 and for techniques such as word painting to be analysed more deeply in further musical study.
What career links are made?	Students will be introduced to the career path of instrument design and creation. Through the Blues, students will explore the traditional use of creating DIY instruments. Students will research other instrument creation and maintenance pathways including luthiers, tuners, technicians and DSP programmers.	Students will explore the purpose of an MC and gain music business insight into occupations within a record label in terms of A&R, publishing and distribution. Pupils will also explore the role of law in the music industry and be introduced to copyright and the career path of a forensic musicologist.	Pupils will explore careers relating to music management at different levels within the industry. This includes: managers, PR, booking agents and promoters. Pupils will also develop an understanding of the history of radio and broadcast and explore the roles of radio presenters, producers and pluggers.	Pupils will explore the concept of a portfolio career and what this means for an active, original musician. Pupils will investigate different revenue streams including licensing, streaming and royalties, as well as ticket sales, merchandising, tuition and collaborating.

Music – Year 9

	Year 9 – Cycle A	Year 9 – Cycle B	Year 9 – Cycle C	Year 9 – Cycle D
What do we teach?	Music Through History	Rhythm Guitar	Battle of The Bands	Music Technology
How does this meet the National curriculum?	Students further develop their ensemble vocal performance skills, singing a repertoire of pieces through history including: Gregorian chant, experimentation with traditional rhymes and a choral piece form a popularised film. These pieces increase in complexity and develop pupils from thinking technically about singing to expressively (NC1). Pupils will compose several miniature ideas for ensembles in the style of the periods studied, before developing one idea further for submission (NC2). Pupils will compose using notation software and explore staff markings for articulation and ornamentation (NC3). Pupils will compare and contrast use of the elements of music across different periods of musical history, apply this to their compositions and workshop the concepts in vocal performances (NC4). Pupils will study great composers throughout the evolution of the orchestra, including Beethoven, Tchaikovsky and Vivaldi (NC5). Pupils will explore how philosophy, art and architecture imitate the development of music throughout time and will have a greater understanding of contemporary film music which draws upon these historic features (NC6).	Students will engage in a practical, in-depth study of rhythmic guitar playing, with a focus on performing stylistically and expressively (NC1). Students will compose an ensemble piece in groups for rhythm guitar in a Mariachi style (NC2). Pupils will familiarise themselves with chord sheets and guitar tablature in order to perform practice pieces and will develop skills in rhythmic and melodic dictation, using staff notation, through a study of a range of Iberian repertoire (NC3). With rhythm as the focus of this cycle, pupils will not only have the opportunity to explore this musical element in greater depth, but will focus on how musical elements are used in combination in the case study piece (NC4). Pupils will be introduced to a range of Hispanic works by Gypsy Kings of the French-Spanish / Romani tradition, Mariache Cobre and traditional piece 'Jarabe Tapatio' of Mexico (NC5). Pupils will be exposed to and discuss the similarities and differences in the musical cultures of Spanish-speaking countries (NC6).	Students will develop stagecraft and performance skills through the ensemble context of band work. Pupils will perform in large ensembles, specialising in one instrument (NC1). Pupils will have the opportunity to develop their compositional skills by collectively making decisions regarding the arrangement of the set piece to satisfy the timbres in ensemble (NC2). Pupils will engage with chord and lyric sheets, with only some notation- in keeping with the style of popular band work and the Musical Futures approach (NC3). Pupils will analyse their allocated piece in detail in terms of composition and the musical elements and attempt to apply this knowledge in order to cover the song as expressively as possible (NC4). Students will study performances and works by the great composers that each class is individually allocated, such as Elvis Presley's 'Hound Dog' and 'Born in The USA' by Bruce Springsteen. This supports pupils in developing their ability to correctly interpret the feeling and intention of a given piece and gain inspiration for building stage presence and communication skills (NC5). Pupils will gain real-life experience and insight into the process of working in a functioning band, deepening the understanding of the shows they witness and the performance side of the music industry more deeply. (NC6).	Pupils will further develop their technical control on keyboards in order to perform parts for recording effectively (NC1). Students will attempt to further develop their use of compositional techniques such as layering through use of a DAW or notation software (NC2). Pupils will utilise and develop their skills in being able to use staff notation in order to create and edit a score of their composition (NC3). Pupils will have to manipulate the elements of music in order to meet the brief for their composition and will have the opportunity to workshop controlling them using music technology creatively, as well as through expressive and constructive performance (NC4). Pupils will engage in significant wider listening and be introduced to great composers of synth-pop music including pieces 'Sweet Dreams' by Eurythmics, 'Smalltown Boy' by Bronski Beat and the features of composition that inspired contemporary electro-pop artists including Gorillaz and La Roux (NC5). Pupils will discuss, debate and discover some of the cultural and social implications surrounding a number of the pieces studied, in relation to LGBTQ+ rights and the impact for society since the 1980's (NC6).
Why does this knowledge matter?	Pupils develop an important timeline of significant great composers and are able to begin separating the stylistic features between different orchestral and choral styles, allowing for other areas of focus during analysis of these genres in future study. In addition to periodic styles, pupils must be able to identify elements of music, compositional devices, instruments of the orchestra and have further experience creating music using them.	Pupils must develop a greater understanding of the role of rhythm for further analysis of the role it plays as a compositional tool. By exposing pupils to a range of Hispanic music with strong similarities and differences, students will need to listen with increasing perception. A focused training on a singular and popular instrument prepares pupils appropriately for solo performances.	Pupils gain experience working in a variety of groups- performing in a large ensemble is a natural progression from smaller scale collaborative work. Ensemble skills permeate every collaborative musical experience. Through the study of stagecraft skills, students develop their ability to collaborate creatively as part of a team, as well as enhance their performances with techniques both musical and communicative. Ensemble performance is a significant part of further study.	Pupils commonly use DAWs to present their ideas for compositions in further study of music and so familiarity with the software is important. Workshopping ideas and sequencing sections of an existing piece as practice is solid preparation for further study of Music Technology. This cycle extends on student's existing knowledge of composition by demanding the building of a fully layered track, with justification for decisions in the form of an accompanying write-up.
Why do we teach in this sequence?	Having studied the rise of popular music across Year 7 & 8, students explore the orchestra in greater depth, from early music to symphonic arrangements for the screen. Pupils continue to explore use of the elements of music and stylistic features of the different genres / periods, with a focus on identifying and using them in written form, the groundwork for being able to define and identify them by ear having been established earlier in KS3. Following regular use of notation, pupils are in a more comfortable position to tackle regular, short compositions to a brief independently. Pupils have regularly sung in previous cycles and are therefore in a position to attempt more challenging vocal pieces, preparing students for band work in Cycle C.	Students apply knowledge of tempo, time signatures and note duration studied in Year 7 & 8 to a more in-depth study of the use of rhythm. Students build on prior knowledge to be able to compose and perform more complex and varied rhythmic cells and polyrhythms. Pupils translate skills analysing orchestral styles in Cycle A to an alien ensemble type. Upgrading from ukulele study in Year 8, studying the guitar as a rhythmic instrument develops muscle memory, and prepares pupils for guitar work in the band project for Cycle C.	Building upon prior performance experience, students focus on the differences between playing and performing music. They use stagecraft skills in combination with instrumental ability developed in Cycle C as well as in Year 7 and 8, in order to create and perform their own live showcases. This prepares students for the extensive performance study required in future topics. A guitar study of moveable chord shapes and rhythmic strumming patterns in Cycle B allows pupils to more easily transition to changing chord shapes. Experiencing how numerous parts connect to form a large arrangement prepares pupils for their fully layered compositions in Cycle D.	Students finish KS3 by applying their understanding of the musical elements, stylistic features of the genre and their skills in performing and composing to create a fully arranged and layered piece of electronic music. This culminates all key areas studied across 3 years and requires technical control as well as expressive and creative original musical ideas. The newer concepts introduced to pupils are related to music technology, which can be further explored as a tool for creative use in future study, but must come prior to a foundation understanding of musical elements and composition technique.
What career links are made?	Pupils are introduced to professional careers in orchestral and choral performance, including opera companies, string and horn sections, actor musician roles and pit orchestra opportunities. Pupils explore the routes available for performing, researching, teaching and documenting particular instruments of rare and historic value.	Pupils will explore the necessary skills required and opportunities available to professional session musicians in terms of live performance, studio performance, function and dep work. Pupils will also explore the role of a Musical Director in the context of commercial music, military units and in theatre.	Students will make links to careers following the production side of live performance, with a focus on: roadies, stage management, lighting, photography, artwork and music marketing- including use of social media and finance management.	Pupils will explore roles involved in music technology, including: live sound engineer, studio engineer, mastering engineer and mixing engineer. Pupils will also explore the parallel between a producer and conductor and gain hands on experience in both positions.

