

Music Key Stage 3

Curriculum map





1. Philosophy

Six underlying attributes at the heart of Oak's curriculum and lessons.

Lessons and units are **knowledge and vocabulary rich** so that pupils build on what they already know to develop powerful knowledge.

Knowledge is **sequenced** and mapped in a **coherent** format so that pupils make meaningful connections.

Our **flexible** curriculum enables schools to tailor Oak's content to their curriculum and context.

Our curriculum is **evidence informed** through rigorous application of best practice and the science of learning.

We prioritise creating a **diverse** curriculum by committing to diversity in teaching and teachers, and the language, texts and media we use, so all pupils feel positively represented.

Creating an **accessible** curriculum that addresses the needs of all pupils is achieved to accessibility guidelines and requirements.



2. Units



KS3 Music is formed of 10 units and this is the recommended sequence:

Unit Title	Recommended year group	Number of lessons
1 Stomp and Sing	Year 7	13
2 The Power of the Pentatonic	Year 7	13
3 Band Musicianship 1: The four-chord trick	Year 7	13
4 West African Music	Year 8	13
5 The Beauty of the Baroque	Year 8	13
6 Band Musicianship 2: The Blues	Year 8	13
7 Fusions	Year 9	10
8 Using technology musically: EDM	Year 9	9
9 Using technology musically: Film Music	Year 9	9





3. Lessons

Unit 1 Stomp and Sing

13 Lessons

Lesson number	Lesson question	Pupils will learn
1.	Why are pulse and rhythm so important?	<ul style="list-style-type: none">In this lesson, we will introduce rhythm notation, including crotchets, quavers and their equivalent rests. We will explore how to perform and build rhythms before performing and composing your own rhythm grids.
2.	How can we use our voice to mimic other sonorities?	<ul style="list-style-type: none">In this lesson, we will introduce the basic skills and features of beatboxing, exploring the bass, hi-hat and snare sounds in different patterns. The lesson also explores how compositions and performances can be structured.
3.	What can a human voice do?	<ul style="list-style-type: none">In this lesson, we will explore the vocal range from soprano to bass. We will learn how to sing part of an a cappella song and perform it with a body percussion accompaniment.



- 4. How can we communicate the meaning of a song effectively with our voice?**

 - In this lesson, we will explore how to communicate a song using a variety of expressions, including dynamics and articulation. We will also compose our own verse and perform our version of an a capella song with body percussion accompaniment.

 - 5. How can we use our body as an instrument?**

 - In this lesson, we will explore how to create lots of different body percussion sounds, and compose and perform our own body percussion section.

 - 6. How does the composer Anna Meredith use the body as an instrument?**

 - In this lesson, we will explore how the composer Anna Meredith uses the body as an instrument. We will create our own body percussion composition and explore a variety of ways to perform it.

 - 7. How can we successfully create rhythmic music without instruments?**

 - In this lesson, we will recap basic rhythm notation and a 4/4 time signature. We will compose a body percussion piece which includes an intro, body groove, vocal groove and outro.

 - 8. How can melody and rhythm communicate a language that we don't understand?**

 - In this lesson, we will learn how to sing a song in a different language using 'Elefantea Nun Da' as inspiration. We will also recap how to use our bodies as an instrument in an accompaniment to the song.
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- 9. How can we build interest using our bodies and voice?**
- In this lesson, we will learn what harmony is and sing the harmony line of 'Elefantea Nun Da'. We will also compose our own vocal percussion part, before a final performance!
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- 10. How did gumboot dancing help miners to communicate?**
- In this lesson, we will explore South African gumboot dancing. We will also compose and perform our own gumboot dance.
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- 11. How can you make repetitive music interesting?**
- In this lesson, we will explore how to create a structured composition, develop rhythms using repetition, ostinato and contrast. We will also use key notation: semiquavers, minims and semibreves.
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- 12. How can we develop our rhythmic ideas?**
- In this lesson, we will explore how we can develop musical ideas, and structure them into a rhythmic composition. We will also use dotted rhythms.
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- 13. How can different rhythm cycles work together?**
- In this lesson, we will explore ostinatos, layering of musical ideas, polyrhythms and more complex time signatures.
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Lesson number	Lesson question	Pupils will learn
1.	How can you phrase pentatonic melodies?	<ul style="list-style-type: none">In this lesson, we will explore the pentatonic scale. We will use the pitches of the pentatonic scale to improvise and compose simple question and answer phrases in a 3/4 time signature.
2.	How can you perform 'amazingly' from staff notation?	<ul style="list-style-type: none">In this lesson, we will learn how to read pitch in the treble clef from which you will perform the first two phrases of 'Amazing Grace' using the F major pentatonic scale.
3.	How can a melody be accompanied? (Part 1)	<ul style="list-style-type: none">In this lesson, we will learn how to play the final two phrases of 'Amazing Grace'. We will also explore how to perform a simple left hand accompaniment.
4.	How can you express the meaning of a song effectively?	<ul style="list-style-type: none">In this lesson, we will explore how to communicate expression in music. We will play all four verses of 'Amazing Grace' and use dynamics and legato and staccato articulation to help shape our performances.



5. **Pause lesson - for review**

- In this lesson, we will revisit all the musical understanding from lessons 1 - 4 in this unit.
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6. **How does folk music use pentatonic scales?**

- In this lesson, we will use the pentatonic scale in folk music around the world and consider how to compose an effective question and answer phrase ending on the tonic and dominant.
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7. **How do composers decide how to end a phrase?**

- In this lesson, we will explore what makes a musical question and answer phrase, including balanced phrases and the use of the tonic and dominant. We will compose balanced question and answer phrases in 3/4 and also begin to notate our compositions using staff notation.
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8. **How can dynamics help to shape a melody?**

- In this lesson, we will explore a range of dynamic markings, explaining how composers use them to shape melodies. We will also learn how to add our own dynamic markings to our compositions.
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9. **How can a melody be accompanied? (Part 2)**

- In this lesson, we will explore different accompaniment styles. We will then compose and perform our own left hand accompaniment on a keyboard.
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- 10. How does classical music use pentatonic scales?**
- In this lesson, we will explore how Debussy and Bartok composed music using pentatonic scales. We will take inspiration from these classical composers to compose our own piece of music.
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- 11. How do composers measure music?**
- In this lesson, we will explore simple and compound time signatures, which are then explored through composition and performance.
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- 12. How can you compose a balanced melody?**
- In this lesson, we will explore how composers use balanced melodies in compositions in order to help create longer 4 and 8 bar balanced melodies.
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- 13. How can you compose a countermelody?**
- In this lesson, we will explore countermelodies by listening to and performing 'Swing low, sweet chariot' before composing a countermelody for it.
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Lesson
number

Lesson question

Pupils will learn

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|-----------|--|--|
| 1. | What is the role of chords? | <ul style="list-style-type: none">• In this lesson, we will learn all about chords and their role in a piece of music. We will learn how to construct a triad, the difference between major and minor chords, and how to play Am and Em chords on a variety of instruments. Finally, we will be able to show off what we have learned by playing along to a backing track. |
| 2. | How do chords help us to identify reggae? | <ul style="list-style-type: none">• In this lesson, we will learn how to identify reggae music by the rhythm in which the chords are played. We will also learn about the music of two reggae artists, and learn how to play chords in a reggae style. We will then add the G major chord to our repertoire, and end the lesson by playing along to a more challenging backing track on our instruments. |
| 3. | Which are the most useful chords? | <ul style="list-style-type: none">• In this lesson, we will learn about primary chords and how these can be used to harmonise melodies. We will explore how to play chords in syncopated rhythms, and learn how to harmonise our own melodies. |
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4. How can secondary chords be introduced in an accompaniment?

- In this lesson, we will learn about the secondary chords and how these can be used to add interest to chord progressions. We will learn how to create our own chord progressions and explore how to make them more rhythmically exciting.
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5. How can we play in a virtual band?

- In this lesson, we will consolidate our learning so far by creating two contrasting chord progressions. We will learn how to input these into a DAW (Digital Audio Workstation) and compose other parts to play in our virtual bands.
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6. How are pop songs constructed?

- In this lesson, we will learn all about the different sections in a song structure. We will learn how to play a complete pop song, and then structure our own pop songs in a digital audio workstation.
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7. How can we perform drum patterns in popular music?

- In this lesson, we will explore the different parts of the drum kit, and five of the most important drum patterns in popular music. We will learn how to identify these patterns by ear and play them on a home-made drum kit.
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- 8. How can a drum pattern communicate a musical style?**
- In this lesson, we will learn how and why the band set-up has changed since the 1950s. We will explore how to create our own band set-up on a DAW and learn how to create an appropriate drum beat for our 'bands'.
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- 9. How do bands ensure that they perform in time, and that all parts are heard?**
- In this lesson, we will learn all about how members of a band play in time together, and how they can pull off a great performance. We will learn about balance, why it is important, and how musicians address balance in performances and recordings. We will also explore how to fix balance issues using a DAW.
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- 10. How can chord sequences be like a puzzle?**
- In this lesson, we will learn all about inversions - how and why do we play the pitches of a chord in a different order. We will explore voice leading and the importance of moving smoothly between chords. This will culminate in the crafting of a chord sequence with inversions and excellent voice leading.
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- 11. How can we add interest to a chord sequence?**
- In this lesson, we will learn how to add interest to a chord sequence through the use of extended chords, varying rhythms and accompaniment patterns. We will put this into practice on a DAW (digital audio workstation).
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12. How can we set words to music?

- In this lesson, we will learn about the different ways words can be set to music and how verses and choruses are structured. We will learn how to generate ideas and write our own verse of a song. We will then explore various ways to refine our ideas.



13. How do you write a rap?

- In this lesson, we will learn what rap is, and how to compose a 16 bar rap verse. We will explore the work of rap artists and learn how to prepare for a performance of our own work.
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Lesson
number

Lesson question

Pupils will learn

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|-----------|---|---|
| 1. | What role does rhythm play in West African music? | <ul style="list-style-type: none">• In this lesson, we will introduce West African music with reference to the context and history of the song "Kuku" and the djembe. We will listen to traditional and contemporary music before learning how to play rhythms from "Kuku" using body percussion. |
| 2. | How are signals used to define the structure in some West African music? | <ul style="list-style-type: none">• In this lesson, we will learn the 'unison response' section of the song "Kuku". We will perform start and stop signals as the master drummer before composing our own signals. We will finish the lesson with a call and response section. |
| 3. | Improvising creative rhythms | <ul style="list-style-type: none">• In this lesson, we will break down how to approach rhythmic improvisation. We will then use these techniques to improvise creative rhythms using body percussion sounds. |
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- 4. How can drums be used for communication?**

 - In this lesson, we will explore the various untuned percussion instruments of West Africa. We will then be introduced to texture and polyrhythms and will have the opportunity to perform 3:4 and 3:2 polyrhythms.

- 5. What are the role of different percussion instruments, and how can we best describe their sounds?**

 - In this lesson, we will explore the different percussion instruments of West Africa before composing using different textures and sonorities.

- 6. Which pitches do some West African melodies use and why?**

 - In this lesson, we will learn the vocal part of the song "Kuku" and where it fits in the structure of the song. We will also explore how melody is used in some West African music.

- 7. How does some West African music exploit the elements rhythm, texture and sonority?**

 - In this lesson, we will revisit the learning from all of the lessons so far in this unit. We will listen to, play and create music inspired by the rhythms, textures and sonorities of West African music.

- 8. How do we decide how to structure a composition so that it has a sense of direction?**

 - In this lesson, we will explore basic musical structures, such as binary and ternary forms, through listening, performing and composing.



9. How can we add interest to a musical structure?

- In this lesson, we will be able to show how music has a sense of direction, by composing music within a structure.

10. How is music in some West African countries taught and learnt?

- In this lesson, we will explore more features of African music. What is a griot? What is the role of music in West African society? We will learn the answers to these questions in this lesson, and have an opportunity to be a griot!

11. How is melody and rhythm used in some Ghanaian music?

- In this lesson, we will explore the musical features of two songs from Ghana which have rhythmic accompaniments.

12. How can we describe the music of Yemi Alade?

- In this lesson, we will study the music of African artist Yemi Alade. We will also learn where she is from, and why we are studying her music.

13. Does West African music shared ideas across this continent?

- In this lesson, we will explore the question "Does West African music share ideas across this continent?". We will look at commonalities and differences in the style of African music against other musical styles.
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Lesson
number

Lesson question

Pupils will learn

1.	What are the musical features of the Baroque period?	<ul style="list-style-type: none">• In this lesson, we will introduce the Baroque period and its typical features. We will learn how the D major scale is built and played on a keyboard, before exploring the first two melodies of Pachelbel's Canon in D.
2.	How can different melodies work together?	<ul style="list-style-type: none">• In this lesson, we will explore the concept of melody. How and why do different melodies fit together? We will explore the degrees of the scale, play countermelodies from Pachelbel's Canon in D and then compose a countermelody.
3.	Why might we wish to decorate a melody?	<ul style="list-style-type: none">• In this lesson, we will explore further melodies from Pachelbel's Canon in D. We will learn how performers of Baroque music vary and decorate their melodies, and then explore this practically.



4. How do we know we are listening to Baroque music?

- In this lesson, we will find out what makes music sound 'Baroque'. We will learn about Baroque instruments and how they differ to the ones we use today. We will explore methods of varying texture through counterpoint, and create our own melodic ideas to be played in canon.
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5. How can Baroque melodies be phrased?

- In this lesson, we will find out what a phrase is and how melodies can be divided up into smaller phrases. We will experiment with phrases from Pachelbel's Canon, and rearrange them into longer melodies of our own.
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6. How is a ground bass related to chords?

- In this lesson, we will recap all our knowledge of Baroque music so far. We will recap how to perform melodies from Pachelbel's Canon ensuring they are musical and stylistic. We will then learn how to use a Digital Audio Workstation to place these melodies into a contrapuntal texture.
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7. How does a bass line 'ground' the music?

- In this lesson, we will learn about the role of the basso continuo and ground bass in Baroque music. We will explore how to play the ground bass stylistically in a virtual Baroque ensemble!
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- 8. How is a ground bass related to chords?**
- In this lesson, we will deepen our knowledge of the role of the basso continuo in Baroque music. We will explore how the ground bass and chords are related to one another, and learn how to play the chords of Pachelbel's Canon in a way stylistic to the Baroque period. We will then explore how to be the whole basso continuo in a virtual Baroque ensemble!
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- 9. How can we create a successful bass line?**
- In this lesson, we will explore what makes a stylistic bass line. We will learn how to create our own bass lines using the chords from Pachelbel's Canon, and build our confidence in inputting this into a Digital Audio Workstation.
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- 10. How can chords be used to compose a melody?**
- In this lesson, we will learn how melodies are related to chords, and analyse melodies from Pachelbel's Canon in greater depth. We will learn how to use the ground bass from Pachelbel's Canon to create a ground bass of your own. We will then explore how to structure your melodies in a Digital Audio Workstation.
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- 11. How can we compose a stylistic Baroque melody?**
- In this lesson, we will learn how to create a more sophisticated and stylistic melody. We will explore Baroque ornamentation and rhythms, and experiment with passing notes to create our own melodies. We will then explore how to further manipulate this in a Digital Audio Workstation.
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12. How can you, as a composer, make a structure interesting?

- In this lesson, we will learn all about different Baroque structures. We will explore how to combine our own ideas with Pachelbel's Canon in a variety of structures, such as binary, ternary and rondo.



13. How do we arrange melodies into a Baroque structure?

- In this lesson, we will consolidate our understanding of structures. We will learn how to create an arrangement of Pachelbel's (and our own) melodies and place these in a sophisticated structure.
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Lesson number	Lesson question	Pupils will learn
1.	How can we play a 12-bar blue bass line in may keys?	<ul style="list-style-type: none">• In this lesson, we will learn about the origin of blues music and how to play and transpose a 12-bar blues bass line.
2.	Where does a bass line come from?	<ul style="list-style-type: none">• In this lesson, we will understand why primary chords are so special, and what a turnaround chord is. We will enjoy performing a 12 bar blues chord sequence.
3.	Which rhythms are heard in the blues?	<ul style="list-style-type: none">• In this lesson, we will learn about the phrase 'walking a bassline'. We will also learn which types of rhythm are used in the blues.
4.	What is a blues 'head'?	<ul style="list-style-type: none">• In this lesson, we will look at how a main melody or theme is used in blues music and learn how to play a very famous 'head'.
5.	How is a blues scale constructed?	<ul style="list-style-type: none">• In this lesson, we will explore how blues' musicians create interesting improvisations.



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- 6. Are you feeling blue?**
- In this lesson, we will revisit the key features of blues music with reference to examples of the genre.
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- 7. How can you keep going in a long improvisation?**
- In this lesson, we will understand why improvisation in blues music is so important. We will learn how to improvise confidently in longer musical phrases.
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- 8. How do blues singers communicate emotion?**
- In this lesson, we will look at wonderful blues singing and how the artist can show the emotion of the lyrics through the way they sing. We will also have the opportunity to write our own blues verse.
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- 9. Inspiration from "All Blues"**
- In this lesson we will analyse the jazz standard "All Blues" through performance.
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- 10. How can we create a stylistic blues accompaniment?**
- In this lesson, we will use everything we have learned about blues music to compose our own blues accompaniment.
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- 11. How is a blues melody structured?**
- In this lesson, we are going to create a structured blues melody above last lesson's accompaniment. We will make creative decisions about who from the 'band' improvises in our blues piece.
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12. How are instruments used to communicate the blues tradition?

- In this lesson, we will learn all about the different playing and singing techniques heard in blues music. We will be able to identify these different techniques by ear.



13. How do improvisors communicate when performing in a band?

- In this lesson, we will consolidate our learning about band musicianship by examining how blues bands communicate with each other. We will learn about what makes a great blues musician and improviser, and how to improvise our own phrases within a structure.
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Lesson number	Lesson question	Pupils will learn
1.	How did Fela Kuti fuse his musical influences?	<ul style="list-style-type: none">In this lesson, we will learn about the term 'fusion'. This lesson will introduce fusion through listening and performing. We will explore the rhythmic riffs of one of Fela Kuti's classic afrobeat songs.
2.	How did Fela Kuti use melody and harmony?	<ul style="list-style-type: none">In this lesson, we will explore the use of instruments in afrobeat music, understand the origins of these instruments, and then analyse the melodic and harmonic roles they play.
3.	How has tango been fused with technology?	<ul style="list-style-type: none">In this lesson, we will learn about the history and development of traditional tango through to contemporary neotango. We will explore how technology is used to create a new fusion style for the younger generation.
4.	How do the layers in tango dance come together?	<ul style="list-style-type: none">In this lesson, we will look at how the tango style is created through melodic layers and interesting chromatic passing notes. We will then compose our own tango melodies.



- 5. How does Indian classical music make you feel?**

 - In this lesson, we will explore North Indian classical music, and how this is passed down from generation to generation. We will understand how certain rags evoke emotions and how to improvise our own melodies in alap and jhalla sections.

- 6. How has bhangra been modified?**

 - In this lesson, we will explore the roots of contemporary bhangra and understand how the dhol is played. We will then play the famous chaal rhythm, heard in many bhangra songs.

- 7. How has travel created new fusion bands?**

 - In this lesson, we will look at why Afro Celt Sound System are a famous fusion band and how they formed. We will explore the song "Release" and learn how to perform three different layers of the song.

- 8. How can we develop ideas in fusion music?**

 - In this lesson, we will find our inspiration in order to create our own fusion piece. We will identify which cultural styles and ideas to develop through different composition techniques such as repetition, variation, and call and response.

- 9. How can we fuse different musical styles and traditions?**

 - In this lesson, we will continue developing and arranging our melodic, rhythmic and harmonic material and explore how they can be fused together.

10.

How can we fuse different musical styles and traditions into a new composition?

- In this lesson, we will learn how to structure our ideas into a complete piece. We will then record and perform our finished fusion piece.





Lesson number	Lesson question	Pupils will learn
1.	How can a DAW be used to create EDM rhythms?	<ul style="list-style-type: none">In this lesson, we will learn what EDM is and how to create our own drum patterns using a DAW. We will also explore what rhythm displacement is, and how to utilise this in our own composition work.
2.	How are chord sequences used in EDM?	<ul style="list-style-type: none">In this lesson, we will learn how to compose a chord sequence using a DAW and explore a variety of ways of playing these chords.
3.	How can we add interest to chord sequences?	<ul style="list-style-type: none">In this lesson, we will learn how to add harmonic rhythm to our chord progressions and how to invert chords. We will then input our chord sequences into a DAW.
4.	How are bass lines and riffs created in EDM?	<ul style="list-style-type: none">In this lesson, we will explore the role of basslines and bass riffs in EDM. We will learn how to create our own bass lines and how to add interest.
5.	How can a melodic riff be added above a chord sequence?	<ul style="list-style-type: none">In this lesson, we will compose a dance riff, ensuring it harmonises with a chord sequence.



6. How can samples be used in EDM music?

- In this lesson, we will learn about how samples are used in EDM music, and how to include them in our own EDM tracks.
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7. What makes you get up and dance?

- In this lesson, we will learn what the purpose of a mix-in is in EDM music and include one, musically, in the structure of our dance tracks.
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8. What musical ideas create feelings of excitement?

- In this lesson, we will explore how feelings of excitement and momentum are created in an EDM track, to keep people dancing!
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9. What is the role of the producer?

- In this lesson, we will learn how to add effects and mix our final EDM tracks.
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Lesson number	Lesson question	Pupils will learn
1.	To understand how and why film music has changed from mickey-mousing	<ul style="list-style-type: none">In this lesson, we will understand how sound was added to action in early films and cartoons. We will explore what 'mickey-mousing' is.
2.	To explore timing and sonority in live film music	<ul style="list-style-type: none">In this lesson, we will practise how to create the sounds for a cartoon using the mickey-mousing technique. We will explore why timing is so crucial to mickey-mousing and how choosing the sonority can affect the action on the screen.
3.	To understand the role of a DAW in music creation, and the difference between foley and sound effects	<ul style="list-style-type: none">In this lesson, we will learn about the fascinating world of music in post production, how important a man called Jack Foley is to music in films, and look at how to create sounds for films using a DAW.
4.	What is the difference between diegetic and non-diegetic sound?	<ul style="list-style-type: none">In this lesson, we will learn about the different sounds we hear in film music and their purpose. There are some sounds that only the audience hear, and we will explore why that is and explore composing our own.



5. To explore how an underscore can communicate a mood or setting, through instrumental sonorities and techniques

- In this lesson, we will analyse how emotive film music can be, and how important it is for a film composer to employ particular instrumental sonorities and techniques to reflect moods and settings.

6. To be able to exploit musical elements in an underscore to reflect the mood or setting in a film clip

- In this lesson, we will explore how film composers play with musical elements to create moods in music. We will then use our skills and musical understanding so far to create an underscore for a film clip. As a composer we will need to consider instrument sonorities, techniques and other musical ideas.

7. To explore tonality and harmony in an underscore to reflect the mood or setting in a film clip

- In this lesson, we will continue developing our work as film composers and focus on tonality and harmony, looking at how certain keys and devices can create the perfect mood for both horror films and romantic scenes.

8. To understand how to exploit sonority, dynamics, pitch, rhythm and tempo to compose successful leitmotifs

- In this lesson, we will look at how the composer John Williams manipulates music to represent characters in a film. We will master this technique and compose a musical idea for our own hero in a film.
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9.

To be able to develop leitmotifs further to reflect changes in a character's mood or situation

- In this lesson, we will develop our leitmotifs as our character's mood and emotions change throughout the film.
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Lesson number	Lesson question	Pupils will learn
1.	How did John Lennon use melody to communicate the lyrics of his protest song 'Imagine'?	<ul style="list-style-type: none">• In this lesson, we will analyse how John Lennon employed melody to communicate the powerful lyrics of his classic song 'Imagine'.
2.	What tempo, metre and rhythm choices did John Lennon make in his song 'Imagine', and why?	<ul style="list-style-type: none">• In this lesson, we will understand how songwriters choose tempo, metre and rhythms to communicate the message of a song.
3.	How did John Lennon use texture and tonality in his protest song 'Imagine'?	<ul style="list-style-type: none">• In this lesson, we will analyse how John Lennon employed texture, tonality and harmony in his protest song 'Imagine'. We will also understand how artists choose to cover songs.
4.	How do contemporary musicians show us their passions and beliefs?	<ul style="list-style-type: none">• In this lesson, we will explore song structure, and the roles in a band. Is the lead singer the most important musician? We will also explore more contemporary protest songs.



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- 5. How can drum patterns communicate different musical styles?**
- In this lesson, we will understand how drum patterns can communicate different song styles - from hip hop to jazz to pop.
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- 6. How might we compose a chord sequence for a 'song for a better world'?**
- In this lesson, we will understand how chords can be voiced to ensure smooth (and easier to play) progressions, and also explore different accompaniment styles.
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- 7. How can you write powerful lyrics and set these to music?**
- In this lesson, we will explore how to write lyrics and set these to a melody.
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- 8. How do songwriters ensure that their song gets stuck in your head?**
- In this lesson, we will understand how certain features of music can become an 'ear-worm' - so memorable you can't get them out of your head.
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- 9. How do songwriters ensure their song has a sense of direction?**
- In this lesson, we will explore how songs can go with the flow - be structured so that they have contrasting sections but still a sense of direction.
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- 10. How can you communicate your passion and beliefs through music (1)?**
- In this lesson, we will begin the process of composing our own songs
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11.

How can you communicate your passion and beliefs through music (2)?

- In this lesson, we will complete our own song.



4. Learn More



Contents

Section number

Section content

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1. Introduction to Oak's key stage 3 music curriculum

Our curricula build on the National Curriculum for Music and specifically aims to equip pupils with the knowledge and skills that will enable them to:

- Be inducted into the powerful cultural knowledge associated with music.
- Discover and develop their performing skills to a level of proficiency that enables them to participate in social music making activities.
- Use improvisation to unlock creative potential and musical identity/individuality.
- Gain a deeper understanding and appreciation of the music they engage with through systematic analysis and reflection.

2. Coherence and flexibility

Our approach to teaching in the EYFS integrates formal and free-flow understanding to unlock imagination and creativity. From Key Stage 1 onwards, activities that stimulate more conscious understanding are phased in, introducing pupils to the building blocks of music that shape the world around them. In the KS3 curriculum, units are considered and connected, and primarily last for a term to allow knowledge to be secured. A number of these units can be taught out-of-sequence to allow them to complement schools' existing curricula.

3. Knowledge organisation

We offer a cumulative and knowledge-rich curriculum that is designed to introduce and secure key musical learning in a sequential and connected manner.

As such we have created a pathway that progressively builds pupils' musical understanding, through the development of knowledge (music thinking: knowing 'about') and skills (music making: knowing 'how to') in context. Knowledge is broken down into elements that anticipate the language used by exam boards: structure, pitch and melody, harmony and tonality, texture, tempo, metre and rhythm, dynamics and articulation, and sonority (performing forces and playing techniques). Skills are broken down into performing, composing and critical listening. In addition, pupils will grow their knowledge of the context in which the music with which they engage was created and performed. It is this development of knowledge, skills and an awareness of context combined which drives musical understanding, a deep, personal and internalised understanding of how music 'works' and how it enables meaning.

4. Inclusive and ambitious

We recognise that our curriculum needs to meet the needs of pupils coming from a variety of cultures and backgrounds with different levels of experience and prior knowledge. The music curriculum aims to ensure that all pupils:

- Have access to high quality musical experiences that deliver life-enhancing benefits through curriculum, and adopt habits and behaviours that foster a respectful and joyful community
- Experience a knowledge-led curriculum where pupils gain new musical learning and the ability to retain it.

5. Knowledge selection

Structure (repetition and contrast)

Year group

Knowledge

Year 7	Repetition, riff, ostinato, groove, bar, phrase, balanced phrase, sections, intro, verse, chorus, outro, addition, subtraction, song, call and response
Year 8	Ground bass, signal, strophic, 12 bar blues, lyric structure aab
Year 9	Head, solos, loops, mix-in, A section, breakdown, build, drop, pre-chorus, chorus, middle eight, instrumental, alap, jhalla

Organisation of pitch: melody (high and low)

Year group

Knowledge

Year 7	Step, leap, balanced phrase, question and answer, treble clef, scale degrees, stave, semitone, staff notation, improvisation,
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ostinato

Year 8 Bass clef, intervals, octave, scale, passing note, ornament, trill, ascending, descending, sharps, flats, blue notes

Year 9 Hook, melismatic/ syllabic text setting, arch-shape, conjunct, disjunct, chromatic passing notes, sargam – sa, re, pa, tihai, grace notes, upper mordents, development, motif

Organisation of pitch: harmony and tonality (pleasant and clashing)

Year group

Knowledge

Year 7 Pentatonic, major keys, major and minor triads, chord relationships, tonic, dominant, primary and secondary chords, root note, 3rd, 5th, inversions, chord charts, chord symbols

Year 8 Major keys (D), root position, key signatures, blues scale, seventh chords, blues scale, bassline, chord progression

Year 9 Extended chords, minor keys (D harmonic minor), key relationships, sus chords, drone, rag, extended chords, Aeolian mode on C, chord relationships, bitonality, atonality, note cluster

Texture (full and sparse)

Year group

Knowledge

Year 7	Solo, unison, two-part, layers, full, sparse, polyrhythmic, melody and accompaniment, harmony, call and response
Year 8	Contrapuntal, canon, entry, voice, walking bass, broken chords, block chords, monophonic, polyphonic
Year 9	Backing vocals, counter melody, homophony, doubling, mix-in, breakdown, drop, chordal, arpeggio



Tempo, metre and rhythm (fast and low, long and short)

Year group

Knowledge

Year 7	Pulse, tempo, bar, bar line, simple time signatures, semibreve, minim, crotchet, quaver, semiquaver, rest, rhythm, polyrhythms, syncopation, sustained, on-the-beat, off-beat, dotted crotchet, tie, count-in, upbeat
Year 8	Triplet, compound time signatures, swung quavers, shuffle
Year 9	Clave, quantise, 120bpm, habanera, repetition, tal – sam, theka, free tempo, interlocking, moderato, allegro

Dynamics and articulation (loud and quiet, smooth and detached)

Year group

Knowledge

Year 7	Loud (forte), quiet (piano), mezzo piano, mezzo forte, fortissimo, pianissimo, crescendo, diminuendo, staccato,
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	legato, accent
Year 8	Slurs, detached
Year 9	Fade in, crescendo, fade out, diminuendo, balance

Sonority: performing forces and playing techniques (instruments)

Year group

Knowledge

Year 7	Voice (vocalising, singing, beatboxing), body percussion, gumboot dancing, keyboard, ukulele, acoustic guitar, drumkit, strumming, stab
Year 8	Basso continuo, harpsichord, spread chord, cello, violin, bow, bowed, master drummer, djembe, strokes, bass, tone, slap, flam, tremolo, slide, bottle necking, picking, double bass, bass guitar, brushes (drum-kit)
Year 9	Synthesized sound, reverb, panning, filter, FX, automation, post-production, trimming, zoom, stinger, drum fills, picking Afrobeat: 'horns', percussion—claves, maracas, shekere, conga Neotango: bandoneon North Indian classical: sitar; bansuri; tabla; tanpura Afro Celt Sound System: bodhran, whistle, tambourine, shaker, talking drum, extended techniques

6. Musical Understanding – some background observations

Musical Understanding is a distinct and unique form of musical knowledge, which many have long considered the most important aspect of learning for curriculum music*. It acts as the driver for all practical activity in the classroom, with each unit



of work designed to develop learning at a particular stage of musical understanding. Practical skills, and knowledge about theoretical concepts, are therefore important not simply because they are useful in themselves, but primarily because they enable progression in musical understanding.

At its simplest, musical understanding has been described as knowledge 'of' music: a deep, personal and internalised understanding of how music 'works' and how it enables meaning. This usefully distinguishes it from other forms of musical knowledge: knowledge of 'how to do' music (i.e. the musical skills of performing, composing, etc) and knowledge 'about' music (i.e. concepts such as the elements or dimensions of music, and information about composers, notation, styles of music, etc).

It has been defined clearly over the years by both significant music educators and by various bodies connected with the National Curriculum for music. The most recent of these include the original Level statements for music in the National Curriculum, the Secondary Strategy KS3 programme, the Assessing Pupil Progress project, and the Exemplification of Standards materials. Although not all of these offered a single, overarching definition, they each provided a set of written statements defining progression in musical understanding, and in some cases also provided examples of pupils' music making and thinking which reflected the different stages of progression.

There are two key consequences of using musical understanding to define progression in musical learning:

1. Each unit is designed to develop a particular stage of understanding, with all the units for at least one year's set of units addressing a similar stage. This is because progression through the stages is a long-term process, and requires careful introduction, consolidation and development across a range of musical contexts before moving on to the next stage. This provides a very clear rationale as to why certain units and their associated activities / learning are placed where they are. It also enables teachers to be explicit with pupils as to why certain activities or music are being studied: 'this will help you understand how music is created in layers, instead of in sequences of single sounds'; or 'this will help you understand how music from this tradition / part of the world uses a different process for making music than we've seen in other sorts of music we have explored'.
2. The creative challenges which can be offered to pupils are both more sophisticated and more targeted: rather than just asking pupils to make a contrasting section for their 'stomp' parts for instance, teachers can ask pupils to find out how many different combinations they can make from the parts or layers of sounds they have already created – solos, two parts in different pairings, three layers of sound, etc; or rather than just asking pupils to 'create a blues', teachers might ask pupils to find their own way of 'walking' the bass line from one chord root to another. The consequence is that there is potential for pupils to be given lots of short, focused creative challenges rather than long, broad tasks.

*Teachers may wish to explore the new resources on the ISM web site, which describe and explain the history of musical understanding over the course of the past 50 years, including its importance within the National Curriculum in England.



7. Additional unit information: unit emphasis and prior knowledge

Unit title	Unit emphasis	Useful prior knowledge
Stomp and Sing	Rhythm	N/A
The Power of the Pentatonic	Melody	N/A
Band Musicianship 1: The four-chord trick	Harmony (popular)	Keyboard performance
West African Music	Rhythm, texture and structure (West African)	N/A
The Beauty of the Baroque	Melody, harmony and texture (classical)	Keyboard performance; staff notation (treble clef)
Band Musicianship 2: The Blues	Melody and harmony (popular)	Instrumental performance
Fusions	Melody, harmony and rhythm (non-Western/jazz)	Instrumental performance; staff notation
Using technology musically: EDM	Harmony, texture and sonority (popular)	Keyboard; how to manipulate musical elements
Using technology musically: Film Music	Tonality, texture and orchestral sonority (music for stage and screen)	Keyboard; how to manipulate musical elements



8. Unit purpose and outcome

Unit title	Year group	Purpose	Outcome
Stomp and Sing	Year 7	<p>In this unit, pupils will be performing (using their bodies and voices as instruments), composing and notating a 'Stomp' inspired piece. Pupils will also explore how the voice can be fully utilised in performance and composition. Pupils will compose within a given structure using 4 beat rhythmic patterns as their building blocks. Pupils will learn how to notate their rhythmic patterns using staff notation.</p>	<p>Pupils understand how rhythm is what gives music its energy and movement. They understand that much music is made up of a series of patterns and how these patterns can fit together to create a larger structure.</p>
The Power of the Pentatonic	Year 7	<p>Pupils are introduced to pentatonic scales and learn the secrets of effective melody writing. They begin to navigate staff notation in the treble clef.</p>	<p>Pupils understand how balanced melodies are structured. They understand that the pentatonic scale is used in a variety of music including folk, jazz and classical.</p>

Band Musicianship 1: The four- Year 7
chord trick

Pupils develop an understanding of harmony, chords and chord relationships, whilst developing basic instrumental or technical skills. They develop ensemble skills that support connected playing and are introduced to chord charts and rhythm grids.

Pupils understand how different musical styles employ different kinds of accompaniment and that many pop songs are made up of just 4 chords. They understand how harmony supports melody.



West African Music

Year 8

Pupils work with increasingly complex rhythms, textures and structures. They drive forward their ability to improvise, perform independent parts and create new music that embraces the traditions of djembe drumming and more contemporary music from across West Africa.

Pupils understand that rhythm is an essential element in all music and that it can be used to add energy, build excitement, or communicate stillness and calm. They understand the status that music in West Africa has and how this music is learnt and led.

The Beauty of the Baroque

Year 8

Pupils develop their ability to play an independent line within a polyphonic/contrapuntal texture by playing Baroque music. They deepen their understanding of the relationship between melody and harmony by composing short original melodies to fit a given ground bass.

Pupils understand how combining ideas which stay the same and those which are ever changing builds interest in music. They are familiar with performance practices of the late 18th century and learn to recognise some musical devices of the Baroque period.

Band Musicianship 2: The Blues Year 8

Pupils look to progress their ensemble skills as they perform and improvise within a band. They consolidate and extend their knowledge of harmony and improve their musical literacy as they work from staff notation, chord charts, and tablature.

Pupils understand how layers and parts work in a 12-bar blues structure. They understand the music devices inherent in this style and can include these in their own practical work.



Fusions

Year 9

Pupils explore the characteristic ideas of different musical styles and traditions through performance and analysis, and critical listening. Pupils engage with complex melodic, rhythmic and harmonic material by fusing two contrasting musical styles/traditions.

Pupils understand the purpose of musical devices found in music from a range of cultures and traditions, such as tango, bhangra and afrobeat. Students understand how fusion music relates to its origins.

Using technology musically: EDM and Film Music Year 9

Pupils apply their knowledge of melody, rhythm and harmony to the world of Electronic Dance Music, learning how to manipulate texture and exploit technology. In Film Music, pupils explore extended instrumental techniques, tonality, harmony and tempo to compose music that reflects

Pupils understand how the careful structuring of ideas is vital to successful composition, regardless of the genre, style or tradition. They understand how music can communicate and enhance mood, character and setting.



Band Musicianship 3: Songs for Year 9
a better world

different images and
characters.

Pupils approach this unit with a rounded sense of musical understanding and performance technique. They can apply that understanding across a number of contexts and compose an original song which demonstrates this.

Pupils understand how, for centuries, music has been used to draw attention to political issues and draw attention to social change in pursuit of a better world.

9. Which units could be taught out of sequence?

These units are designed to meet a range of starting points and teaching needs. That said, we suggest the strong foundational knowledge built through units 1 and 4 are a good jumping off point for pupils in years 7 and 8. Units 7, 8 and 9 could stand alone and be taught out of context.

Each unit of learning lasts approximately one term. This is so pupils have the opportunity to develop and consolidate their musical understanding at each stage before moving onto the next. We recognise that in this context, teachers may need to set smaller selections of work, therefore each unit is broken down into a number of shorter 'cycles' of learning with knowledge checks and assessment tasks built in.