

YEAR 7 MUSIC CURRICULUM PROGRESSION OVERVIEW

Subject Curriculum Intent: We cover two topics, Music and Animals and Music and Space. The topics are connected through the underlying connection between musical devices and characteristics and how they reflect aspects of the natural world such as size, movement, or proximity. Students are primarily concerned with two musical endeavours – performance and composition. The performance pieces students learn model how their subsequent compositions should be constructed. There are some highly successful professional compositions based on both topics from which students can find inspiration and practical

	Autumn Term 1	Autumn Term 2	Spring Term 1	Spring Term 2	Summer Term 1	Summer Term 2
Topic	Music and Animals	Music and Animals	Music and Animals	Music and Space	Music and Space	Music and Space
Core Knowledge	<p>Learning to perform a variety of pieces that reflect different animals.</p> <p>Learning to understand the musical characteristics that reflect the different physical characteristics of animals and the natural world.</p>	<p>Learning how to perform a piece of music successfully.</p> <p>Learning from professional compositions based on Animals.</p> <p>Learning how to compose a piece based on the musical concepts already covered in performance and listening.</p>	<p>How to structure a piece of music.</p> <p>How scales work and how to make full use of scales to compose a piece of music.</p> <p>How to notate a musical composition and how to perform it successfully to an audience.</p>	<p>Learning to perform a variety of pieces that reflect different aspects of space.</p> <p>Learning to understand the musical characteristics that reflect the different physical characteristics of space.</p>	<p>Learning how to perform a piece of music successfully.</p> <p>Learning from professional compositions based on Space.</p> <p>Learning how to compose a piece based on the musical concepts already covered in performance and listening.</p>	<p>How to use more complex structures in our compositions. How to use an extended scale of notes in our compositions.</p> <p>Final performance of composition work.</p> <p>End of year summative exam.</p>
Why this learning now?	This work continues prior learning in primary for those students who followed our VALT curriculum (which will be over 50% of students in Y7). It builds on key aspects	The performance pieces from last half term are composed in such a fashion that students can now learn from them to begin composing their own Animals-based pieces.	Once students have learned how to play a piece that models compositional techniques the next step is to write their own composition using those techniques.	There are clear connections between the two topics – pitch reflects size, dynamics reflect proximity, tempo and rhythm reflect movement – all can be applied to both	As with the previous topic students use their performance pieces, and professional compositions, as models for their own compositions.	Students end the topic by performing their own composition. Composition is the primary example of musical learning. The composition represents all the prior

	of primary learning such as melody writing and how music can reflect non-musical stimuli as covered in Autumn Term 1b in Year 6.	Most students will complete a melodic piece but some will produce an accompaniment and make use of the minor key as modelled in the performance pieces.	Composition is the primary example of musical learning and understanding.	topics in equal measure. However, professional compositions based on Space themes tend to be more sophisticated than Animal themed compositions.	The previous prescribed structure (MRS F) can be expanded upon (MSSC) to include two sequences and a cadence.	learning undertaken across the topic, and indeed students' musical education to this point.
Assessment Opportunities:	Students complete formal performance assessments to the teacher at the end of every half term. Less formal assessments are conducted very regularly, including weekly recall tests and progress checks on performance skills and practical tasks.					
Learning at Home	Interactive learning tasks are focused on supporting the learning of music theory, in particular intervals and scales. Students are encouraged, where possible, to work on their composition and performance tasks at home; this is especially true of students who learn a musical instrument/singing lessons and are encouraged to use those skills in and outside of the classroom to progress their learning.					
Key Vocabulary	Pitch Tempo Dynamics	Rhythm Scale Key Performance Composition	Motif Repeat Sequence Finish (MRS F)	Timbre Sonority Interval	Motif Sequence Cadence (MSSC)	Key Major/Minor
Spiritual, Moral, Social and Cultural concepts covered	Music is a highly creative and inclusive subject at Egglecliffe. Music extends way beyond the classroom, linking with instrument and singing lessons, and extra-curricular ensembles; the Music Dept. at Egglecliffe is a highly inclusive, welcoming, and respectful environment where students know they are able to express themselves creatively without judgement. Culturally students encounter a wide range of music from different eras and cultures and learn to understand that modern popular western music is only one musical style and genre amongst many, not just across the world but within the UK both now and historically.					
Links to careers and the world of work	Students study very successful professional compositions, including music that is used regularly in advertisements, television and film. Students learn that composing music and performing music is a very real profession that is highly connected with the world of multi-media and is a global industry. Students watch musical performances by a range of professional artists and composers from a wide range of genres which enhances their understanding of the world of professional musical making and the opportunities that lie in the wider world beyond the North-East of England.					

YEAR 8 MUSIC CURRICULUM PROGRESSION OVERVIEW

Subject Curriculum Intent: We cover two quite complex topics in Year 8. First, The Magic Door, combines some appropriate literacy with musical performance and composition with the focus on description through music and words. The second topic, Heroes and Villains, taps into the wealth of music from film and television that depicts characters and allows students to start using both major and minor tonalities in their music as well as learning how to transpose music from one to the other. Both topics follow the programmatic concept of music that reflects non-musical stimuli which are connected to film music, music for television and indeed the increasingly significant genre of music for video games.

	Autumn Term 1	Autumn Term 2	Spring Term 1	Spring Term 2	Summer Term 1	Summer Term 2
Topic	The Magic Door	The Magic Door	The Magic Door	Heroes and Villains	Heroes and Villains	Heroes and Villains
Core Knowledge	<p>The Magic Door topic brings together musical and literacy to allow students to learn how to describe the same subject matter through both writing and music.</p> <p>Students begin by playing the prescribed piece entitled, The Magic Door and describing the door in writing focusing on the different senses (how it looks, feels, smells etc).</p>	<p>Students focus on the use of D minor scale in the performance piece (The Magic Door) and the use of both hands at the piano keyboard.</p> <p>Students refine their writing by focusing on use of sentence starters, sentence lengths, and creative use of adjectives.</p>	<p>Students now focus on what lies 'beyond the Magic Door'. They produce a piece of describing writing, and now a composition that describes their choice of what lies beyond the door.</p> <p>A strong focus is put on the use of Timbre in order to create the right musical imagery to match the descriptive writing.</p>	<p>Students are introduced to the concept of Leitmotif – the musical concept of representing a character through a musical idea, introduced in 19th century opera and found commonly in modern day cinema. Students perform two pieces – the Hero and Villain, which make use of major and minor tonalities, plus techniques such as fanfare which are used traditionally in film music leitmotifs.</p>	<p>Students focus on transposing the performance piece from C major to D minor, embedding the skills required for the forthcoming composition task.</p> <p>Furthermore, students study the techniques used by professional composers to create Leitmotif, including such things as the use of fanfare and march with a focus on the use of rhythms such as triplets and dotted notes.</p>	<p>Students now compose their own Hero melody with left hand accompaniment. They then transpose this into a minor key in order to produce the villain equivalent as modelled by the performance pieces.</p>
Why this learning now?	Musically students have built up sufficient skills and knowledge to progress to performing	Writing about music is a difficult skill, but is required at both GCSE and A level music.	Working creatively with musical features such as Timbre can produce open-ended	This topic builds on The Magic Door (programmatic music) and the Animals and	This work relates directly to the use of music in film and television, as well as	As with all topics in KS3 the performance task acts as a model for the composition. The final

	and composing music based on non-musical themes in the tradition of programmatic music first developed in the Romantic period of musical history and perpetuated in the modern age through	Having built up the necessary musical skills prior to Year 8 to be able to access higher level concepts such as description through music, it is the right moment to also connect written description with musical description.	results, therefore this piece of work sits within and alongside more prescriptive aspects. Melodic structures such as MRS F and MSSC maintain a framework within which students have the opportunity to be expressive and creative with sound and musical imagery.	Space topics from Year 7 (use of minor tonality for certain animals or space objects). However, the musical skill of transposition, which is crucial to the topic, is a much more advanced musical concept and fundamental to future learning about scales, keys and tonalities.	the emerging genre of music for video games. It embraces transposition, and now more complex rhythmic techniques connected with use of fanfare and military style march which connect to the idea of Heroes and Villains.	composition contains considerable technical understanding – transposition, fanfare, march, military rhythms – and is relevant to the professional world of music composition as evidenced in so many films and music for television and video games.
Assessment Opportunities:	Students complete formal performance assessments to the teacher at the end of every half term. Less formal assessments are conducted very regularly, including weekly recall tests and progress checks on performance skills and practical tasks.					
Learning at Home	Interactive learning tasks are focused on supporting the learning of music theory, in particular intervals and scales. Students are encouraged, where possible, to work on their composition and performance tasks at home; this is especially true of students who learn a musical instrument/singing lessons and are encouraged to use those skills in and outside of the classroom to progress their learning.					
Key Vocabulary	Description, senses, minor, imagery	Minor, flat, hand-position	Timbre, imagery, MSSC (motif, sequence, cadence)	Leitmotif, transposition, scale, tonality, major, minor	Fanfare, march, triplets, dotted notes	Underscore, mickey-mousing
Spiritual, Moral, Social and Cultural concepts covered	Music is a highly creative and inclusive subject at Egglescliffe. Music extends way beyond the classroom, linking with instrument and singing lessons, and extra-curricular ensembles; the Music Dept. at Egglescliffe is a highly inclusive, welcoming, and respectful environment where students know they are able to express themselves creatively without judgement. Culturally students encounter a wide range of music from different eras and cultures and learn to understand that modern popular western music is only one musical style and genre amongst many, not just across the world but within the UK both now and historically.					
Links to careers and the world of work	Students study very successful professional compositions, including music that is used regularly in advertisements, television and film. Students learn that composing music and performing music is a very real profession that is highly connected with the world of multi-media and is a global industry. Students watch musical performances by a range of professional artists and composers from a wide range of genres which enhances their understanding of the world of professional musical making and the opportunities that lie in the wider world beyond the North-East of England.					

YEAR 9 MUSIC CURRICULUM PROGRESSION OVERVIEW

Subject Curriculum Intent: The content of the Year 9 curriculum is much more technical and focused on allowing students to access the techniques that facilitate music making in the modern world. Chords and broken chord patterns are fundamental to so much music, and students are introduced to three very famous broken chord patterns as well as being able to create their own. The Drums and rhythm topic allows students to learn how rhythmic ostinato is at the heart of the vast majority of modern music, and to be able to historically contextualise 3 famous drum patterns. Finally, students explore the history of music with a series of practical tasks placing their prior knowledge into a historical context.

	Autumn Term 1	Autumn Term 2	Spring Term 1	Spring Term 2	Summer Term 1	Summer Term 2
Topic	Chords and Broken Chords	Chords and Broken Chords	Drumming and Rhythm	Drumming and Rhythm	The History of Music	The History of Music
Core Knowledge	Students learn how to construct a triadic chord on the tonic. They then learn how to create chords on any given note within a scale. They learn the difference between primary major chords, and secondary minor chords. They learn how to take the notes of each chord and impose 3 specific broken chord patterns.	Students learn how to put chords into a sequence. They learn how to understand chord sequences using roman numerals, and how to then order chords into sequences including the most popular sequences from the history of music. Students then compose their own broken chord pattern and apply it to their own choice of sequence.	Students learn how the drum kit works, and the history of the separate parts of the drum kit. They learn how drum notation works and through that 3 of the most famous drum patterns in the history of music. These patterns are musically and culturally contextualised. Once students have mastered the drum patterns at the keyboard, they are able to progress onto a live drum kit.	Students can now create their own drum patterns and practice inputting it into music software and/or at a live drum kit. Students learn how to combine their drum patterns with their chord sequences from the previous topic in a successful way to produce the beginnings of a more advanced music composition.	Students conclude KS3 by historically contextualising all the learning they have undertaken to this point. First, we construct a basic historical framework, learning about the key periods of music history, then we place all the music and musical techniques we have studied so far within that historical framework.	An understanding of the history of music leads to the concept of studying 'set works'. The set works concept is taken from GCSE and A level study, but ports very successfully to the end of Year 9 where students learn how to analyse music from a wide range of genres, styles and historical contexts. Students also undertake listening tasks around these set works, making use of the aural perception skills they have built up throughout KS3.
Why this learning now?	Years 7 and 8 have been focused on	Chord sequences and the composition of a	Students begin by learning drum patterns	As with all topics in KS3, students progress	The history of music is rich and complex. It is	Musical analysis within a historical context is

	melody writing and, where appropriate, simple accompaniment techniques such as pedal and single notes. Harmony is more complex than melody, but is fundamental to all music, particularly contemporary music. By Year 9 students are ready to understand the difference between melody and harmony and how to create music purely using chords.	broken chord pattern follows on logically from learning about how individual chords work and learning about, and playing, famous broken chord patterns.	at the synth keyboard – the coordination of this is an extension of the focus on playing the keyboard with two hands throughout KS3. Furthermore, this work complements the previous topic insofar as students can make use of drumming and rhythm skills, alongside chords and broken chords, in order to produce the beginnings of a convincing composition that would achieve at GCSE level. Students are able to make use of music computer software, Logic Audio, to record their rhythms and chords.	from performing drum patterns to composing one of their own. The bringing together of drum patterns and broken chords from the previous topic is ambitious but musically powerful when implemented successfully.	helpful for students to first be able to place pieces they have studied within that historical timeline – from there students can visualise, for example, the musical progression over a period of time from, say, Beethoven to John Lennon, noting the similarities and differences.	the most ambitious topic of KS3 and relies on considerable prior learning, in particular note reading skills, score reading skills, familiarity with different musical styles and genres, and aural perception skills.
Assessment Opportunities:	Students complete formal performance assessments to the teacher at the end of every half term. Less formal assessments are conducted very regularly, including weekly recall tests and progress checks on performance skills and practical tasks.					
Learning at Home	Interactive learning tasks are focused on supporting the learning of music theory, in particular intervals and scales. Students are encouraged, where possible, to work on their composition and performance tasks at home; this is especially true of students who learn a musical instrument/singing lessons and are encouraged to use those skills in and outside of the classroom to progress their learning.					
Key Vocabulary	Chords, broken chords, triad, Beethoven, John Lennon,	Chord sequence, I V Vi iV, chord inversion	Drum, cymbal, snare, kick, high hat, ride, tom tom.	Syncopation, swing, quantise	Baroque, classical, Romantic, 20 th century	World music, popular music, jazz

Spiritual, Moral, Social and Cultural concepts covered	<p>Music is a highly creative and inclusive subject at Eggescliffe. Music extends way beyond the classroom, linking with instrument and singing lessons, and extra-curricular ensembles; the Music Dept. at Eggescliffe is a highly inclusive, welcoming, and respectful environment where students know they are able to express themselves creatively without judgement. Culturally students encounter a wide range of music from different eras and cultures and learn to understand that modern popular western music is only one musical style and genre amongst many, not just across the world but within the UK both now and historically.</p>
Links to careers and the world of work	<p>The topics covered in Year 9 are very strongly linked to music-making in the modern commercial world. So much modern music is fundamentally built on repeating drum and broken chord patterns. Students also have the opportunity to make use of music computer software that</p>