
MUSIC DEPARTMENT KEY STAGE 3 CURRICULUM OVERVIEW

The music department key stage 3 curriculum is designed to implement the Academy’s vision of “Deepening Learning, Raising Aspiration”, in line with the OAT curriculum strategy of “Teach, Develop, Change”. Our curriculum is carefully designed to build resilience, aspiration and independence in our learners.

Music is both a practical and academic subject. Musical learning is about thinking and acting musically. Our music lessons are about learning in and through music, not solely about music. Music lessons at Ormiston Rivers are focussed on developing imagination and creativity, building up pupils’ knowledge, skills and understanding. Young people come into our school with a lifetime of musical experiences, which are practical and experiential, and which have contributed to their aural memory, practical, discriminatory skills, and personal and collective identity formation. Building a “can do” attitude and confidence in our learners is a key strength to the vision of our curriculum intentions. Fundamentally, we aim to develop the following in our learners:

- creativity
- enjoyment
- active learning
- inclusion
- reading and writing musical notation skills
- singing and performing, solo and ensemble
- expressing thoughts and feelings
- applying musical understanding to a range of genres

We build our musical learning around six main strands (as per the ISM National Curriculum for Music), which are interrelated and overlapping. These are:

- singing
- composing
- improvising
- playing
- critical engagement,
- social, moral, spiritual, and cultural (SMSC)

Singing, composing, improvising, and playing are the fundamental basics of music making. The notion of critical engagement as we are using it encompasses listening, appraising, evaluating, describing, identifying, aural perception and many other aspects of musical learning. In practice this can be seen to permeate throughout all aspects of our musical learning journey. In a similar vein, SMSC can also be considered as running throughout our musical learning journey like an *idée fixe*.

Our extra-curricular provision is intended to further enrich the formal curriculum provision. We are aware that, as a truly comprehensive school, our students come in with a huge range of musical abilities and tastes and as such, our extra-curricular provision will support students to find a love of music they may have not had before or will further develop and stretch those students with exceptional talents in music performance. We pride ourselves in getting to know the needs of all students.

Year
7

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12
Autumn	Music Fundamentals							Music For Special Occasions				
	Elements of Music		Rhythm and Graphic Score		Keyboard Skills and Treble Clef Notation			The Orchestra and Christmas Music				
Spring	All About the Bass					World Music Part 1			Chromatics			
	Bass Clef	Ground Bass Pachelbel		Riffs and Hooks (Seven Nation Army)			African Music			Chromatic scale and Pentatonic Scale		
Summer	Form and Structure					Internet Sensations						
	Question and Answer					Cover Songs and Arrangements			Pop Song Writing			

Autumn Half Term 1

Musical Fundamentals – Weeks 1 to 4

- Basic introduction to the elements of music. Introduction to rhythm and basic rhythmic notation.
- Introduction to graphic score reading and writing.
- Introduction to basic compositions.
- Introduction to group performances.

Instruments to be used: Keyboards and percussion.

Keyboard Skills and the Treble Clef – Weeks 5 to 7

- Treble clef notation, reading and writing.
- Keyboard Skills and fingering techniques.
- Performance skills.

Instruments to be used: Keyboards.

Notes/Links/Interleaving

Baseline assessing and getting to know the ability levels of students. Checking student understanding of the key words. Checking students’ musical listening/evaluating level.

Core Listening: Haydn, Surprise Symphony. Beethoven, Ode To Joy.

Additional Higher Content

- Composing and performing with two hands on keyboards. More complex scores, more advanced versions of the musical notation.
- Ledger Lines.

Autumn Half Term 2

The Orchestra – Weeks 8 to 10

- Understanding of the orchestra, 4 families of the orchestra. Timbres.
- Understanding of how music can be used to invoke emotions/tell a story.

Instruments to be used: Keyboards and percussion, tuned and untuned.

Christmas and The Orchestra – Weeks 11 to 12

- Orchestral music continued, through Christmas Music examples. Sacred v Secular music.
- Further skills in reading music; rests, bars, bar lines, double bar lines.
- Articulation (legato and staccato).
- Performance and singing skills.

Instruments to be used: Keyboards and percussion, tuned and untuned.

Notes/Links/Interleaving

Block 2 building on

- | | |
|-------------------------|----------------------------|
| - Elements of music | - Graphic score reading |
| - Graphic score writing | - Simple rhythmic notation |
| - Treble clef reading | - Treble clef writing |

Core Listening: Prokofiev, Troika. Mendelssohn, Hark The Herald Angels Sing.

Additional Higher Content

- More advanced musical notation. Technically challenging musical pieces for performance and evaluation, incorporating the challenge of playing with various and alternating articulation markings.

Spring Half Term 1**Bass Clef & Ground Bass – Weeks 1 to 3**

- Bass Clef reading and writing
- Ground Bass. Pachelbel's Canon
- Time signatures.

Instruments to be used: Keyboards, guitars and untuned percussion.

Riffs & Hooks – Weeks 4 to 6

- Riffs. Using 7 Nation Army to develop a contextually modern understanding of riffs.
- Ensemble skills. Performing as a class. Singing skills.
- Rock bands. Cover songs/variations (7 National Army cover Marcus Collins), recognising change in genre/style.

Instruments to be used: Keyboards, guitars and untuned percussion.

Notes/Links/Interleaving

- Further developing clef notation, by introducing the theory of time signatures and bass clefs.
- Developing further from initial introduction to texture and rhythm, to look at technical terms and devices. Developing from basic rhythmic understanding to rhythmic devices used to build compositions.

Core Listening: Pachelbel, Canon in D. White Stripes, 7 Nation Army.

Additional Higher Content

- Developing knowledge of rhythmic notation to challenge students in rhythmic dictation.
- Introduction and quizzing, particularly listening and recognition of more technical higher level devices such as polyrhythms, syncopation.

Spring Half Term 2**World Music – Weeks 7 to 9**

- Cultural understanding of the music of Africa and the social uses of music in Africa through history.
- Introduce texture, unison, monophonic, polyphonic, canon. Call and Response, Syncopation. Rhythmic devices, ostinato and syncopation.

Instruments to be used: Untuned percussion.

Chromatics – Weeks 10 to 12

- #’s and b’s.
- Tonality, tones and semitones, pentatonic and chromatic scales.
- Chinese Music.

Instruments to be used: Keyboards and tuned percussion.

Notes/Links/Interleaving

- Further understanding of texture and rhythm and basic composition skills. How these devices can now be used in composition.
- Further understanding the “pitch” element of music in context. Developing the reading of treble and bass clef notation by introducing accidentals on the stave.

Core Listening: Rimsky-Korsakov, Flight of the Bumblebee, listening.

Additional Higher Content

- Developing knowledge of rhythmic notation to challenge students in rhythmic dictation.

Summer Half Term 1**Form & Structure**

Through a series of listening and evaluating activities, students will then begin to develop compositional skills through the use of effective structural devices such as

- Question and answer phrases.
- 4 bar balanced phrases.
- Antiphony (singing).
- Binary and Ternary.
- Time signatures.
- Introduce Italian terms for dynamics.

Instruments to be used: Keyboards and tuned percussion

Notes/Links/Interleaving

- Understanding in more technical detail, the “structure” element of music.
- Developing the technical terminology and application of those in structure.

Core Listening: [Mozart Symphony No 40 in G Minor](#).

Additional Higher Content

- Challenge to compose in time signature other than 2/4 or 4/4.
- Use the Italian terms for dynamics regularly in listening and composing.

Summer Half Term 2**Internet Sensations**

- Arrangements, chords major and minor, 4 chord trick (I, 6, 4, 5). Use of strophic form and other pop song structural devices (intro, verse, chorus, middle 8, outro).
- Use of modern, relevant pop songs with the common chords.
- Looking at cover versions or live lounge versions online. 4 Chord Axis of Awesome.
- Reading homophonic texture (chord notation) on treble clef.
- Performance and singing skills.

Instruments to be used: Guitars, keyboards and untuned percussion.

Notes/Links/Interleaving

- Understanding structure in strophic form, and verse chorus structure, developing from previous unit on form and structure. Re-using binary/ternary phrases in this context.

Additional Higher Content

- Two hands performing, left hand bassline, right hand chords individually rather than in pairs. Rhythms become more complicated than crotchet/minim. Syncopated rhythms.
- Allow students to compose own variations/cover versions rather than copying.

Year
8

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12
Autumn	Film Music						Music For Special Occasions Diversity					
	Film Music Performance			Film Music Composition			Remembrance Music (Fanfares)			Christmas Music (Inverted Chords)		
Spring	Recycled Rhythms						The Blues Diversity					
	Stomp, Experimental Music.						Chords and Scales			Improvisation		
Summer	Music For Video Games						Ukulele Music					
	Building Sequences			Development of Musical Material			Complex Rhythms and Vocal Skills					

Autumn Half Term 1**Film Music Performance – Weeks 1 to 3**

- Leitmotif, melodic development, variations, cue sheet.
- James Bond.
- Harry Potter.
- Introducing melodic devices; Leitmotif, Variation.
- Consonance, dissonance.
- Augmented chords.

Instruments to be used: Guitars, keyboards and untuned percussion.

Film Music Composition – Weeks 4 to 6

- Using leitmotif to compose for moving image.
- Using structural awareness to compose for moving image.
- Using melodic variation to compose.

Instruments to be used: Guitars, keyboards and untuned percussion.

Notes/Links/Interleaving

- Notation, continuing to develop reading of chord notation, wider range of chords, also in bass clef
- Understanding of melody and structure developed further.

Additional Higher Content

- More advanced keyboard, reading notation and ensemble skills required.
- Chords in bass clef as well as treble clef.

Autumn Half Term 2**Remembrance, Fanfare – Weeks 7 to 9**

- Through the vehicle of Remembrance, the study of fanfares. To include listening and evaluating as well as composing.
- Compositional technique: Fanfare.
- Chord inversions in accompaniment.
- Ledger Lines.

Score reading devices – da capo, repeat signs.

Christmas Music – Weeks 10 to 12

- Christmas music. Improving performance and singing skills, solo and ensemble.
- Improving reading of lead sheets and notation. Including the score reading devices of the previous half term.
- Introducing chord inversions in reading.
- Reading from lead sheets.

Notes/Links/Interleaving

- Further development of performance, score/notation reading skills.

Core Listening: Aaron Copland, Fanfare for the Common Man. Alfred Newman, 20th Century Fox fanfare. Handel (Fanfare from the Water Music Suite).

Additional Higher Content

- Chords with non-root bass notes. Inversions.
- Reading lead sheets. Improvising rhythms.

Spring Half Term 1**Recycled Rhythms**

- Exploring non-traditional methods of music making, through performances of Stomp routines and listening to other styles of experimental music.
- Timbres, Complex Textures and Rhythms, Ensemble Skills.

Instruments to be used: Percussion.

- Complex textures revisited.
- Structural device, layering (precursor to minimalism).
- Building performance, listening and ensemble skills.
- Rhythmic dictations and ability to improvise basic rhythms.

Notes/Links/Interleaving

- Building on rhythmic key skills and terminology, syncopation, call and response, unison, polyrhythmic texture. More complex rhythmic dictations, developing from year 7.

Additional Higher Content

- Leadership skills for master drummer role. Ability to cue structural changes in music.
- More complex rhythm parts to be allocated to students with higher level of performance skills. E.g. use of 16's.

Spring Half Term 2**The Blues**

- Cultural understanding of the music (The Blues, The Slave Trade, Southern States of America). Link to historical awareness of the slave trade.
- Composing, singing and performing. Developing improvisation skills around the blues scale.

Instruments to be used: Guitars, keyboards and untuned percussion.

- Walking bass.
- Blue notes, scales.
- Improvising.
- Extended chords.
- Swing rhythm.
- 12 bar blues chord structure.

Notes/Links/Interleaving

- Linked and further developed from African Music
- Building on fundamental knowledge of melody, chords, structure and texture.

Core Listening: Miles Davis, Kind of Blue. BB King, You Upset Me Baby.

Additional Higher Content

- Extended chords (7th, 9th, inversions)
- Using two hands individually rather than performing in pairs.

Summer Half Term 1

Music for Video Games – Building Sequences – Weeks 1 to 3

- Melodic development, cells, riffs, sequencing,
- Analysing music used in video games
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Instruments to be used: Keyboards, electronic devices.

- Melodic devices.
- Ascending/Descending sequences.
- Falling/descending sequences.
- Melodic dictations

Development of Musical Material – Weeks 4 to 6

- Using variations
- Composing using chords, cells and sequences for a video game
- Introducing textural devices of pedal in the bass

Instruments to be used: Keyboards, electronic devices

Notes/Links/Interleaving

- Further developing on form and structure, riffs, variations and chords to incorporate sequences and pedals.
- Simple melodic dictations linked to sequences.

Additional Higher Content

- More complex melodic dictations in treble/bass clef (as opposed to only identifying direction of melody).
- More complex compositions may include complex textures, use of sequenced recordings and overdubs.

Summer Half Term 2

Ukulele Music

Developing an understanding of where ukulele music originates and the emotions, contexts it is played.

Listening to a range of musicians using the ukulele. Analysing the common features.

Instruments used: Ukuleles

- Playing techniques
- Chord shapes
- Strumming patterns
- Composing, performing and singing skills.

Notes/Links/Interleaving

- Further developing understanding of chords and applying to string instruments.
- Composing songs using structures previously studied.

Additional Higher Content

- Composing developed compositions
- Playing more complex chords

Year
9

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12
Autumn	Dance Music						Minimalism & Gamelan Diversity					
	Chords and Riffs (Clean Bandit)			Offbeat and Syncopation			Indonesian Gamelan and Ostinato		Minimalism – Carol of the Bells, Tuned Percussion			
Spring	Film Music Part 2						World Music Part 2 Diversity					
	Star Wars, Hans Zimmer (Gladiator)						Samba Music					
Summer	Rock 'n' Roll Diversity						Summer Pops					
	Elvis and The Beatles. Variations on 12 Bar Blues. Musical Clichés.						Choosing from a range of current songs to perform.					

Autumn Half Term 1

Block 1 – Weeks 1 to 4

- Chords and riffs, syncopation, cells. Multi-track audio recording using devices or phones (e.g. free app Spire). E.g. Clean Bandit.
- Identifying different styles of dance music through their musical features E.g. House music, Techno and Hip-hop. Focus on tempo and Italian terms.
- Understanding of key terms E.g sampling, synthesis, looping and sequencing and effects.

Instruments to be used: Electronic devices, keyboards.

Block 2 – Weeks 5 to 6

- Applying rhythmic understanding to Reggae to develop offbeat stylistically with accents.
- Focus on Bob Marley and Rastafarianism.

Instruments to be used: Guitars, ukuleles, keyboards.

Notes/Links/Interleaving

- Further developing ensemble skills.
- Further developing understanding of rhythmic devices, time signatures, tempo and texture.

Additional Higher Content

- Playing offbeat/syncopated rhythms on drums
- Developing a deeper understanding of chords and different ways to play them.

Autumn Half Term 2

Gamelan & Minimalism

- Cultural understanding of the music (Indonesia).
- Understanding of the tonality used: pelog or slendro scale along with the different degrees of the scale.
- Timbre/instrumentation of The Gamelan e.g. gongs, metallophones.
- Understanding of texture used in Gamelan music e.g. heterophonic.
- Minimalist techniques such as:
- Complex contrapuntal texture, heterophonic textures, static harmonic structures, melodic transformation through note addition, subtraction, inversion and verticalisation.
- Focus on Steve Reich and Phillip Glass

Instruments to be used: Tuned and untuned percussion, keyboards.

Notes/Links/Interleaving

- Revisiting pentatonic scales.
- Revisiting tonality.
- Revising melodic and structural devices.

Core Listening: [Steve Glass, Electric Counterpoint](#). [John Cage, 4'33"](#).

Additional Higher Content

- Composing using high level composition techniques.
- Improvising around cells and pentatonic scales.

Spring Half Term 1

Film Music Part II

- Star Wars, Inception, Gladiator, Guardians of the Galaxy, The Birds, The Woman in Black, Halloween.
- Further development of use of leitmotif, more complex variations of leitmotif
- Higher level performance and composition skills: use of pedal notes, cluster chords, major/minor modulation and intervals and their effect.
- Composing for an action scene from either Star Wars or a film from a similar genre.
- Reading film scores, looking at structure, codas, repeat signs, da capo and del segno.
- Creating cue sheets for their own composition work.
- How to build tension and create resolution in composition

Instruments to be used: Guitars, keyboards and untuned percussion.

Notes/Links/Interleaving

- Developing composition skills, more sophisticated structures and devices.

Core Listening: [Hanz Zimmer](#)

Additional Higher Content

- Analysis of complex scores.
- Performances of complex scores.
- Composition using intervals and cadences.
- Use of consonance and dissonance and major/minor keys

Spring Half Term 2

World Music Part II

- Samba, Reggae, more advanced performances.
- Cultural understanding of Samba and Reggae
- Musical futures style “in at the deep end” band project.

Samba key features through listening/composition and performing techniques:

- Call and response and imitation, polyrhythmic texture, Cross rhythms and syncopation (offbeat), Ostinato
- Tonality and Time Signatures
- Structure: call and response, main groove break, mid-section, outro/intro
- Introduction to instruments used in Samba: Whistle (Apito), agogo, surdo, timbales, reco-reco, ganza, tamborim and caixa.

Instruments to be used: Untuned percussion, keyboards.

Reggae key features through listening, performance and composition:

- Accented on beats 2 and 4, 4/4 time
- Political themes in lyrics (students will write their own lyrics also)
- Bass guitar riffs with Simple chord sequences
- Offbeat rhythms
- Verse and chorus form
- Standard instrument/band set up
- Focus on Bob Marley, UB40, Shaggy and Desmond Dekker.

Instruments to be used: Untuned percussion, keyboard, guitars, vocals.

Notes/Links/Interleaving

- Elements of music
- Simple rhythmic notation
- Treble clef reading
- Performing as an ensemble using different rhythmic devices
- Use of Call and Response

Additional Higher Content

- Develop and refine skills performance skills: cross rhythms, syncopated and more complex rhythm patterns.
- Developing literacy through lyrics writing.

Summer Half Term 1

Rock n Roll

Identifying through performing, listening and composition work the Key Features of Rock 'n' Roll:

- 12 bar blues structure, Fast tempo – 140bpm or more, Walking bass, ascending then descending, Stop time, Roman numerals for chords, Inversions
- Call and response, Guitar solos, Strong beats on 2 and 4, Mainly major key, but can use blues scale
- Swung rhythm – of shuffle rhythm, Simple time, Syncopation, Riffs, Energetic vocals, can have shouting
- Instrumentation – male vocals, backing vocals, electric guitar, double bass, drums, piano, harmonica, saxophone or brass
- Musical cliches (rock n roll intros and endings), Focus on Elvis, Buddy Holly, Jerry Lee Lewis, Chuck Berry and early Beatles.

Instruments to be used: Guitars, keyboards and untuned percussion.

Notes/Links/Interleaving

- Building on understanding of the blues
- Building on pop song structures

Core Listening: [Elvis](#), [The Beatles](#).

Additional Higher Content

- Extended chords and blue notes and more complex syncopation
- Use of both hands for performance, or playing more than one part
- Lead sheets
- Developing literacy through lyric writing and more complex composition work.

Summer Half Term 2

Summer Pops

- Performing a cover of a well-known Pop song and composing their own Pop song.
- Exploration of Pop Culture, focus on fashion, icons, films, literature and music. Icons such as Madonna, Michael Jackson, The Beatles.

Features of a Pop music:

- Simple melody, Standard song form – verse/chorus, Conventional chord sequences that repeat, Normally chords I, IV and V, Vocal harmonies, Rhythmic guitar work
- Clever lyrics, Riff, Hook, Drum fills, Often 4/4 time signature, Instruments normally include – vocals, electric guitar, bass guitar, drum kit, backing vocals.

Focus on performance skills:

- Tuning, Timing, Accurate notation, Accurate rhythm, Expression, Engaging the audience, Projection/dynamic control, How you have varied the performance

Focus on composition skills:

- Reading and writing chord sequences, inversions, Structure – verse/chorus, Reading/writing treble and bass clef, Lyric writing

Instruments to be used: Guitars, vocals keyboards and untuned percussion

Notes/Links/Interleaving

- Further development of performing from lead sheets
- Use of chords, varying the rhythm and inverting them
- Performing riffs, basslines, percussion parts.
- Performance and composition skills

Additional Higher Content

- Modulation of keys in composition work
- Developing catchy melodies with a sense of shape
- Refining performance and ensemble skills to a high standard
- Literacy through lyric writing