English Martyrs' Music KS3 Curriculum Map

	Advent One - Singing	Advent Two - Notation	Lent One - Musicals	Lent Two – Instruments of the Orchestra	Pentecost One - Western Classical (Baroque)	Pentecost Two - African Music
Year 7	**Key focus:** • Singing a range of repertoire as a whole class • Singing with a sense of ensemble and performance • Performing as part of the Year 7 Concert • Rehearsal techniques **Key content:** • Singing Warm-Ups • Ensemble skills • Liturgical Music • Genre-specific learning related to given set works e.g. Motown Medley/Musical Medley	**Key focus:** • Understanding Pulse, Rhythm and Metre • Reading and writing treble clef notation • Keyboard skills **Key content:** • Understanding note values using correct musical vocabulary • Understanding pitch in relation to treble clef notation • Applying knowledge to perform set work from notation: Pachelbel's *Canon in D* • Introduction to the Baroque Period • Study of set works: Pachelbel's *Canon in D,* Bach's *Brandenburg Concerto, No 3, 1st Movement*	**Key focus:** • To introduce the Musical as a genre and its origins • To explore the types of song used in a Musical • To compose and perform a song to a given brief **Key content:** • To understand the fundamental elements of a Musical and its development from the Opera • To listen to a range of songs and explore their purpose and the composer's intent • Students to compose, rehearse and perform a song from a stimulus in a chosen style • Study of set works from a selection including: Schwartz's *Defying Gravity*, Bernstein's *Somewhere*, GCSE Compositions, etc.	**Key focus:** • To understand and recognise the instruments in the four families of the orchestra • To recognise different instrumental timbres • To analyse music through listening and appraising **Key content:** • To watch a (live) performance of a symphony orchestra/solo instrumentalists • To listen, recognise and articulate the key characteristics and qualities of instrumental timbres • Study of set works: Britten's *Young Person's Guide to the Orchestra*, Grieg's *Suite No. 1*, Saints-Saens's *Carnival of the Animals*	**Key focus:** • To introduce the main features of the Baroque period • To critically analyse the music from the Baroque period through listening and appraising • To rehearse and perform a piece from the Baroque period **Key content:** • To explore the role of storytelling in programme music through creating a graphic score • To introduce Vivaldi as a composer and virtuoso performer of the Baroque period • Study of the set work: 'Spring' from *The Four Seasons,* Opportunities to compare to wider listening e.g. Vocal Music – Handel's Messiah Hallelujah Chorus • To develop keyboard skills through performance of 'Spring'	**Key focus:** • To introduce the oral tradition of song and rhythm in African Music • To introduce a variety of African instruments and playing techniques • To compose and perform a polyrhythmic piece **Key content:** • To compare and contrast African vocal music and African rhythmic music • To explore rhythmic cycles and polyrhythms • Students to compose, rehearse and perform a rhythmic composition using key features of African music such as: syncopation, call and response, ostinato, polyrhythm, cross-rhythms • Study of the set works: *Inkanyezi Nezazi*
HPA Focus challenge	Focus on: • The observation of phrasing, accurate pitching and dynamic contrast • Membership to Year 7 Choir and Audition for Schola Cantorum • Singing in harmony • Solo performance • Independent wider listening related to given genre	Where students have prior knowledge e.g. instrumental or vocal grades, opportunities are given for: • Student modelling • Grade 2/3 standard ABRSM performance tasks HPA (without prior musical experience): • Student modelling • Independent wider listening related to given genre • Identification of students suitable for funded individual instrumental tuition	Focus on: • Students creating their own chord sequences for song composition and develop harmonies in vocal parts. • Use of word painting in compositions • Extended questioning regarding use of tonality to create mood • Using extended structural devices such as bridges, pre-chorus, instrumental (own instrument encouraged)	All students are encouraged to use higher level musical vocabulary in the analysis of music. • Extended questioning in relation to the Elements of Music • Instrumentalists in the school Orchestra to demonstrate and give presentations on their instruments • Visits to De Montfort Hall and links with the Bardi Symphony Orchestra • Independent wider listening related to given genre	Focus on: • Introduction to Max Richter's arrangement of *Four Seasons* to inspire students' own arrangements • Playing with RH/LH • Introduction to the realisation of figured bass • Independent wider listening related to given genre • Extended questioning in relation to the Elements of Music	Focus on: • Use of extended musical vocabulary • Student leadership in composition task • Notation of syncopated rhythms • Independent wider listening related to given genre
ASSESS	Year 7 Concert Final Performance Reflective evaluation of Year 7 Concert	Baseline Theory Test Performance of Pachelbel's Canon in D	Performance of Compositions	Listening Test	Listening Test Performance of 'Spring'	Performance

	Advent One – Jazz and Blues	Advent Two – Film Music	Lent One - Songwriting (Candlemas)	Lent Two – Western Classical Music: Theme and Variations	Pentecost One – Experimental Music	Pentecost Two - Reggae
Year 8	**Key focus:** • To introduce the Blues and its origins • To highlight the importance of the music of the Blues in the context of the slave trade • Improvisation performance skills **Key content:** • To understand the significance of spirituals and perform one as a class • To learn and perform the 12-bar Blues • Using the Blues scale to improvise melodies • Study of set works from a selection including: *Wade in the* Water, *Nobody Knows the Trouble I've Seen* and James Brown's *I Feel Good*, Dave Brubeck's *Take Five*	**Key focus:** • To understand how music and moving images work together to create meaning • To understand what a leitmotif is • To compose music to a given video stimulus • Music Technology **Key content:** • To listen to and analyse the effect of film music • To introduce the leitmotifs, its origins and role in film music • Applying compositional devices such as pedal notes and cluster chords to a film score • Study of set works from a selection including: Williams' *Star Wars*, *Schindler's List*, Oldfield's *Tubular Bells*, Steiner's *Gone with the Wind*, Michael Giacchino's *Up*	**Key focus:** • To understand the importance of Music in the liturgy • Songwriting to a given stimulus • To understand chords and chord sequences **Key content:** • Study of the liturgical calendar • To identify rhythmic patterns in lyrics to create poetic metre • To recognise and build major and minor triads to form chord sequences • Study of set works from a selection including: *Lead Kindly Light*, *This Little Light of Mine, Shine Jesus Shine* and *Light of the World*	**Key focus:** • To understand the key features of the Classical Period and how it developed from the Baroque Period • To introduce the great composers of the Classical Period • To introduce Theme and Variations **Key content:** • Study of set works from a selection including: Mozart's variations on *Ah! Vous dirai-je maman,* Mozart's *Eine Kleine Nachtmusik,* Mozart's *Horn Concerto in Eb* • To explore how a theme is constructed • To study compositional devices for variations such as: ornamentation, passing notes, changing rhythm and tempo	**Key focus:** • To introduce the genre of experimental music • How to develop coherent structure in music • To create Musique Concrete **Key content:** • To analyse the organisation of sound in various experimental music • To understand how rhythms can be used as a unifying device • Understanding common structures in music such as: Ternary, Binary, Rondo and Through Composed • Study of set works: John Cage's *Three Dances for Two Prepared Pianos*, STOMP, Billie Eilish's *Bad Guy*	**Key focus:** • To understand the influence of Bob Marley on Jamaican music • To understand the origins of Reggae music • To focus on the use of Primary Chords **Key content:** • To listen to Reggae music and distinguish the main features of the genre including off-beat rhythms and the use of primary chords, being able to aurally identify chord changes in songs • To understand how to construct primary triad chords • To rehearse and perform as a group, Bob Marley's *Three Little Birds,* demonstrating the features of Reggae music • Study of set works: Bob Marley's *No Woman, No Cry, Three Little Birds* and *One Love*
HPA Focus challenge	Focus on: • Student leaders in call and response for spirituals • Sophisticated improvisational skills • Independent wider listening related to given genre • Exploration of variations on the walking bass line	Focus on: • Extended questioning in relation to the Elements of Music • Sophisticated use of advanced compositional and music technology devices such as panning and equalisation • Extended written analysis • Independent wider listening related to given genre	Focus on: • Student leadership in Mass • Instrumental reflections • Sophisticated use of advanced chord progressions using extended chords, inversions and varied rate of harmonic change • Independent wider listening related to given genre	Focus on: • Sophisticated use of advanced variation devices such as: altering the melody from major to minor, using rhythmic/melodic augmentation or diminution and adding an ostinato accompaniment • Performance of variations on won instruments • Following an orchestral score – using miniature scores of classical composers' works such as Haydn, Mozart and Salieri • Independent wider listening related to given genre	Focus on: • Extended questioning in relation to the Elements of Music • Sophisticated use of compositional devices and structures • Creating musical interest through the exploration of timbre • Articulating the compositional process through written analysis • Independent wider listening related to given genre	Focus on: • Transposing Primary chords into various keys • Extended questioning in relation to the Elements of Music • Adding rhythmic interest to chordal accompaniments • Independent wider listening related to given genre

ASSESS	Performance of the 12-bar blues chord progression Blues scale improvisations	Performance Assessment Assessment of Leitmotif Compositions using Music Technology	Performance of Candlemas songs Written evaluation of Candlemas liturgies	Performance of Theme and Variation Compositions	Performance of Experimental Composition Homework Research Project Presentation	Performance of *Three Little Birds*