

Music Long Term Curriculum Map

Yr	Autumn 1 Sounds	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2 Performance
1	identify different ways sounds can be made and changed use and choose sounds confidently in response to a stimulus	Carefully choose sounds and instruments, and suggest how they should be used and played Make and control long & short sounds using the voice and body	Identify pulse in music Can sing simple songs from memory with enjoyment, expression and a sense of the shape of the melody Use their voice confidently in a variety of ways	Recall short rhythmic and melodic patterns	Make and control short sounds using instruments Work in partnership with another child to create a sequence of long and short sounds	Repeat and create short rhythmic phrases confidently
2	Recognise and use changes in tempo and pitch	Recognise and use changes in timbre and dynamics	Use changes in pitch expressively in response to a stimulus	Recall short rhythmic and melodic patterns with enjoyment, some expression and a sense	Create short rhythmic patterns	Carefully and confidently choose and order sounds to achieve an effect/image

				of the shape of the melody Use their voices confidently in a variety of ways	Make and control long and short sounds using voices and <i>instruments</i>	Identify and control changes in pitch and use them expressively
3	Use musical words to describe what I like and do not like about a piece of music Use musical words to describe a piece of music and compositions Recognise the work of at least one famous composer - Historical	Use musical words to describe what I like and do not like about a piece of music Use musical words to describe a piece of music and compositions Recognise the work of at least one famous composer - Historical	Combine different sounds to create a specific mood or feeling  Sing a tune with expression	Create accompaniments for tunes / remixing Recognise the work of at least one famous composer – modern	Create repeated patterns with different instruments Improve their work, explaining how it has been improved	Compose melodies and songs  Use different elements in their composition
4	I can begin to identify the style of work of Beethoven, Mozart and Elgar  I can begin to identify of work of Ska, Hip Hop, Rock,	I can explain why silence is often needed in music and explain what effect it has  I can make visual representation of	I can identify the character in a piece of music  I can identify and describe the different purpose of music	I can sing songs from memory with accurate pitch  I can use notation to record and interpret sequences of pitches	I can use notation to record composition in a small group or on my own	I can improvise using repeated patterns

	techno, Drum and Bass	music which may take the form of abstract art				
5	<p>Understand the tempo for a piece of music</p> <p>Compare the BPM in different genres</p> <p>I can choose the most appropriate tempo for a piece of music</p> <p>I can consider the use of music for film, TV and theatre, its use to create mood. E.g dynamic for action, slow for romantic, and writing for a client brief</p>	<p>I can describe, compare and evaluate music using musical vocabulary</p> <p>I can explain why I think music is successful or unsuccessful</p> <p>I can contrast the work of a famous composer and explain my preferences</p>	<p>I can change sounds or organise them differently to change the effect</p> <p>I can breathe in the correct place when singing</p>	<p>I can maintain my part whilst others are performing their part</p> <p>I can improvise within a group using melodic and rhythmic phrases</p>	<p>I can compose music which meets specific criteria</p> <p>I can use notation to record groups of pitches (chords)</p>	<p>I can use my music diary to record aspects of the composition process</p> <p>I can suggest improvements to my own work and that of others</p>

6	<p>I can analyse features within different pieces of music.</p> <p>I can compare and contrast the impact that different composers from different times have had on people of that time.</p>	I can perform parts from memory.	I can take the lead in a performance.	I can use a variety of different musical devices in my composition (including melody, rhythms and chords).	I can sing in harmony confidently and accurately.	I can evaluate how the venue, occasion and purpose affects the way a piece of music is created.
---	---	----------------------------------	---------------------------------------	--	---	---

### Key Stage 3

#### **Key Stage 3 Foundation Listening**

The Western Classical Tradition up to the 1940s

(Title – Composer – Historical Period)

Ave Verum Corpus – Byrd – Renaissance Byrd was an ardent Catholic in a time when writing in Latin was banned and this perspective on his writing heightens the emotional impact of the music he created; in composing this piece he risked a fiery end.

This Renaissance motet is an excellent opportunity to explore the role of word painting in choral music. Examples include:

- The use of dissonance to represent Christ's sacrifice on the cross for the words, 'in cruce pro homine' (on the cross for men).
- The Tierce de Picardie and homophonic texture used for 'O Dulcis' (O Sweet).
- The reduction in texture for the plaintive 'miserere mei' (have mercy on me).

Toccatà and Fugue in D minor, BWV 565 – Bach – Baroque

This is one of the most famous works in the organ repertoire. The Toccata opens with a single-voice flourish, before spiralling downwards in the very definition of an arresting opening. The Fugue that follows is brilliantly made up of just sixteen notes in what many consider to be the ultimate exercise in melodic and harmonic invention. The work itself has been a star of stage and screen, often as a joking reference to the horror genre. A piece to use as the stimulus for discussion about the relationship between music and film.

Sinfonia (Overture) from Messiah – Handel – Baroque

The Overture is in two contrasting sections – the first instantly solemn, with insistent rhythms, and the second a faster and more furious affair. The mood is one of sadness and despair, regardless of whether the music is fast or slow. Supposedly written in 24 days from start to finish, this work is a textbook example of storytelling through music. Handel's Messiah uses scripture from the King James Bible and the Book of Common Prayer to reflect on the prophesied coming of Jesus through to his resurrection and acclamation and is one of the most enduring works of the choral repertoire. 1st movement from Eine Kleine Nachtmusik – Mozart – Classical There are some interesting back-stories to this piece, including that it wasn't actually played in public for forty years after being written in 1787. This piece offers lots of

learning opportunities, such as: (1) exploring musical openings: the movement starts with a striking phrase played in unison that comes to a sudden halt before the music erupts with energy (2) introducing the concept of arrangements: the work was originally written for a string quartet with added double bass, but is now more usually performed by small chamber orchestras.

#### Symphony No. 9, 4th Movement – Beethoven – Romantic

Addressing the audience as ‘Brothers’, Beethoven’s democratisation of classical instrumental music sees vision and realisation cleave together: his sympathy with the political ideas sweeping Europe alongside a tune which is perhaps the closest we have to a universally known melody that has long stood the test of time. The Ode to Joy theme works perfectly as a way into instrumental playing in a classroom and the tune itself is a perfectly crafted example of working within the boundaries of convention to realise an artistic vision.

#### Der Leiermann – Schubert – Romantic

This is the setting of the 24th of Muller’s poems that explore the themes of loss, resignation and existential despair through the metaphor of an isolated wanderer in winter. The combination of the drone, a simple two-chord harmony, the A minor ‘hurdy[1]gurdy’ melody and the engagement with the ambiguous character of the Leiermann himself all provide rich opportunities for exploring music’s expressive power and starting points for students to respond creatively.

Ride of the Valkyries – Wagner – Romantic  
Die Walkure (The Valkyrie) is the second of four operas that together make up The Ring Cycle (Der Ring des Nibelungen) – possibly one of the best known pieces of classical music ever written. The Valkyrie are the daughters of the Norse god Wotan. Led by his favourite, Brunnhilde, they have been gathering warriors slain in battle, ready to take them to Valhalla – the Hall of the Gods – and the ‘Ride of the Valkyries’ depicts them surging across the skies on their flying horses. The tension builds from the start, with Wagner’s signature complexity of sound; swirling strings, trilling woodwind and gradually increasing volume, all the way up to the sound of unison brass playing the famous tune.

### Nessun Dorma from Turandot – Puccini – 20th Century

'Nessun Dorma' (None shall sleep) are originally Princess Turandot's words to Calaf ('The Unknown Prince') in this music peppered with themes of intrigue, tension and ultimately love. In this meditative aria, Calaf pictures the princess in her room; he begs the stars to fade, and repeats three times 'Vincero' (I will win) – rising to a top B which is high for a tenor. Puccini never saw this opera performed – he died over a year before the first performance, leaving it incomplete – a student finished it for him. The song was made famous by Luciano Pavarotti at the 1990 Football World Cup, a performance that pupils may enjoy listening to.

Pastorale for Piano in D Major – Tailleferre – 20th Century  
Tailleferre's piano miniature features a beguiling undermining of the rules that governed the Common Practice Era. The Pastorale's use of irregular time signatures, unrelated modulations and unresolving dissonance will all be interesting starting points for discussion. The piece also provides a way to explore other Modernist approaches such as the absurdity of Milhaud's 'Le Boeuf sur le Toit', the stern intellectualism of Schoenberg's Serialism or the mania of Stravinsky's 'Rite of Spring'.

### The Lark Ascending – Vaughan Williams – 20th Century

Vaughan Williams' The Lark Ascending is a musical response to a poem by George

Meredith about the singing of the skylark. This mesmerizing and incredibly descriptive

music captures a real sense of freedom. As well as exploring music inspired, influenced and informed by bird song, it offers the opportunity to discuss the relationship between music and national identity: this piece became something of a symbol of the English spirit after the First World War when the country was struggling with its national identity.

### Jerusalem: – Our Clouded Hills – Errollyn Wallen – 20th Century\*

Further thinking about Jerusalem can start from the mythological, historical or the compositional. The text brings in the myth of Jesus's visit to England as a young boy; the called for Jerusalem takes its place in the text as a metaphor for heaven, a place of universal love and peace. Viewed historically the poem contains a critique of the advancing industrial revolution (the 'dark, satanic mills') and this affords an opportunity for further discussion about the priorities

of human society in modern times. Compositionally the original hymn tune of C.H.H. Parry and orchestration by Elgar have recently been reimagined by Errollyn Wallen. The work is dedicated to the Windrush generation and incorporates music from the wider Commonwealth (see the Belize percussion). Her use of dissonance in the first verse contrasts both with the earlier harmonisation and her own approach to the climactic second verse. Further listening to Parry (I Was Glad or the Songs of Farewell) and Wallen (Mighty River) can be found in the repertoire list.

\* The original melody is pre-1940 and Wallen's 2020 reimagining for BBC Proms

provides fertile ground for discussion of compositional approaches.

### **The Western Classical Tradition beyond the 1940s**

#### **(Title – Composer – Historical Period)**

Venturing Forth from Watership Down – Angela Morley

Pioneering Trans woman Angela Morley wrote the music for Watership Down after her transition in the 1970s. While some of the more memorable parts of the film are the dark moments near the end, they only make sense in the context of what has come before. The flute and harp duet, 'Venturing Forth' is used in the opening pastoral scene, and is a beautiful example of how sonority can be as important as tonality in the creation of atmosphere.

Music from The Italian Job – Quincy Jones

One of the most influential musicians of the 20th century, Grammy Legend Award Winner Quincy Jones represents record producer, multi-instrumentalist, songwriter, composer, arranger, and film and television producer. The Italian Job is the soundtrack to the 1969 film of the same name, composed and arranged by Quincy Jones and released on the Paramount label. The music is the very definition of the Swinging 60s and takes in an eclectic mix of styles including Samba, Country & Western and Baroque.

For the World from Hero – Tan Dun

This music is taken from the Original Soundtrack to the 2002 Chinese film, Hero. It was composed by highly acclaimed Chinese contemporary classical



composer, pianist, viola d'amore player and conductor, Tan Dun, whose work often incorporates instruments constructed from organic materials such as paper, water and stone. Tan Dun is a composer who has made an indelible mark on the world's music scene with a creative repertoire that welcomes classical music, multimedia performance, and Eastern and Western traditions. This piece provides a learning opportunity to explore fusion of styles and influences.

#### Theme from Emma – Rachel Portman

Three-time Oscar nominee Rachel Portman won the Academy Award in 1996 for her

score for the adaptation of Jane Austen's Emma. As well as getting to know the theme, this is an opportunity to delve into the relationship between music and narrative alongside one of the great novels of the 19th Century. Wider listening of her music includes The Cider House Rules and Chocolat.

#### Music from Star Wars – John Williams

Among the most recognisable music on the planet, the music of Star Wars is widely acknowledged to have played a crucial role in the enduring success of the films. The music takes its influence from an eclectic variety of musical styles, including the Late Romantic idiom and Hollywood scores from the Golden Age of film. There are also references to existing music, including works written by Gustav Holst, William Walton, Sergei Prokofiev and Igor Stravinsky. Of particular note is John Williams' use of a melodic cell that signifies a particular character or place – with approximately 11 core themes used in each two-hour film.

#### Popular Music

(Style – Title – Artist/Composer)

Blues – God Bless the Child – Billie Holiday

Holiday, writing with Arthur Herzog, references the Biblical parable of the talents in her opening lines and goes on to a critique of the fickle nature of people drawn to money and success. Her exploration of one aspect of our humanity, or lack thereof, is in a similar vein to Bessie Smith's 'Nobody Knows You When You're Down and Out'. Holiday and Smith's music allows us a path into the cultural context of blues in the first half of the 20th century and the origins of

this crucial part of our musical history. The Blues as a genre affords many avenues for exploration and understanding and so the rich dissonance of God Bless the Child's harmony may provide a way into exploring how extended chords and voice leading come together in blues and jazz.

Rock n Roll – Twist and Shout – The Beatles

Based on three primary chords, this song has more than strong echoes of the 12-bar

Blues that influenced it. An awareness, in theory or in aural perception, of the importance of primary chords is going to be a prerequisite for further development and this song is an ideal starting point for exploring this. It also offers an opportunity to familiarise pupils with the UK's most popular ever band.

Jazz – Cry Me a River – Ella Fitzgerald

With regular ii-V-I cadences, this standard and Fitzgerald's vocal improvisation are both iconic: the evocation of the pain of heartbreak has spoken to millions across generations.

Fitzgerald's improvisation will be a good place to start discussions around when music can be held in stasis and when it should evolve in the hands of the performer and, indeed, on the myriad shades within these places.

Rock – Stairway to Heaven – Led Zeppelin

One of the best known anthems of 1970s rock, Stairway to Heaven's meaning has been

much pored over, and it is worth thinking about the initial theme of a woman who

accumulates worldly wealth only to find that her life had no meaning. Robert Plant spoke about this part of the song representing 'a woman getting everything she wanted without giving anything back'. The song's unusual structure and use of A minor will be relevant to discussions about song composition.

### Funk – Superstition – Stevie Wonder

Superstition includes one of the best known riffs of the 20th century. It offers a way into the great riffs of popular music that pupils may wish to turn to for inspiration in their own writing. Other iconic riffs include Layla, Seven Nation Army, Sweet Child O'Mine and countless others that teachers or pupils may wish to suggest. Superstition's main riff, which is built around chords I and IV, is one way in and his larger discography includes other songs such as Master Blaster, which is a good place to start creating variety in bass lines.

### Disco – Lost in Music – Sister Sledge

As well as giving pupils an aural knowledge of Disco as an important genre, Lost in Music has a relatively simple harmonic structure while using both minor and major 7ths in its harmony – thereby introducing extended harmony.

### Rock – I Want to Break Free – Queen

Banned in some countries for Freddie Mercury's gender bending turn in the

accompanying video, this song is often heard through the lens of Mercury's bisexuality and was released a year before the start of his relationship with Jim Hutton. As well as being central to the story of popular music, the song brings in issues about music's role in societal change and how the personalities and tragedies of key figures can lead to greater empathy for marginalised groups.

### Hip Hop – The Magic Number – De La Soul

De La Soul's 'Magic Number' explores group creativity and the unique sounds that the group were able to develop as a trio (the 'Magic Number' of the title is 3, being the three members of De La Soul). The lyrics are characterised by hip-hop's use of metaphor and reference and could be an opportunity to work on text in collaboration with the English department in Year 9.

### Power Ballads – I Have Nothing – Whitney Houston

Female singers have played a central role in music as far back as the courts that hired Francesca Caccini in the 17th Century, but there was a renaissance of solo female vocalists in the 1980s. I Have Nothing features, in its key changes, both a classic of the semitone modulation used for heightened emotional effect and also, between the verse and chorus, smoothly executed shifts to the flat submediant and back again.

### 90s Indie – Paranoid Android – Radiohead

The lead track off 1997's OK Computer Radiohead's Paranoid Android is notable for its

departure from standard verse–chorus song structure. While huge amounts of music that pupils will listen to abides by this strongest of conventions, this will be a good opportunity to explore how, as with Bohemian Rhapsody and Stairway to Heaven, it can sometimes be in breaking convention that music finds its expressive power.

### Musical Traditions (Country\* – Tradition – Title – Artist/Composer) Brazil – Samba – Mas Que Nada – Sérgio Mendes and Brasil '66

Well suited to both vocal and instrumental ensemble performance in KS3, Mas Que Nada is an example of a frequently covered song that gives pupils an opportunity to explore how performers interpret a standard. The Sérgio Mendes version is a cover itself of the 1963 original by Jorge Ben.

### India – Bollywood – Munni Badnaam Hui – Lalit Pandit

Pandit, one half of fraternal duo Jatin-Lalit, wrote this item number for the 2010 film Dabangg. Item numbers feature in Bollywood movies without pertaining to the plot, and while the protagonist, policeman Chulbul, enters this song the main performer/producer,

\* Includes names of countries or regions, where the origin of a piece cannot be attributed to one single country.

Malaika Arora, only appears in this number. The song includes many typical features of Bollywood films in its music, dance and colourful visuals.

#### Japan – Taiko – Zoku – Kodo

One of the tracks off Kodo's Heartbeat album, 'Zoku' is an original composition by one of the band members. Kodo's performances are widely available to watch and the group

themselves publish lots of interesting narrative on the background and current life of their music, as well as their experience as a community of musicians.

#### India – Indian Classical – Rag Desh

The inclusion of Rag Desh is due to the large numbers of learning resources already in place in many schools from its time as a GCSE set work. The different recordings enable pupils to learn the nature of how a rag relates to Western conceptions of melody as well as how performance can be exploratory instead of cleaving to a fixed original.

#### Middle East – Folk – Sari Galin – Ilgar Moradof

Taken from 2005's Grammy nominated Endless Vision album, this Middle Eastern folk song of unrequited love has contested origins, something reflected in the use of Azeri, Armenian and Persian lyrics in this recording. The mode used is similar to the Western minor scale and reflects the theme of rejection in the song. This could initiate an interesting discussion about the universal nature of some musical features: why do minor scales evoke sadness? Is this universal? If so, why are were the verses of some trance anthems (e.g. Aurora's Ordinary World or Oceanlab's Satellite) popular euphoric dance tunes?

#### Portugal – Folk – Fado – Amália Rodrigues

The mournful aesthetic of Fado is captured lyrically and musically in this central song from the repertoire. Along with the highly decorative instrumental countermelodies and presence of familiar devices such as the ii-V7-I progression, pupils should note the Tierce de Picardie-like ending to the verses when the conclusion of their expression lands surprisingly on a major chord.

Indonesia – Gamelan – Rangsang – Gamelan Wayang Sasak

Gamelan music provides a window into some of the treasures of Indonesian culture and, through Wayang Kulit shadow puppetry, into the stories and storytelling that originated in Java and are usually accompanied by a full Gamelan. The cyclic nature of Gamelan contrasts with the teleology that runs through much Western classical music.

Jamaican – Reggae – One Love – Bob Marley & The Wailers

This is likely to be a strong candidate for class singing, whether it be in unison or in two[1]or-three-part harmony. The song itself can provide a way in to exploring music's role as a force for evangelism – in this song for the Rastafarian religion, but this could potentially lead on to a wider discussion of how music interacts with religion and identity.

Ireland – Folk – The Coombe – The Chieftains

The Coombe provides pupils with an opportunity to explore folk instruments as it features a lyrical flute and pipe solo or a tremolo drone and Bodhran. This piece also provides a good example of a successful modal melody, using a limited range. The Chieftains are cultural ambassadors, recognised for reinventing traditional Irish music on an international scale.

Zimbabwe – Choral – Ujona Uyabaleka – Insingizi

The a cappella trio from Bulawayo here sing about the Biblical story of Jonah and the Whale with typical three-part harmony, call and refrain, ostinato percussion accompaniment and vocalising as the narrative of the story progresses

## Notation

	Year 7	Year 8	Year 9
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	✓	✓	✓
<i>f</i> and <i>P</i>	✓	✓	✓
Cresc. and Decresc.	✓	✓	✓
<i>mp</i> and <i>mf</i>		✓	✓
One ledger line		✓	✓
Staccato Legato		✓	✓
G major/E minor		✓	✓
6/8			✓
Slurs			✓

## Musical Traditions

Country*	Title of piece	Curriculum year
USA	Prisoner (Lucky Dube)	7
USA	I'll Overcome Some Day (Charles Tindley)	7
New Zealand	Maori Haka (All Blacks Rugby team)	7
Mexico	El Jilquerillo (Mariache Cobre)	7
Nigeria	Teacher Don't Teach Me Nonsense (Fela Kuti)	7
India	Tabla Solo in Ekial (Ravi Shankar)	7
Russia	Pryalitsa (Russian Balalaika Orchestra)	7
USA	Roll the old chariot along (arr. Nelson's Shantymen)	7
Scotland	Mairi's Wedding (arr. Noel McLoughlin)	7
England	Jolly Bold Robber (arr. John Kirkpatrick and Martin Carthy)	7
Indonesia	Wayang Kulit Balinese shadow puppet (Anon)	7
<b>Brazil</b>	<b>Mas Que Nada (Sérgio Mendes and Brasil'66)</b>	<b>7</b>
England	Brigg Fair (various)	7
England	The Three Ravens	7
England	Turtle Dove (various)	7
England	Santiana	7
England	Wild and Wicked Youth	7
England	Heave Away on the Trawl Warp/ Haul Boys Haul (Johnny Collins)	7
England	Boars Head Carol (Steeleye Span)	7
England	Widcombe Fair (various)	7
England	The Lambton Worm (various)	7
Japan	Taiko drumming (Zoku)	7
<b>India</b>	<b>Munni Badnaam Hul (Lalit Pandit)</b>	<b>7</b>
England	The Derby Ram (A. L. Lloyd)	7
Scotland	Mingulay Boat Song (various)	7
Scotland	Ae Fond Kiss (Burns)	7
England	Lovely Joan	7
Wales	A Ei Di'r 'Deryn Du (Siobhán Owen)	7
Ireland	Carrickferqus (Various)	7
Mexico	Ojos Begros (Cornelio Reyna)	8
Japan	Etenraku (Various)	8
Ireland	Rocky Road to Dublin (The High Kings)	8
<b>Portugal</b>	<b>Fado (Amália Rodrigues)</b>	<b>8</b>
Scotland	The Tree They Do Grow So High (Pentangle)	8
<b>Middle East</b>	<b>Sari Galin (from Endless Vision album) (Ilqar Moradof)</b>	<b>8</b>
USA	'Travelin' Soldier (Dixie Chicks)	8
Finland	Ole le Lolla (Various)	8
<b>India</b>	<b>Rag Desh (Various)</b>	<b>8</b>
Chad/Congo	Soualle	8
England	Tarry Trousers	8
England	Bold Riley	8
England	Ingatestone Hall	8
England	Ah, Robin	9
Cuba	Obatalá (Mongo Santamaría)	9
<b>Japan</b>	<b>Zoku (Kodo)</b>	<b>9</b>
England	Tower of London (or the Female Drummer)	9
England	What will we do if we have no money?	9
South Africa	Babethandaza (various)	9
Israel	Shalom Chaverin (various)	9
<b>Ireland</b>	<b>The Coombe (The Chieftains)</b>	<b>9</b>
<b>Zimbabwe</b>	<b>Ujona Uyabaleka (Insingizi)</b>	<b>9</b>



	<b>Singing</b>	<b>Listening</b>	<b>Listening</b>	<b>Composition</b>	<b>Composition</b>	<b>Performance</b>
7	<ul style="list-style-type: none"> <li>• Sing regularly from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and dynamic contrast.</li> <li>• Sing three- and four-part rounds, transposing music according to the needs of the class.</li> <li>• Create opportunities for engendering a sense of performance, whether that be</li> </ul>	<p>Develop the technical ability to identify the use of musical elements Using music from the list of suggested repertoire</p> <p>Year 7 pupils should be re-introduced to the meaning of the elements and their realisation in sound.</p>	<p>Develop understanding of the meaning and purpose of music being listened to</p>	<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"> <li>• Play chord sequences from a range of familiar songs as compositional models.</li> <li>• 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.</li> <li>• Create melodic song-lines shaped by lyrics and/or harmonic intention.</li> </ul>	<p>Music Programming</p> <ul style="list-style-type: none"> <li>• Play given chord sequences as examples of harmonic effect.</li> <li>• Compose chord sequences on the keyboard or guitar in C major or A minor.</li> <li>• Explore melodic line and simple structural ideas, e.g. ABA. 48</li> </ul> <p>Melody and Accompaniment</p> <ul style="list-style-type: none"> <li>• Compose melodies using vocal or instrumental improvisation, bearing in mind phrase structure.</li> <li>• Harmonise the</li> </ul>	<p>Instrumental Performance</p> <p>Using skills learned this year</p> <p>Reading Notation</p>

	in front of an audience, in the community or through recordings to be shared on virtual platforms				cadence points of these phrases. Improvise  <ul style="list-style-type: none"> <li>• Improvise new musical ideas over (a) a drone, (b) a chord sequence(s) or (c) over a groove within a given key. This can be done in pairs, as a group or using sequencing software via a Digital Audio Workstation.</li> <li>• Explore D minor and the pentatonic minor starting on D.</li> </ul>	
	<ul style="list-style-type: none"> <li>• Sing regularly from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and dynamic contrast.</li> <li>• Sing chordal harmony in two or</li> </ul>	<p>Develop the technical ability to identify the use of musical elements</p> <p>Using music from the list of suggested repertoire, or repertoire chosen by each school, Year 8 pupils should return to the meaning of the</p>	<p>Listening examples</p> <p>Title Artist/Composer Context 1st movement from Eine Kleine Nachtmusik Mozart Classical 4th Movement from Symphony No. 9 Beethoven Classical Der Leiermann Schubert Romantic</p>	<p>Develop understanding of composition through one of/a combination of: 'Song' Writing (with or without lyrics)</p> <ul style="list-style-type: none"> <li>• Play chord sequences from familiar songs with rhythmic vitality.</li> <li>• Compose chord sequences on the keyboard or guitar in C major, G major, A minor or E minor. •</li> </ul>	<p>Programme Music</p> <ul style="list-style-type: none"> <li>• Compose chord sequences on the keyboard or guitar in C major, G major, A minor or E minor.</li> <li>• Compose a harmonic sequence in response to an extra-musical stimulus.</li> <li>• Use percussion and percussive sounds.</li> <li>• Explore melodic</li> </ul>	<p>Instrumental Performance The MMC sets out two models of progression in instrumental performance as examples of how pupils may develop their skills and understanding over the Key Stage. These should be followed alongside a clear emphasis on expressive</p>

	<p>three parts, transposing music according to the needs of the class. Good repertoire for this age group includes:</p> <ul style="list-style-type: none"> <li>• Trad. English: The Trees They Do Grow High</li> <li>• Trad. Latvian: Oleleloila</li> <li>• A Great Big World/Christina Aguilera: Say Something</li> <li>• Kelly/Steinberg: True Colours</li> <li>• Trad. Chad/Congo: Soualle</li> <li>• Boberg: How Great Thou Art</li> <li>• Aswad: Don't Turn Around</li> </ul>	<p>elements and start to practise identifying their use in music. Develop understanding of the meaning and purpose of music being listened to</p> <ul style="list-style-type: none"> <li>• This list of music builds on the listening examples at Key Stages 1 and 2 as a way to develop Technical and Expressive listening.</li> </ul>	<p>Ride of the Valkyries Wagner Romantic Music from The Italian Job Quincy Jones 20th Century Theme from Emma Rachel Portman 20th Century Stairway to Heaven Led Zeppelin Rock Superstition Stevie Wonder Funk Lost in Music Sister Sledge Disco I Want to Break Free Queen Rock Rag Desh Various Artists India Sari Galin (from Endless Vision) Ilgar Moradof Middle East Fado Amália Rodrigues Portugal</p>	<p>Compose simple bass lines using the root note of each chord.</p> <ul style="list-style-type: none"> <li>• Create rhythmic accompaniment to support chord sequences.</li> <li>• Compose melodic lines, shaped by lyrics and/or harmonic intention.</li> </ul>	<p>line/structural ideas, e.g. AABA. Melody and Accompaniment</p> <ul style="list-style-type: none"> <li>• Compose melodies using vocal or instrumental improvisation, bearing in mind phrase structure.</li> <li>• Harmonise melodies using the root notes from primary chords and appropriate cadences.</li> </ul> <p>Improvisation</p> <ul style="list-style-type: none"> <li>• Improvise new musical ideas over chord sequences or over a groove within a chosen key or keys.</li> <li>• Experiment with the use of sound and silence as well as anticipated and unexpected musical moments.</li> </ul>	<p>quality. Some pupils will already have some facility on their instruments and these lessons should be used to broaden their skills at sight-reading, transposition, composing, improvisation or harmonisation. The inclusion of riffs, bass lines and arrangement of parts will allow all learners to take part and to make meaningful progress. It is assumed that these instruments will then be the vehicle for creative work as laid out in Composition for Year 8. Keyboard Class Brass Band9</p> <ul style="list-style-type: none"> <li>• Expand the rhythmic scope of melodies on keyboard instruments, following staff notation written on one staff or two staves.</li> <li>• Use notes within a range that includes a change of hand position and an optional</li> </ul>
--	--	---	---	---	---	---

						<p>lefthand part.</p> <ul style="list-style-type: none"> <li>• See example repertoire on page</li> <li>• 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.</li> <li>• See example repertoire</li> </ul> <p>Reading Notation</p> <ul style="list-style-type: none"> <li>• Read and play short rhythmic phrases at sight, using conventional symbols for known rhythms and note durations.</li> <li>• Read simple phrases using pitch and rhythmic notation on the treble or bass clef containing mostly conjunct movement.</li> </ul>
	<ul style="list-style-type: none"> <li>• Sing regularly from an extended repertoire with a</li> </ul>	Develop the technical ability to identify the use of	Title Artist/ Composer Context The Lark Ascending	Develop understanding of composition through	Melody and Accompaniment <ul style="list-style-type: none"> <li>• Compose melodies</li> </ul>	Instrumental Performance The MMC sets out two

	<p>sense of ensemble and performance. This should include observing phrasing, accurate pitching and dynamic contrast.</p> <ul style="list-style-type: none"> <li>• Sing homophonic and/or polyphonic harmony in three parts. Good repertoire for this age group includes: <ul style="list-style-type: none"> <li>• Trad. England: Ah, Robin</li> <li>• Trad. South Africa: Babethandaza</li> <li>• Turtles: Happy Together</li> <li>• Brumley: I'll Fly Away</li> <li>• Bricusse/Newley: Feeling Good</li> <li>• Charlie Puth: One Call Away</li> <li>• Trad. Shalom Chaverin</li> <li>• Gibbons: Drop, Drop, Slow Tears</li> </ul> </li> </ul>	<p>musical elements Using music from the list of suggested repertoire, or repertoire chosen by each school, Year 9 pupils should listen to a wide range of music and identify how the elements specified on page 39 are used while starting to think about the impact this has on the listener. Develop understanding of the meaning and purpose of music being listened to</p> <ul style="list-style-type: none"> <li>• music builds on the listening examples at Key Stages 1 and 2 as a way to develop Technical and Expressive listening.</li> </ul>	<p>Vaughan Williams 20th Century Pastorale for Piano in D Major  Tailleferre 20th Century Jerusalem – Our Clouded Hills  10 Errollyn Wallen (arr.) 20th Century For the World from Hero Tan Dun  21st Century Music from Star Wars  John Williams 20th Century I Have Nothing  Whitney Houston Power Ballads  The Magic Number  De La Soul Hip Hop  Paranoid Android  Radiohead 90s Indie  One Love Bob Marley &amp; The Wailers  Jamaica The Coombe  The Chieftains Ireland  Ujona Uyabaleka Insingizi  Zimbabwe Rangsang Gamelan  Wayang Sasak Indonesia</p>	<p>one of/a combination of: 'Song' Writing (with or without lyrics)</p> <ul style="list-style-type: none"> <li>• Compose chord sequences on the keyboard or guitar in C, G or F major, A, E or D minor.</li> <li>• Compose contrasting chord sequences to create pieces in either ternary or verse/chorus form.</li> <li>• Write simple bass lines using the root note of each chord. Give these bass lines rhythm and use passing notes to enhance them.</li> <li>• Create rhythmic accompaniment to support chord sequences.</li> <li>• Compose melodic lines, shaped by lyrics and/or harmonic intention.</li> </ul> <p>Programme Music</p> <ul style="list-style-type: none"> <li>• Compose chord</li> </ul>	<p>using vocal or instrumental improvisation, bearing in mind phrase structure. 10 The original melody is pre 1940 and Wallen's 2020 reimagining for BBC Proms provides fertile ground for discussion of compositional approaches.</p> <ul style="list-style-type: none"> <li>• Harmonise melodies using the root notes from primary chords and appropriate cadences.</li> <li>• Embellish the accompaniment with passing notes. Improvise</li> <li>• Improvise melodies and riffs over chord sequences with a strong awareness of key.</li> <li>• Improvise a melody on the voice or an instrument to</li> </ul>	<p>models of progression in instrumental performance as examples of how pupils may develop their skills and understanding over the Key Stage. Some pupils will already have some facility on their instruments and these lessons should be used to broaden their skills at sight-reading, transposition, composing, improvisation or harmonisation. The inclusion of riffs, bass lines and arrangement of parts will allow all learners to take part and to make meaningful progress. It is assumed that these instruments will then be the vehicle for creative work as laid out in Composition for Year 9. Keyboard Class Brass Band11</p> <ul style="list-style-type: none"> <li>• Further increase the rhythmic scope of</li> </ul>
--	---	--	--	--	---	---

	<ul style="list-style-type: none"> <li>• George Ezra: Shotgun</li> <li>• Parry: Jerusalem</li> </ul>			<p>sequences on the keyboard or guitar in C, G, or F major, A, E or D minor.</p> <ul style="list-style-type: none"> <li>• Compose contrasting harmonic sequences that respond to extra-musical stimuli.</li> <li>• Use percussion and percussive sounds.</li> <li>• Explore melodic line, use of contrast and structural ideas, e.g. ABACA.</li> </ul>	<p>fit with the chord sequences created.</p> <ul style="list-style-type: none"> <li>• Take the listener on an original musical journey</li> </ul>	<p>melodies on keyboard instruments, following staff notation written on two staves.</p> <ul style="list-style-type: none"> <li>• 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).</li> <li>• 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.</li> </ul> <p>Reading Notation</p> <ul style="list-style-type: none"> <li>• Read and play short rhythmic phrases at sight, using conventional symbols for known rhythms and note durations.</li> <li>• Read simple phrases using pitch and rhythmic notation on the treble and bass</li> </ul>
--	--	--	--	--	---	---

						clef containing some leaps.
--	--	--	--	--	--	-----------------------------

[Model Music Curriculum \(publishing.service.gov.uk\)](http://publishing.service.gov.uk)