Key Stage 3 **Music**

Curriculum Map for **Year 7** Students

	Autumn 1	Autumn 2	Spring 1
Topic Overview	The World of Rhythm	The Voice!	Programme Music – Carnival of the Animals
Focus	• Students enter Music with a range of musical experiences. By beginning with 'Rhythm', this gives opportunity for those with strong prior musical experiences to develop knowledge and skill, and it acts as an excellent introduction to those with little or no prior musical learning • Explore Rhythm with different games, activities and tasks, which all serve to develop what rhythm is or how it could be applied • Amongst other areas, students will: use voices to create rhythms; create junk orchestra instruments for use in performance; and learn about Brazilian Samba music • As with all other topics, music theory is interspersed throughout. Students develop notation skills i.e. in this topic, note values • Students will develop the musical element areas of rhythm and texture	• Discovering and applying the use of voice in different cultures, contexts, and methods • Develop an understanding that the voice can be used in a variety of ways. Students will explore a song as stimulus (currently 'Billie Jean') and find out how this can be broken down into different parts and then reconstructed by only using their voices. For example, the drum parts may be represented as beatboxing alongside singing parts • Singing individuals, as part of a small group, and as a class • Understand the importance of looking after 'the voice' by taking part in warm up and other technical exercises • Students will develop the musical element areas of melody, texture and timbre	• Exploring the use of sound and how it can be applied to reflect a mood or a particular character • Introducing the music 'Carnival of the Animals', and how this classical form of music was used to bring to life the imagination of its Victorian audiences! • Begin analysing music through listening, focusing on musical elements, such as melody, tempo, rhythm and dynamics • Becoming familiar with writing music, such as these elements, as traditional notation • Learning how notes are found on the keyboard and using these skills to compose a piece of music that reflects a chosen animal • Students will develop the musical element areas of melody, instrumentation, dynamics
Assessment	• End of term performance showing student's contribution of a Samba performance as a small group, which may also include their own composed rhythms • Verbal formative feedback given during term, with a summative assessment and final feedback given at the end • End of term theory assessment on rhythm	• End of term performance showing student's contribution to a vocal ensemble performance of their 'reconstructed' stimulus piece • Each student should have an individual part/role, sustained throughout their performance • Verbal formative feedback given during term, with a summative assessment and final feedback given at the end	• End of term performance showing student's own 'animal' composition on keyboards • Each student should have an individual part/role, sustained throughout their performance • Verbal formative feedback given during term, with a summative assessment and final feedback given at the end

	Spring 2	Summer 1	Summer 2
Topic Overview	What is the Ukulele?	Reggae – 'Music of the World	Dance Music – Following the Footsteps
Focus	• Develop skills in how to play a stringed instrument • Understand accompaniment chords with melody, and how these should combine with good timing and accuracy • Students will explore a song as stimulus (currently 'Toto's Africa', which is from the GCSE syllabus) and find out how this can be broken down into different parts and then reconstructed by only using their ukuleles. Students will also use their voices alongside this • Learn to play to a backing track, individually, in pairs, and small groups • Students develop the musical element areas of harmony, articulation, instrumentation	• World music is an area that could easily be left behind in educational choices, but its appreciation is imperative to developing rounded musicians. • Students develop their knowledge of world music by listening to and performing Reggae Music on keyboards (Buffalo Solider). Students will also use their voices alongside this • Other areas of this music enrich a cross curriculum approach, such as exploring Jamaica (Geography) and Rastafarianism (RE) • Students will develop the musical element areas of melody, harmony, structure and style	• Utilising the back-story and music of an ex-school student to engage students; inspire their interest in club dance music; and as a point of analysis (listening tasks) for subsequent lessons. • Exploring different types of dance music, such as Grime, Dubstep and House music. • Introducing music technology skills by using browser-based sequencing and sampling software to create club dance tracks • Using DJ decks and other hardware (Launchpads) to 'realise' their compositions in a live setting • Students will develop the musical element areas of technology, structure, style, texture and dynamics
Assessment	• Ukulele AFL and summative assessment on a performance of 'Africa'. Some students may be given the chance to perform their music individually, in pairs, and/or in a small ensemble • Live performance to the class, which may also include other pieces covered during the topic	• Keyboard AFL and summative assessment on a performance of Bob Marley's Buffalo Soldier • Some students may be given the chance to perform their music in a small mixed instrument ensemble (i.e. drums, guitar, bass guitar, keys)	• Dance compositions are mixed down and emailed to the teacher for students to receive summative grade and feedback • As with other topics, students receive peer feedback • Subject to availability, students send work-in-progress to a real dance music producer (Max Wheeler), who listens to all compositions and gives constructive feedback to students

Year 8

	Autumn 1	Autumn 2	Spring 1
Topic Overview	Blues – The world of Blues music	Being in a Band…	The Planets
Focus	• Exploring what Blues music is and its history, including the wider impact on music that is familiar to students i.e. pop • Introduction to the piano/keyboard • What are the fundamentals of blues? Learning by playing Blues elements on keyboards, such as the 12 bar blues, the blues scale and improvisation • Consolidating these features by learning a blues piece of music, Jackass Blues • Developing other aspects of Blues, such as playing along to backing beats and, for some, creating a blues band to experience playing different instruments typical of the style. • Blues is covered in GCSE Music, and so, as with other topics, this also prepares students in choosing Music as an Option	• Learning experiences from the Blues topic, such as instrument parts heard and played, as well as skills developed in year 7 (i.e. ukulele, keyboard, and singing), come together in this topic. • Students learn the instrument parts of a pop music song. This leads well into areas of year 9, such as the Hip Hop Meets Classical topic. • Rather than the individual, paired, and class music work from previous topics, students work as a small group ensemble, 'being in a band'. This relates to the GCSE requirement to play an ensemble part • Students develop performance skills through practising and performing, and listening skills through different aural activities. • As with other topics, students develop theory skills relating to music performed and listened to.	• Students discover the music of The Planets by Holst • This topic links to the Carnival of the Animals topic in year 7, reinforcing the concept of programme and romantic music forms. It also strongly links to Film Music. • In pairs or individually, students return to keyboards to play sections of the different Planets themes, whereby students will then move on to create their own composed examples • The GCSE Music exam includes this form of music, as well as Classical and Baroque forms, which students also touch upon • Students develop and awareness of the wider context of The Planets, such as the local connection to the composition of the music, as well as the reasons for creation
Assessment	• Verbal and/or written formative feedback given during topic, with a summative assessment and final feedback given at the end • End of term performance Jackass Blues individually or in pairs on keyboards with summative feedback • Assessment performance of compositions worked on. In the final lesson, all students upload their music performance onto Teams as an audio/video recording to be assessed. Some students selected at random to perform live in lesson.	• Verbal and/or written formative feedback given during topic, with a summative assessment and final feedback given at the end • End of topic performance band music as ensemble with summative feedback. • Students upload to the school cloud audio or video recordings of work as milestone recordings, with a final recording made at the end. Some students selected at random to perform live in lesson.	• Verbal and/or written formative feedback given during topic, with a summative assessment and final feedback given at the end • End of term performance of composed Planets pieces • Assessment performance of compositions worked on. In the final lesson, all students upload their music performance onto Teams as an audio/video recording to be assessed. Some students selected at random to perform live in lesson.

	Spring 2	Summer 1	Summer 2
Topic Overview	Film Music – 'Film Fun'	The Music of Musicals	Minimalism – 'Scrimping and Saving in Every Direction'
Focus	• How do film composers work to create music that manipulates audience emotion? • With movies and TV shows saturating the media, students are subliminally aware of this function of music but rarely stop to appreciate what is actually happening in it • Exploring a range of different films, both reflecting music that is heard but also realising their own interpretation of scenes • Applying a process of storyboarding and creating music on keyboards that fit this, reflecting key contrasting elements in each scene	• What is a musical and why do they exist? Students initially explore and challenge the stereotypes of musicals. • Students sing music from musicals, as well as creating their own short musical by developing an understanding of its components. Students will storyboard their musical and set music to text/create their own text. • Students will use a combination of vocal styles and combine this with keyboards skills, as well as the potential of applying other instrumental skills from the 'Being in a Band' topic. • As with Blues, Programme Music and Film Music, Musicals are an Area of Study in GCSE Music	• This topic gives students the understanding that effective music of many contrasting styles often has simplicity at its core • Students listen to, perform on keyboards (Tubular Bells) and compose (using notation software) Minimalism, developing their understanding of using less to achieve more • Using professional computer software to learn how to write notation and develop a piece of minimalism music • With Minimalism and it's features revisited in GCSE Music, this composing topic prepares students in choosing Music as a GCSE Option
Assessment	• Short keyboard tasks on composing music for film clips, with verbal and peer feedback given • Storyboard creation and accompanying film soundtrack to consolidate techniques learnt in prior lessons • Summative assessment of compositions worked on. In the final lesson, all students upload their music performance onto Teams as an audio/video recording to be assessed. Some students selected at random to perform live in lesson.	• Short class and small group vocal tasks on music for musicals • Creation of storyboards and setting of text to accompany their musical ideas • Summative assessment performance of the Musical, which should include vocals and accompanying music. • In the final lesson, all students upload their music performance onto Teams as an audio/video recording to be assessed. Some students selected at random to perform live in lesson.	• Listening to Minimalism activities, which help to develop musical and aural skills • Performing Tubular Bells on keyboards, mainly in pairs. Some will perform on guitars and other chordal or melodic instruments • Summative assessment composing Minimalism music on notation software (Noteflight) following set guidelines, as a summative end of term assessment of skills and understanding.

Year 9

	Autumn 1	Autumn 2	Spring 1
Topic Overview	Hip Hop Meets Classical	Discovering Jazz	Song-writing – A Method of Self-Therapy?
Focus	• Through the music of Coolio and the song 'C U When U Get There', students are reintroduced to the concept of Baroque 'classical' music, and how this had been utilised alongside rap in this song. • Students analyse rap music through listening, performing, and the creation of their own rap lyrics. • Students are given a deconstructed 'C U When U Get There', and are tasked reconstruct this using pop band instruments, essentially making a 'backing track' for vocals • Towards the end of the topic, students create a group rap, which is performed along to their reconstructed 'C U When U Get There' song.	• Discovering the use of Jazz, and it's far reaching arm, from the most obscure to the most popular songs of all time. Students also break apart the difference between Blues and Jazz. • Students explore playing pieces of jazz music on instruments, such as the keyboards and band instruments. • Students develop and understanding of chords and how to extend standard triad chords to create tension and release harmony and melodic combinations. • Students explore creating their own jazz chords sequences by taking simple melodies and adding in jazz harmony/chords to these. • Students continue their improvisation skills from the Blues topic further, by, for example, being introduced to anchor notes and modal improv.	• Exploring the purpose of song-writing: Why do we keep needing new songs when there are already so many? • How identity is found in song-writing? • Using knowledge and skills in the last topic, such as the 'four-chord' formula, and extending further, such as developing an understanding of chord progressions, melody lines and riffs. • Working individually, pairs, and groups to create a 'song' that reflects their identity, including showing justification that their song 'connects' to the audience • Introducing different methods of sharing music in a written form i.e. guitar tab or traditional notation
Assessment	• Music theory booklet, which contains theory, rap writing, and listening activities as part of their learning journey • Summative assessment of students performing their instrument part and working together to create a group rap.	• Listening and theory activities • Verbal/or written feedback on jazz pieces to develop sense of student ability to acquire listening and performance skills to play jazz • A summative assessment gives students the opportunity to create their own jazz chords using improvisation and experimentation to make suitable and interesting reworkings of pieces of music.	• Listening activities on pop music, with a case study on The Beatles 'Let it Be' • Working individually, in pairs and then moving into small groups to prepare a song that reflects their identity and connects to the audience • Produce sheet music of their song in order for other musicians to be able to perform their music

	Spring 2	Summer 1	Summer 2
Topic Overview	Song-writing – A Method of Self-Therapy?	The Final Show	Club Dance Music on Soundtrap
Focus	• Exploring the purpose of song-writing: Why do we keep needing new songs when there are already so many? • How identity is found in song-writing? • Using knowledge and skills in the last topic, such as the 'four-chord' formula, and extending further, such as developing an understanding of chord progressions, melody lines and riffs. • Working individually, pairs, and groups to create a 'song' that reflects their identity, including showing justification that their song 'connects' to the audience • Introducing different methods of sharing music in a written form i.e. guitar tab or traditional notation	• As a class, students plan, arrange and deliver a 'music show' • Students decide what area of music from previous KS3 topics they want to perform and specialise in, from live performance to digital music (i.e. Dance or Minimalism) • Students continue working on the music covered in a previous topic, or select/create a new piece from this topic • Students are split into teams and given an area of the show to manage, from promotion, to set-up and sound/lighting • Introduction to GCSE Music course and how the topics covered up to this point have provided a platform for students to access the course successfully and with confidence.	• Returning to the Dance music topic at the start of year 7, but developing these skills further with the use of a different and more advanced software, Soundtrap. • Students create a piece of music that can be used as exciting, relevant, and purposeful music for the end of KS3 party at the end of term. • Students will implement the full range of musical elements (referred to as 'MAD TSHIRT'), and further develop those from the year 7 topic, such as technology, structure, style, texture and dynamics
Assessment	• Listening quizzes on pop music, with a case study on The Beatles 'Let it Be' • Working individually, in pairs and then moving into small groups to prepare a summative assessed song that reflects their identity and connects to the audience • Produce sheet music of their song in order for other musicians to be able to perform their music	• A summative assessment allows students to deliver a range of items to show evidence of their individual and group contribution to the show, in planning and delivery • All students will be involved in a music performance, either digitally or as a live performance • Criteria relates to that found in GCSE Music	• Dance compositions are mixed down and emailed to the teacher for students to receive summative grade and feedback • As with other topics, students receive peer feedback