

Music Curriculum Overview



Vision

At Reach, our all-through music curriculum strives to harness a love and understanding of music in all children. We want every child to feel creative, confident and inspired to communicate in the international language of music. This will allow them to be well-rounded individuals, who have a range of high-quality vocational skills and experiences to draw upon in the future.

Our music curriculum is driven by the whole-school vision to give students the skills, attributes and academic qualifications to go on to live lives of choice and opportunity. In selecting and sequencing knowledge for our curriculum, we are guided by the national curriculum and led by our whole-school curriculum design principles.

1. Knowledge-rich: Our body of knowledge is based on the three pillars of progression: technical, constructive and expressive. Technical comprises performance and music notation, starting with an understanding of rhythm and melody, and developing into sight reading. Constructive comprises musical elements such as tempo, dynamics, structure, pitch, texture and harmony. It also refers to composing which is where pupils are asked to improvise and create original pieces of music based on their previous knowledge. Expressive refers to the technique, particularly the skills required to play a specific instrument. Part of Expressive is creative output which gives pupils the chance to explore and experiment, whilst refining their listening and aural skills.

The music curriculum is organised into projects, where the units are carefully designed to include specific genres and their unique features. When we present pupils with a new genre, we expose them to the relevant history of that particular type of music, linking it to the technology used at that time, as well as relevant geographical/historical events.

In Secondary, pupils use booklets to gain a more thorough understanding of the historical context. The booklets also expose children to the more technical aspects of music and technology allowing them to build up the skills used to compose, perform and record an original piece of music.

2. Backwards planned: Our curriculum is backwards planned to ensure that A-level pupils are proficient musicians capable of demonstrating their understanding of the relationship between theory and practice independently.

We have adapted our units to build upon previous knowledge, ensuring that musical elements are explored incrementally to provide a solid understanding of how melody, harmony and rhythm come together to create music.

We teach primary pupils the musicianship skills needed to perform and compose as part of an ensemble while starting to explore their individuality and unique expression. We continue to build on the fundamental pillars of progression to enable secondary students to express themselves as solo artists, whether they choose to be performers or more focused on production and songwriting.

3. Carefully resourced: We carefully balance the need to mix tradition with modernity, with particular attention to ensuring pupils learn using industry-standard tools and resources. Our units are adapted for each cohort, using a multi-faceted approach taking into account the National Curriculum specifications and online platforms such as Charanga and The Ark Music Programme or DAW software such as Garage Band, which are specifically designed to enrich the learning experience of all our pupils.

Teachers are continuously trained and aligned with the need to keep a consistent vocabulary and approach throughout the curriculum. At Reach, oracy is of paramount importance. Therefore, all lessons include the teaching of tier 3 vocabulary where teachers specifically select key terminology and provide continuous practice and repetition of the definitions. We provide students with 100% knowledge organisers to enable them to prepare, recall, and revise the unit content.

4. Aspirational, inclusive and diverse: The music curriculum is designed to enrich the pupils' learning experience with lessons based on the latest research while adapting each unit to the specific and diverse educational setting of our school. We know that the opportunity to experience music as a unique communication tool meets the needs of our pupils, given our specific context. A range of pedagogical tools are used in conjunction with a selection of instruments that give each pupil the chance to be at the centre of music creation. Teachers deliver carefully planned lessons that take into account the range of pupils' previous musical experience and knowledge, supporting all pupils with abilities in gaining the knowledge necessary to become passionate performers. Similarly, the progressive nature of the curriculum challenges all children to break the boundaries and inspires them to become confident musicians without compromising on creativity and individuality. We pay special attention to the fundamental aspect of cultural diversity. Units are delivered focusing on a rich variety of musical genres, styles and traditions and the knowledge needed to appreciate music in all its forms. Our values are supported by the many activities associated with the curriculum, especially Show Courage and Have Fun. Students are encouraged to participate and perform in front of increasingly wider audiences to find confidence and joy in self-expression. This is complemented by

opportunities to experience and perform music in all its forms, by participating in singing and music assemblies, enrichment and shows.

5. Rigorously assessed: We design pre and post-knowledge quizzes for each unit to identify misconceptions, prior knowledge and gaps. Data from these assessments allows us to build in revision tasks and adapt content to reflect the needs of the cohort to achieve our ambitious curriculum.

We use formative assessments in forms of do-nows and tasks (both partner and independent work), in all lessons which allow us to provide live feedback and tackle areas of improvement giving children the chance to retrieve knowledge and practice.

At the end of each unit, we have summative assessments to gather essential data that is used to discuss the progress of pupils and reflect on the design and delivery of our curriculum.

6. Regularly evaluated and reflected upon: Through practices like subject management, designated department meeting periods, and Pupil Progress Meetings following official assessments, we consistently review and evaluate our curriculum. This includes assessing its design, the resources supporting it, its execution, and the outcomes it produces. If we see areas of improvement, we either make immediate alterations or make a note for adjustments in the upcoming academic year.

Moreover, our internal coaching system allows us to maintain ongoing reflection. Within this system, each teacher is given a weekly action step aimed at refining their curriculum delivery.

Subject leads and directors of departments use drop-ins to ensure the delivery of consistent excellent teaching, high-quality lesson plans, and feedback on any reflection in line management meetings to ensure the achievement of our music vision. Alongside this, we deliver CPDs led by experts to align objectives and implementations in the curriculum for all key stages.

We recognise the importance of keeping students at the centre of everything we do and to achieve that we run Pupil Voice every term and gather QLA to evaluate the success of our approach.

These are the primary projects and Units that alternate on a half-term basis throughout the academic year:

Year 1	<ol style="list-style-type: none">1. Nativity2. Traditional Western Music3. Music from the continent of Africa
--------	--

Year 2	<ol style="list-style-type: none"> 1. Pop Music 2. Blues music 3. Country and Western
Year 3	<ol style="list-style-type: none"> 1. Gospel 2. Pop Music 3. Musical theatre
Year 4	<ol style="list-style-type: none"> 1. Pop Music 2. Music from the Continent of Africa 3. Music from the Continent of South America
Year 5	<ol style="list-style-type: none"> 1. Multiple Genres -YoungVoices 2. Multiple Genres -YoungVoices 3. Chosen by class -YoungVoices
Year 6	<ol style="list-style-type: none"> 1. Reggae 2. Rock 3. Hip Hop

Unit Outcomes

Serena Campi

	Year 1	Year 2	Year 3	Year 4	Year 5
Project 1	Nativity	Pop Music	Gospel	Pop Music	Multiple genres
Song	Depending on the show	Count on me	Lean on me	Riptide	Young Voices medley
Outcomes	<p>Singing: Attempt to keep the tonality while following simple dynamics instructions.</p> <p>Instrument: Move and make actions following the pulse and the meaning of the songs.</p>	<p>Singing: Pupils sing with more control over their pitch and dynamics.</p> <p>Instrument: Pupils play longer melody parts on Glockenspiels. Pupils are able to accompany the song on untuned percussions.</p>	<p>Singing: Pupils sing in tune and they have more control over their expression.</p> <p>Instrument: Pupils are able to play simple chords on keyboards and accompany with body and untuned percussions to enhance the song's arrangement.</p>	<p>Singing: Pupils are able to sing using a wider vocal range and recall the lyrics by memory.</p> <p>Instrument: Pupils are able to play more complex strumming pattern on ukuleles and keep an off-beat rhythmic accompaniment on percussions.</p>	<p>Singing: Pupils can perform simple two-part harmonies with an increased aural awareness of the choir.</p>
Project 2	Traditional western Music	Blues	Pop Music	Traditional Music from the continent of Africa	Multiple genres
Song	When the saints go marching in	Runaway Blues	Shotgun	Si, si, si	Young Voices medley
Outcomes	<p>Singing: Pupils are able to start singing after being counted in by the teacher. Follow visual reminders to recall the song structure and lyrics.</p> <p>Instrument: Play key melody parts on glockenspiels with an awareness of tempo. Pupils attempt to play the pulse on untuned percussions alongside other children playing Glockenspiels.</p>	<p>Singing: Pupils attempt to change their vocal style to match the genre.</p> <p>Instrument: Pupils start to be more aware of the ensemble sound quality and of their role as solo performers. Pupils are able to follow the pulse and incorporate minor tempo changes.</p>	<p>Singing: Pupils are able to use their voice to alternate between smooth and detached articulations.</p> <p>Instrument: Pupils are able to play simple chords on ukuleles using basic strumming patterns. They can read chord tabs and count each other in.</p>	<p>Singing: Pupils are able to sing displaced unison melodies in order to create accidental harmonies.</p> <p>Instrument: Pupils develop a more refined sense of ensemble while playing chords to support the vocals.</p>	<p>Singing: Pupils demonstrate the ability to switch style between genres as part of a medley. They are confident performers in front of a wider audience.</p>
Project 3	Traditional Music from the continent of Africa	Country and Western	Musical Theatre	Music from the continent of south America	Multiple genres
Song	Si Ma Ma Ka Scola	Be a light	Mamma Mia	Chiquillada	Chosen by class (YV)
Outcomes	<p>Singing: Pupils are able sing while using body percussions with increased pitch control and simple queues to follow dictated dynamics.</p> <p>Instrument: Pupils are able to read blob notation and start improvising simple call and response phrases. Pupils can play along recorded songs and use long and short notes.</p>	<p>Singing: Pupils better use dynamics to underline the emotional content of the song.</p> <p>Instrument: Pupils can apply simple dynamics following the teachers directions. Pupils begin to stress the down beat and have more awareness of basic structure.</p>	<p>Singing: Pupils can use different styles and dynamics to communicate the meaning of the song.</p> <p>Instrument: Pupils are able to accompany the song on keyboards or ukuleles while showing more control as part of an ensemble.</p>	<p>Singing: Pupils are able to sing lyrics in a different language while maintaining a good control over pitch and dynamics.</p> <p>Instrument: Pupils can play more complex rhythmic patterns contributing to a richer musical texture. They can support the mood of the song by playing the accompaniment with an increased sense of dynamics.</p>	<p>Singing: Pupils demonstrate good vocal technique with accurate phrasing, dynamics and pitch. They are able to communicate with body movements and can access a variety of styles.</p> <p>Instrument: Pupils can read guitar tab and play simple strumming patterns in C major. They can play tuned and untuned instruments to record a instrumental backing-track.</p>

Primary Curriculum (Ks1 and Ks2)







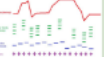










Music Progression

Serena Campi



		Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Technical	Performance	Singing: Sing simple songs, chants and rhymes from memory. Follow visual directions and counting-in. Increase vocal pitch control to be able to sing in tune. Playing: Perform short pieces as part of an ensemble.	Singing: Sing songs with an increased vocal control, demonstrating understanding of dynamics and tempo. Playing: Perform simple songs as part of an ensemble, both accompaniment and solo sections.	Singing: Sing unison songs in different styles, in tune, and with expression. Perform as a choir during enrichment and shows. Playing: Melodic and percussion instruments following chords notation, both accompaniment and solo sections.	Singing: Sing a wider variety of songs and introduce the concept of harmony by displacing the main melody singing in unison. Playing: Melodic and percussion instruments following staff notation and a wider set of chord notations.	Singing: Sing a broad range of songs as an ensemble with appropriate style both in unison and with simple harmonies. Playing: As an ensemble playing a variety of instruments with accurate phrasing, pitching and confidence.	Singing: Sing a broader range of songs including syncopated rhythms with a sense of ensemble and performance. Playing: Perform a range of songs observing rhythm, phrasing, pitching, and appropriate style to a wider audience.
	Notation / Reading	Rhythm: Follow symbols to guide rhythmic playing. Melody: Follow the structure of the song in order to play key melody parts.	Rhythm: Follow rhythm notation including crotchets, quavers and rests. Melody: Follow the structure of the song in order to play longer parts of melody.	Rhythm: Explore more complex crotchets and quavers rhythms. Staff notation: Expose pupils to stave, lines and spaces. Chords: Recognise chord tabs for the most common minor and major chords in C major.	Rhythm: Introduce minims. Maintain the beat while playing different rhythmic parts. Staff notation: Introduce the concept of key (using C major) and expose the pupils to the idea of multiple keys and how they relate to each other.	Rhythm: Introduce semi-brief and semi-quavers. Staff notation: Introduce 2/4 and 3/4 time signatures. Chords: Read guitar specific chord tabs.	Rhythm: Further understand the differences between note types and equivalent rests. Staff notation: Introduce semibreves and semiquavers. Chords: Introduce chords inversions.
Constructive	Musical Elements	Tempo: Find the pulse of a song. Duration: Play rhythmic patterns using short and long notes. Pitch: Sing songs in both low and high voices and talk about the difference in sound.	Tempo: Identify when the pulse changes. Duration: Begin to stress the strongest beat and play the remaining ones. Dynamics: Alternate between soft and loud sounds where appropriate. Pitch: Recognise and respond with actions and visuals to pitch changes heard in short melodic phrases.	Tempo: Play songs and phrases at different tempos. Practice counting each other in. Structure: Discuss the songs structure found in different genres. Timbre: Introduce the definition giving practical examples on different instruments.	Texture: Introduce the definition and refine oral skills when playing in an ensemble. Practice off-beat rhythms. Dynamics: Introduce getting louder and getting softer. Timbre: Discuss which particular instrument provides a specific sound.	Dynamics: Introduce very / moderately loud and very / moderately quiet. Structure: Introduce common musical structures used in western music.	Harmony: Introduce the concept of dominant and tonic. Structure: Expand on the most used musical structures with repertoire examples.
	Composing	Improvise: Call and response, rhythm patterns and pitch patterns. Create: Sound effects in response to stimuli or story telling inputs.	Improvise: Work with a partner to create call and response phrases both vocally and instrumentally. Create: A pitched short piece in response to stimuli.	Improvise: Play musical ideas, to create pieces that have a clear structure. Compose: Explore a short composition with the known chords supported by a percussive accompaniment.	Improvise: Explore more complex musical ideas, using smooth and detached chords and notes. Compose: Capture and record musical ideas to create a specific mood by using major or minor chords.	Improvise: Over a simple groove, responding to the beat, create a satisfying melodic shape with a wider range of dynamics. Compose: Write a simple ternary piece to evoke a specific atmosphere.	Improvise: Use different chord progressions as part of an improvised sequence. Compose: Compose a ternary piece, with a fixed groove creating a satisfying melodic shape, and record it using available equipment.
Expressive	Technique	Body percussions: Walk, move or clap a steady beat. Non-pitched percussions: Listen and repeat to a simple rhythmic pattern. Glockenspiel: Perform simple songs as part of an ensemble playing parts of the melody.	Body percussions: Walk, move and clap sharing movements and actions with others. Non-pitched percussions: Copy a leader rhythm and dynamics. Glockenspiel: Perform songs as part of an ensemble playing longer parts of the melody.	Keyboard: Play simple triads to follow the structure of the songs studied. Glockenspiel: Supporting instruments for pupils with limited fine motor skills. Ukulele: Play simple triads to follow the structure of the songs studied with simple strums patterns.	Keyboard: Play triads and melody parts split in two groups as an ensemble. Glockenspiel: Kept as a support instruments. Ukulele: Play simple triads to follow the structure of the songs with more advanced strumming patterns.	Keyboard: Develop the ability to play a familiar piece from memory. Glockenspiel: Kept as a support instruments. Ukulele: Add dynamics to advanced strumming patterns. Guitar: Play selected chords from the C major scale in beginner position. Introduce simple strumming patterns.	Keyboard: Play a melody following staff notation and using block chords as accompaniment. Guitar: Play a wider variety of chords, syncopated strumming patterns, and explore C major A minor key signatures.
	Creative Output	Explore: Experiment with sounds in order to enhance their compositions. Listening: Identify basic musical features in a range of styles and recordings.	Explore: Use graphic notation to keep a record of their original compositions up to four bars. Listening: Identify more complex musical features and instruments.	Explore: Use chord tabs to build up short compositions up to eight bars. Listening: Pupils can recognise a genre by listening to a composition with similar characteristics.	Explore: Use a combination of major and minor chords to improvise short melodic phrases. Listening: Pupils can recognise and analyse how musical elements change within genres.	Explore: Use vocal and expressive techniques to play a known song in a different style. Listening: Discern and discuss the unique musical features for any given genre.	Explore: Explore and produce a simple one-instrument arrangement. Listening: Demonstrate the ability to articulate all learned expressive elements as part of a listening activity for a given piece.
Outcomes		Musicianship: Pupils demonstrate the ability to perform simple songs both vocally and using an instrument. They are able to follow simple graphic notation and respond to leaders instructions. Creativity: Pupils can control basic dynamic outputs and have the ability to follow a given theme in order to produce simple sounds both as solo performers and as part of an ensemble. Expression: Pupils can use a range of tools to produce musical effects. They are used to listening and identifying basic musical features in recorded and live sound.	Musicianship: Pupils can perform songs following the song's structure and are incorporating dynamics and increased pitch awareness in their performance both solo and as part of an ensemble. Creativity: Pupils can follow tempo changes and are able to use call and response phrases to generate short musical pieces, both vocally and using their preferred instrument. Expression: Pupils are able to express themselves as part of a group using actions, their voice, or their preferred instrument. They can follow a leader and adapt their performance.	Musicianship: Pupils are able to perform songs with increased expression and they can play chordal accompaniment using their preferred instrument understanding basic notation. Creativity: Pupils have a greater awareness of structure and are able to develop more complex musical ideas. They can differentiate timbres to select the appropriate instrument. Expression: Pupils can use simple triads to create short compositions mimicking the genres they learned and are able to discuss the main features.	Musicianship: Pupils can perform unison songs with a basic awareness of harmonic texture and melodic displacement. They can play more complex rhythmic patterns. Creativity: Pupils can draw from their skills in order to achieve a certain texture or musical effect. They can use the appropriate chords in order to create a desired mood. Expression: Pupils are able to rehearse together and differentiate between accompaniment and melodic parts. They can discuss shared features between musical genres.	Musicianship: Pupils can confidently perform as part of an ensemble and create simple vocal harmonies. They can use more complex articulations and manipulate dynamics effectively. Creativity: Pupils are able to compose a short piece using a commonly known structure. They can layer a wider range of instruments to achieve more interesting textures. Expression: Pupils can communicate more effectively by creating different atmospheres using a wider range of musical tools and techniques. They can use technology to record their compositions and give each other feedback.	Musicianship: Pupils can confidently perform a wider range of pieces to a wider audience, showing greater control over expressiveness and delivery. Creativity: Pupils have a basic awareness of harmony and can use a wider range of chords to create original compositions. They can improvise and experiment as part of small ensembles. Expression: Pupils are able to extrapolate musical features and incorporate their own ideas to create new variations. They can articulate musical features in greater depth and are able to record and manipulate sound into original artifacts.

Music

Musical elements		Key words		
Pulse 	A steady beat.	Tonality: The pleasant or unpleasant overall sound of the music.	Note: Symbol representation of musical sound.	Acoustic instrument: Unamplified tool that can be played without the need of electricity.
Rhythm 	The long and short sounds played over the pulse.	Melody: A sequence of single notes that is pleasant to listen to.	Chord: More than one note played at the same time.	Electric instrument: Amplified tool that needs electricity to be played and heard.
Tempo 	How fast or slowly the music is played.	Harmony: Two or more notes sung or played at the same time that produce chords.	Scale: A group of notes that are sequenced in ascending or descending order of pitch.	Pitched instruments: Play specific pitch or notes.
Pitch 	Low or high sounds.	Unison: Everyone plays or sings the same music at the same time.	Key: The major or minor scale of a piece of music.	Unpitched instruments: Produce a sound with indefinite pitch.
Dynamics 	How loud or quiet a sound is.	Ensamble: Performing together.	Genre: A category based on musical elements.	:
Timbre 	The unique quality of a sound.	Staff Notation		
Texture 	The layers of sound to make music interesting.	Time Signature: 	Stave/ Staff: 	:
Structure 	The order of the parts of the songs.	Crotchets: Quarter note  = 1 beat	Semi-brief: Whole note  = 4 beats	Minims: Half note  = 2 beats
Staff Notation 	The link between sounds and symbols to represent music.	Quavers: Eighth note  = 1/2 beat	Semi-quavers: Sixteenth note  = 1/4 beat	Rests: Symbols that mean absence of sound (pause) 

These are the Secondary projects that are taught throughout the academic year, each unit has a duration of a term:

Year 7	<ol style="list-style-type: none"> 1. Body percussions 2. Keyboard skills (Pentatonic) 3. Harmony
Year 8	<ol style="list-style-type: none"> 1. Djembe 2. Hip Hop (Music Tech) 3. The Blues
Year 9	<ol style="list-style-type: none"> 1. Songwriting/Band Musicianship 2. Music Tech (EDM) 3. Film/ Game Music

Unit Outcomes

Serena Campi

	Year 6	Year 7	Year 8	Year 9
Project 1	Reggae	Body Percussions	Djembe	Songwriting / Band Musicianship
Song	Three Little Birds	Bring Me Little Water Sylvie	KuKu	Imagine
Outcomes	<p>Singing: Pupils can mimic the appropriate style and sing in tune using correct phrasing.</p> <p>Instrument: Pupils can play the song using chords with their right hand and a simple bass line with their left.</p>	<p>Singing: Pupils can sing with a secure sense of pitch and melodic shape. Pupils can perform as a whole class or small ensemble, maintaining their part and listening to each other.</p> <p>Instrument: Pupils can play 4 beat patterns leading to more complex 2 bar rhythms using both beatboxing and body percussions.</p>	<p>Instrument: Pupils can play a variety of 'response phrases' and ostinati on the djembe (bass, tone and slap) with fluency and accuracy. Perform with increasing confidence and control.</p> <p>Composing: Develop and refine new phrases/rhythms to replace those found in each section of the study piece combining rhythm and sonority in interesting ways.</p>	<p>Singing: Pupils give confident performances that demonstrate thoughtful/stylistic choices of expression and interpretation.</p> <p>Composing: Pupils can compose a song as part of a group using musical elements/instruments effectively/idiomatically.</p>
Project 2	Rock	Keyboard Skills (Pentatonic)	Hip-Hop (Music Tech)	Music Tech / EDM
Song	Living On A Prayer	Amazing Grace	Original composition	Original Composition
Outcomes	<p>Singing: Pupils demonstrate appropriate use of style when singing solo and unison backing vocal parts.</p> <p>Instrument: Pupils can play the different instrumental sections and rehearse these following instructions from a leader or take the lead role.</p>	<p>Singing: Pupils can sing pentatonic melodies with a developing sense of pitch and using dynamics to maintain the appropriate musical shape.</p> <p>Instrument: Pupils can play pentatonic melodies using two hands with accuracy, fluency and expression.</p>	<p>Singing: Pupils can add a rap part to the existing backing track.</p> <p>Instrument: Pupils can compose a backing track with drum, bass and chord progression and record it using a DAW.</p>	<p>Singing: Pupils can use dynamics, articulation and other technological FX to give shape and definition to different musical ideas.</p> <p>Recording: Pupils are able to create an EDM demo track that includes a mix-in, an A section, a breakdown, and a build-and-drop.</p>
Project 3	Old School Hip Hop	Harmony	The Blues	Film / Game Music
Song	Fresh Prince of Bel Air	Just The Way You Are	Sweet Home Chicago Mercy	Original Composition
Outcomes	<p>Singing: Pupils are able to memorise the lyrics of the song and sing it with a strong awareness of pulse and rhythm.</p> <p>Instrument: Pupils are able to play the different parts of the backing track, exploring and improvising using samples and effects.</p>	<p>Singing: Pupils can give performances musical shape through the use of dynamics and stylistic accompaniment choices to achieve a specific mood or style.</p> <p>Instrument: Pupils can accompany a given four-chord song on the keyboard/ukulele/guitar as part of an ensemble with overall balance.</p>	<p>Singing: Pupils can use articulation and expression to give their performances a convincing stylistic shape.</p> <p>Instrument: Pupils can perform a blues song as part of a pair or band, and include a 12-bar improvised solo that demonstrates stylistic awareness and increasing technical control of their 'specialist' instrument.</p>	<p>Recording: Pupils can use a variety of techniques to capture different ideas that allow them to portray a specific mood. Pupils can structure musical ideas according to the narrative and use technology/FX musically.</p> <p>Composing: Pupils can compose an underscore that reflects the mood/atmosphere of a film clip.</p>

Music Progression

Serena Campi

Year 6

Year 7

Year 8

Year 9

Technical	Performance	<p>Singing: Sing a broader range of songs including syncopated rhythms with a sense of ensemble and performance.</p> <p>Playing: Perform a range of songs observing rhythm, phrasing, pitching, and appropriate style to a wider audience.</p>	<p>Singing: Sing regularly from an extended repertoire exploring their own vocal range with an introduction to different vocal techniques.</p> <p>Playing: Play more complex parts and follow simple staff notation. Play an extended repertoire as part of an ensemble.</p>	<p>Singing: Perform confidently using a variety of techniques observing pitching, phrasing, and dynamic contrast. Explore chordal harmony and support peers with countermelodies.</p> <p>Playing: Expand the rhythmic scope of melodies and accompaniments, observing accurate tempo and dynamics.</p>	<p>Singing: Sing a variety of solo and accompanying parts, choosing the appropriate technique and conveying a sense of performance. Accurately observe pitching, phrasing, and dynamic contrast.</p> <p>Playing: Confidently perform a wider range of songs, using the appropriate style and observing accurate control and tempo.</p>			
	Notation / Reading	<p>Rhythm: Further understand the differences between note types and equivalent rests.</p> <p>Staff notation: Introduce semibreves and semiquavers.</p> <p>Chords: Introduce chords inversions.</p>	<p>Rhythm: Have a good understanding of notes values, including dotted notes.</p> <p>Staff notation: Introduce dotted notes and Bass clef G to middle C.</p> <p>Chords: Explore chord sequences in C or A minor using primary chords.</p>	<p>Rhythm: Consolidate dotted notes and their respective rests, introducing sight reading of simple 2-bar patterns.</p> <p>Staff notation: Introduce staccato/legato and one ledger line.</p> <p>Chords: Explore chord sequences using primary and secondary chords in C/Am - G/Em</p>	<p>Rhythm: Introduce composite rhythms, i.e.: 6/8, and sight read simple four-bar patterns.</p> <p>Staff notation: Expand the notation to composite rhythms (6/8) and add slurs both in Treble and Bass clef.</p> <p>Chords: Further expand chords sequences adding F/Dm.</p>			
Constructive	Musical Elements	<p>Harmony: Introduce the concept of dominant and tonic.</p> <p>Structure: Expand on the most used musical structures with repertoire examples.</p>	<p>Harmony: Explore the primary chords in C major and A minor.</p> <p>Structure: Explore simple ternary structures, i.e.: ABA.</p>	<p>Harmony: Introduce all primary and secondary chords in C major or A minor.</p> <p>Structure: Introduce more complex structures and chord loops, i.e.: AABA</p>	<p>Harmony: Explore chord sequences and most common patterns including perfect cadence.</p> <p>Structure: Expand on more complex structures, with more sections. i.e.: ABACA.</p>			
	Composing	<p>Improvise: Use different chord progressions as part of an improvised sequence.</p> <p>Compose: Compose a ternary piece, with a fixed groove creating a satisfying melodic shape, and record it using available equipment.</p>	<p>Improvise: Improvise riffs and motifs exploring Dm and the pentatonic minor starting in D.</p> <p>Compose: Start composing bass lines using the root notes of each chord in C major or A minor.</p>	<p>Improvise: Improvise simple 12-bar blues, incorporating the pentatonic in Am and Em.</p> <p>Compose: Compose melodic lines over a chord sequence, bearing in mind phrase structure in C/Am and G/Em.</p>	<p>Improvise: Improvise over a chord sequence with a strong sense of key either using the voice or the chosen instrument.</p> <p>Compose: Compose and record a short piece following a given theme, demonstrating and expressing an extended harmonic vocabulary.</p>			
Expressive	Technique	<p>Keyboard: Play a melody following staff notation and using block chords as accompaniment.</p> <p>Guitar: Play a wider variety of chords, syncopated strumming patterns, and explore C major A minor key signatures.</p>	<p>Keyboard: Play rhythmically simple melodies, following staff notation on one stave.</p> <p>Guitar: Play a wider repertoire, including more complex rhythmic patterns and riffs on the pentatonic minor scale.</p>	<p>Keyboard: Expand the repertoire by playing pieces requiring a change in hand position written on one or two staves.</p> <p>Guitar: Explore songs in different keys, expanding to G/Em. Practice 12-bar blues introducing the blues scale.</p>	<p>Keyboard: Play pieces requiring a left-hand part, following notation and basic articulations.</p> <p>Guitar: Further expand the repertoire, including the keys of F/Dm. Explore solo parts, using the appropriate style with a sense of performance.</p>			
	Creative Output	<p>Explore: Explore and produce a simple one-instrument arrangement.</p> <p>Listening: Demonstrate the ability to articulate all learned expressive elements as part of a listening activity for a given piece.</p>	<p>Explore: Over given chord sequences, explore simple melody lines using primary chord tones.</p> <p>Listening: Introduce technical listening, incorporating musical elements introduced up to the year focussing on texture, and instrumentation and pitch.</p>	<p>Explore: Using the provided DAW, record a melody over a given chord sequence using primary and secondary chords.</p> <p>Listening: Expand on the musical elements analysed so far, adding the newly introduced dynamic articulations, meter, rhythm, and tempo.</p>	<p>Explore: Experiment with different ideas in order to produce a motif or a theme that conveys a given emotion.</p> <p>Listening: In addition to the previous years, add harmony and tonality.</p>			
Outcomes	<p>Musicianship: Pupils can confidently perform a wider range of pieces to a wider audience, showing greater control over expressiveness and delivery.</p> <p>Creativity: Pupils have a basic awareness of harmony and can use a wider range of chords to create original compositions. They can improvise and experiment as part of small ensembles.</p> <p>Expression: Pupils are able to extrapolate musical features and incorporate their own ideas to create new variations. They can articulate musical features in greater depth and are able to record and manipulate sound into original artifacts.</p>		<p>Musicianship: Pupils have an expanded musical vocabulary and are more confident in performing as solo artists in front of a wide audience as well as supporting their peers both on vocals and on their chosen instrument.</p> <p>Creativity: Pupils have a greater awareness of how harmony, melody, and rhythm come together as fundamental pieces in the composition and performance of music.</p> <p>Expression: Pupils can use their expanded musical vocabulary to create simple coherent compositions that include basic functional harmony concepts and correct phrasing.</p>		<p>Musicianship: Pupils can make use of appropriate techniques and styles in order to convey more complex emotions and are able to adapt to different performance settings.</p> <p>Creativity: Pupils are able to confidently perform and compose simple 12-bar blues, using appropriate phrasing and keeping the lyrics in style.</p> <p>Expression: Pupils are capable of using digital tools to record and manipulate sound. They are able to complete tasks more confidently and they can practice with a greater sense of independence.</p>		<p>Musicianship: Pupils are confident solo performers and can accurately reproduce complex musical pieces as well as support other musicians in the appropriate style.</p> <p>Creativity: Pupils are able to collate all musical dimensions to create and record original and given compositions, applying the appropriate techniques and style.</p> <p>Expression: Pupils can complete projects with very minimal support and they can produce original compositions that are appropriate for the given task. They are able to communicate their creative intentions through a variety of tools.</p>	

These are two examples of knowledge organisers for KS3. These are designed based on the content of each unit with the expectation that all pupils will be able to recall the vocabulary and their definitions by the end of the projects.

These words are continuously retrieved during the year to ensure that they are embedded.

Year 8

Keywords	Definition
Accent	An emphasis on a certain beat or note by playing it louder.
Bar	How music is divided. Each bar will have a number of beats determined by the <i>time signature</i> .
Beat	The contents of a bar.
Call and response	A question and answer pattern— for example, a master drummer leads and the rest of the drumming circle responds
Djembe	A goblet-shaped hand drum that originated in West Africa.
Djembe strokes	Different ways of striking the djembe: bass, tone, slap. Each strike creates a different sound.
Dynamics	The rises and falls in volume during a piece of music or performance. Can also apply to individual instruments.
Mandinke tribe	Pronounced <i>man-dink</i> , the tribe in Mali that is believed to have invented the djembe.
Master Drummer	The drummer who leads the group. In West Africa, the master drummer has devoted their entire life to the djembe and has extensive knowledge around the instrument and its culture.
Ostinato	A repeated rhythmic or melodic phrase.
Phrase	A musical sentence.

Year 9

Keywords	Definitions
Arpeggio	The notes in a chord played one after the other
Bar	How music is divided up. Bars contain the same number of beats as each other.
Bassline	A pattern of lower pitched notes
Bass guitar	A 4 stringed instrument that plays low pitched notes, providing movement and groove to a piece of music
BPM	Beats per minute. A higher BPM means a faster tempo
Chord	2 or more notes played together that elicit emotions.
DAW	Digital Audio Workstation. A program that is used to record and create music.
EDM	Electronic dance music - music made originally for dancing in nightclubs and at festivals
Garageband	A DAW used by budding musicians due to its simplicity and user-friendliness.
iMac	A computer made by Apple, used by creatives.
Inversion	A chord where the lowest note is not the root note
Major	A chord or scale that sounds 'happy'
Minor	A chord or scale that sounds 'sad'
Melody	A series of musical notes or tones arranged in a pattern of pitch and rhythm.
Metronome	A tool used for timekeeping in DAWs and performances.
MIDI	Musical Instrument Digital Interface
MIDI keyboard	A device that is used to send information to a DAW, which the DAW then converts into sound
Playhead	Sets where your music will play from in a DAW
Plugin	A digital soundbank used in DAWs
Quantize	A tool used to align everything perfectly in time
Record	Saving a created piece of music
Scale	A scale is a set of ascending or descending musical notes that resolve to a tonic note

