



Department
for Education

Model Music Curriculum: Key Stage 3

**Non-statutory guidance for the
national curriculum in England**

March 2021

Contents

The Model Music Curriculum	3
Introduction to the Model Music Curriculum	3
Model Music Curriculum – Key Stage 3	6
Key Stage 3 Year 7 – Guidance	15
Key Stage 3 Year 8 – Guidance	18
Key Stage 3 Year 9 – Guidance	21
Year 9 Culmination Project – The Blues	24

The Model Music Curriculum

The 2021 Model Music Curriculum (MMC) sits at the heart of the Government's agenda for supporting curriculum music in schools during Key Stages 1, 2 and 3. The curriculum development has been teacher led, with input from leading musicians and education sector bodies.

The power of music

Music is all around us. It is the soundtrack to our lives. Music connects us through people and places in our ever-changing world. It is creative, collaborative, celebratory and challenging. In our schools, music can bring communities together through the shared endeavour of whole-school singing, ensemble playing, experimenting with the creative process and, through the love of listening to friends and fellow pupils, performing. The sheer joy of music making can feed the soul of a school community, enriching each student while strengthening the shared bonds of support and trust which make a great school.

The aim of the Model Music Curriculum

The aim of the MMC is to ensure a universal provision of music education, for all pupils in all schools. In time and resources, this provision is as follows:

- At Key Stages 1 and 2, pupils should receive a minimum of one hour of teaching a week; this may take the form of short sessions spread across the week.
- In Years 3 or 4, it is recommended that each class should start a whole-class instrumental programme lasting a minimum of one term. The mandatory term will be supported by teachers from the local Music Education Hub. Opportunities for development should continue beyond the mandatory term.
- There should be access to both rhythmic and melodic instruments in Key Stages 1 and 2; this may be as part of the whole-class instrumental programme and/or in other classroom teaching.
- Music should have a minimum of one weekly period the whole way through Key Stage 3. Carousels are not a substitute that fits with the values of comprehensive education.

Introduction to the Model Music Curriculum

Beyond the statutory requirements

The MMC is a non-statutory resource that provides a practical framework through which the statutory requirements of the curriculum can be met. By setting out a model of how the curriculum can be delivered, it offers guidance and ideas for teachers, and provides a springboard from which to approach teaching.

The MMC complements the National Plan for Music Education and is intended to be used by specialist and non-specialist music teachers at Key Stages 1 and 2 (Primary level), building on an Early Years Foundation, and by specialist music teachers in Key Stage 3 (Secondary level). It has been developed with this in mind to provide a strong

core set of competencies and shared knowledge. Many schools will want to go well beyond this core and to use it to supplement current practice.

Special Educational Needs and Disability (SEND)

Music has a rare and unique ability to bring people together; music making can make a whole class, school and community feel connected to others and part of something bigger. This MMC celebrates the inclusion of pupils with special educational needs and disabilities as it does the leaps in technology that have made available new tools and adapted instruments, leading to improved access and greater choice for all pupils to realise their creative potential.

The National Curriculum Inclusion Statement states that teachers should set high expectations for every pupil, whatever their prior attainment. Teachers should use appropriate assessment to set targets which are deliberately ambitious. Potential areas of difficulty should be identified and addressed at the outset. Lessons should be planned to address potential areas of difficulty and to remove barriers to pupil achievement.

Using the MMC

The MMC sets out sequences of learning in the following key areas which, when taken together, all contribute towards the steadily increasing development of musicianship:

- Singing
- Listening
- Composing
- Performing/Instrumental Performance

Within each of these areas are some suggested repertoire choices to support teachers in delivering the curriculum and, in the appendices, suggested approaches to demonstrate the way in which musical listening, meaning, performance and composition are linked.

Progression through the Key Stages

The MMC takes as its starting point the ambition that every young person should be able to experience music and to make progress. It is founded on the belief that music enriches individual lives as well as a school's wider community.

The MMC aims to support all pupils in their musical progression through the Key Stages. By offering a rich and varied musical framework that nurtures fundamental musical techniques alongside building musical knowledge, it offers a clear pathway towards mature musical understanding. Staff notation not only complements developing aural skills, improvisation, memorisation and composition, but also provides the opportunity for pupils to be taught music independently both in class and after they have left school. The foundations of this will be laid at primary school.

A model curriculum for the musical community to build upon

The MMC takes account of the many different school contexts that exist. Effective delivery is likely to come from a combination of schools, teachers, practitioners, professional ensembles, venues, and other Music Education Hub partners working collaboratively. This shared foundation will provide schools with a launchpad to access wider musical culture in which all can thrive and share the joy of music.

There is an expectation that music is for all – this includes those children with SEND. Special schools may also find useful materials and approaches in this document.

It is anticipated that supporting resources and opportunities for Continuous Professional Development will be created by numerous partners, both at a local level amongst school cluster groups, Music Education Hubs and also by national partners across the music education sector. This will provide further support for teachers in the delivery of the curriculum.

Model Music Curriculum – Key Stage 3

Music at Key Stage 3 continues the journey towards building a universal foundation of musical understanding. It is expected that pupils will arrive at Key Stage 3 having had experience of performing, composing and listening and will be able to read a simple melody as demonstrated through the Years 6–7 Transition Project (Appendix 6).

Music Technology is likely to play an increasingly important role in the delivery of the Key Stage 3 curriculum, particularly given its importance in opening routes to further study. The form that this technology will take may vary hugely from school to school, including differing hardware and software solutions now that cloud-based Digital Audio Workstations can be accessed widely.

By the end of Key Stage 3 (Year 9), pupils will have:

- gained an aural knowledge of some of the great musical output of human civilisation
- engaged with creative processes through improvisation and composition
- built an understanding of how musical elements work and discussed how these interact with subjective and objective models of musical meaning
- developed knowledge of a wider range of notes and improved their fluency in music notation. Notation can grant access to a lifelong passion for music making if this skill is nurtured.

Progression

The Model Music Curriculum (MMC) for Key Stage 3 builds on the learning from Key Stages 1 & 2 in order to ensure a smooth and steady progression in musical learning. There is a temptation each year to add more content to some of the routes as a way of giving the impression of progression. The MMC has tried to avoid this and instead points toward the development of fluency using what pupils already know.

Key Stage 3 also provides a route to being able to choose and succeed in further qualifications including GCSE, and/or to play a part in the musical life of the school and their community. Schools will need to create pathways for pupils to develop as vocalists and/or instrumentalists, to have the technical capability to improvise in order to compose and to have a grounding in harmony. It is hoped that schools will provide a curriculum that encompasses a wide-ranging, comprehensive view of music education and its place within school and community life.

Introduction to Singing, Listening, Composing and Performing/Instrumental Performance

The MMC sets out sequences of learning in the following key areas which, when taken together, all contribute towards the steadily increasing development of musicianship:

Singing

Building on the inheritance from the excellent practice in many primary schools, the MMC promotes progression in group singing by strengthening pupils' ability to sing in harmony

while further developing sound production and expressive performance. Some pupils may sing solo as part of small group work.

Listening

The MMC considers listening as both a technical exercise (e.g. knowing that there are three beats in a bar) and an opportunity to explore musical meaning and purpose. The MMC suggests some repertoire and approaches that build on the listening skills developed in Key Stages 1 and 2.

Composing

At Key Stages 1 and 2, pupils explored melodic composition. At Key Stage 3, three approaches to composition have been laid out which represent models of progression across Years 7, 8 and 9. In-depth engagement with one of/a combination of these approaches will support the development of pupils' creative capabilities.

Pupils will continue to explore music through improvisation and should start to find their own compositional voice towards the end of Year 9. The Key Stage 3 curriculum introduces more opportunities to learn about harmony so that by the end of Year 9, all pupils should be able to form and use primary chords in a number of keys and embellish these with bass lines, melodies and rhythmic accompaniment. Many pupils will have developed confidence in handling more sophisticated harmony as a result of the curriculum.

The development of a reliable musical memory is a valuable skill for performers and composers. As an integral part of composition work, pupils should practise recalling e.g. melodic shapes, harmonic sequences, rhythmic patterns and sections of their compositions.

Performing/Instrumental Performance

Instrumental Performance is likely to be the area of greatest diversity: whole-class and small-group ensembles will be dependent on the teachers and facilities of each school. The MMC sets out a pair of models for an instrumental curriculum as examples.

Proficiency on an instrument is one well-travelled route to musical success. In schools with access to reliable technology, the use of music technology can be an important tool in giving all pupils access to a first-class education. Given that the keyboard is the main Digital Audio Workstation controller, it is desirable for most pupils to have some degree of proficiency in using it, e.g. the ability to form chords and improvise melodies.

Approaches to Singing

At the start of Year 7, the expectation for pupils' singing is as at the end of Year 6. They should be able to:

- sing a broad range of songs from an extended repertoire as part of a whole class with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style.
- continue to sing three- and four-part rounds or partner songs. They will have experienced and experimented with positioning themselves randomly within the group

(i.e. no longer in discrete parts), in order to develop greater listening skills, balance between parts and vocal independence.

Planning for progression through the years of Key Stage 3 requires both an understanding of the challenges inherent in these years of development and a recognition that good singing is nonetheless possible for everyone all the way through these years. Here are some general principles when planning for singing at Key Stage 3:

- Always start by warming up the class, considering the following: breathing; posture; releasing tension in the throat; warming up the larynx; exploring resonance and clarifying articulation.
- As Key Stage 3 progresses, pupils begin to become more self-conscious, inhibiting their propensity to sing confidently. It will be important to create an environment in which they feel safe, unjudged and supported while also being challenged to be their best.
- Pupils should have regular opportunities to sing. If pupils go for any extended period without singing during Key Stage 3, they will lose confidence. It will take a significant period of time and encouragement to reinstate this confidence.
- All voices will change during this period, with the most pronounced change being in boys' voices. For some, there will be a period of time when their range is very narrow.

The following selection of pieces gradually develops pupils' technical and expressive singing skills across a diverse range of musical styles.

Year 7	Pupil choice from primary school, unison/round	Bluegrass/Hymnal Brumley: I'll Fly Away, unison/two parts	Samba Mas Que Nada, unison
Year 8	Reggae Aswad: Don't Turn Around, two parts	English Folk The Tree They Do Grow High, unison/two parts	Rounds Ole Le Loila, three parts
Year 9	Rounds Shalom Chaverin, three parts	South African Babethandaza, three parts	Pop Happy Together, three parts

Further suggestions can be found later in this document under each specific year group.

Approaches to Listening

The MMC at Key Stages 1 and 2 sets out Foundation Listening to give pupils a core knowledge of music in many of its forms. At Key Stage 3, the MMC is based on further listening to a range of music with a focus on the technical (musical elements) and the expressive (subjective and objective meaning).

Technical

Pupils should be able to listen to and analyse music with reference, as a baseline, to the following musical elements by the end of Year 9:

Tonality	Major, minor, modal or atonal
Texture/Instrumentation	Instruments of the orchestra Typical band/ensemble set-up Traditional instruments

Metre/Rhythm/Tempo	Beats in a bar Duration of notes Use of syncopation Speed
Pitch	High/Low
Harmony	Primary chords Consonant, dissonant and extended harmony
Dynamics	Volume, articulated using English or Italian words

Expressive

In order for pupils to explore musical meaning, they could answer the following questions:

- Where does the music come from?
- When was it first written/performed? Do we know?
- Was the music written for a particular reason?
- What else was going on in the world at the time, and did these factors influence the piece?
- How is this music expressive? What techniques are used to communicate its expressive intent?
- What is your subjective/personal reaction to the music? How does this interact with any objective meaning the music might have?

Repertoire

Below is a list of musical works that build on the Key Stage 1 and 2 MMC and could be used by teachers in planning a wide variety of listening opportunities for pupils across Key Stage 3.

The Western Classical Tradition up to the 1940s

Title	Composer	Period
Ave Verum Corpus	Byrd	Renaissance
Tocatta and Fugue in D minor BWV 565	Bach	Baroque
Sinfony (Overture) from <i>Messiah</i>	Handel	Baroque
1st movement from <i>Eine Kleine Nachtmusik</i>	Mozart	Classical
4th movement from Symphony No. 9	Beethoven	Classical
Der Leiermann	Schubert	Romantic
Ride of the Valkyries	Wagner	Romantic
Nessun Dorma from <i>Turandot</i>	Puccini	20th Century
The Lark Ascending	Vaughan Williams	20th Century
Pastorale for Piano in D Major	Tailleferre	20th Century
Jerusalem – Our Clouded Hills ¹	Errollyn Wallen (arr.)	20th Century

The Western Classical Tradition and Film beyond the 1940s

Title	Composer	Period
Venturing Forth from <i>Watership Down</i>	Angela Morley	20th Century
Music from <i>The Italian Job</i>	Quincy Jones	20th Century
Music from <i>Star Wars</i>	John Williams	20th Century
Theme from <i>Emma</i>	Rachel Portman	20th Century
For the World from <i>Hero</i>	Tan Dun	21st Century

¹ The original melody is pre 1940 and Wallen's 2020 reimagining for BBC Proms provides fertile ground for discussion of compositional approaches.

Popular Music

Style	Title	Artist(s)
Blues	God Bless the Child	Billie Holiday
Rock n Roll	Twist and Shout	The Beatles
Jazz	Cry Me a River	Ella Fitzgerald
Rock	Stairway to Heaven	Led Zeppelin
Funk	Superstition	Stevie Wonder
Disco	Lost in Music	Sister Sledge
Rock	I Want to Break Free	Queen
Hip Hop	The Magic Number	De La Soul
Power Ballads	I Have Nothing	Whitney Houston
90s Indie	Paranoid Android	Radiohead

Musical Traditions

The following pieces offer a starting point for exploring music from different cultures and countries of origin. Opportunities could be sought to take part in the dance aspects of the music, to sing the music, and to compose music using rhythmic ostinati, influenced by Samba and Taiko. It is important to recognise that modern British identity is rich and diverse, resulting in communities that celebrate and explore their own specific, localised 'cultural capital'.

Country	Tradition	Title	Artist/Composer
Brazil	Samba	Mas Que Nada	Sérgio Mendes and Brasil'66
India	Bollywood	Munni Badnaam Hui	Lalit Pandit
Japan	Taiko	Zoku	Kodo
India	Indian Classical	Rag Desh	Various
Middle East	Folk	Sari Galin (from Endless Vision)	Ilyan Moradof
Portugal	Folk	Fado	Amália Rodrigues
Indonesia	Gamelan	Rangsang	Gamelan Wayang Sasak
Jamaica	Reggae	One Love	Bob Marley & The Wailers
Ireland	Folk	The Coombe	The Chieftains
Zimbabwe	African Choral	Ujona Uyabaleka	Insingizi

Further information about these pieces and how to use them in lessons can be found in Appendix 4.

Approaches to Class Instrumental Ensembles

Instrumental Ensembles

Working in ensembles at Key Stage 3 will vary hugely between schools depending on resources, local context, teacher preference and physical space. Examples of ensembles include:

- Class or School Orchestra (broadly defined)
- Brass/Wind Band
- String Group
- Rock/Pop Band
- Samba
- Steel Pans
- Djembe Drumming

If ensemble teaching is regularly returned to, this part of the curriculum has the potential to be the gateway to a life of enjoyable musical activity, whether it be at school through GCSE, outside school in local community music groups or through a greater appreciation and engagement in others' music making as an audience member. It is also expected that pupils be also given the opportunity to perform and take part in ensembles that include a mix of year groups.

Progression in Ensembles

This should take place with the following four sets of criteria acting as a guide:

- Sense of ensemble: unity of pulse and balance between parts.
- Technical competence: including accuracy of notes, rhythm and intonation.
- Interpretation: including responsiveness, suitable choice of tempo, details of expression and phrasing, balance of parts.
- Performing qualities: presentation and performance communication.

These should develop over the course of Key Stage 3 and form the focus of most feedback to pupils. Their development will be steered by the repertoire chosen, and the challenge that these pieces represent. Therefore, it is important to choose appropriate repertoire that is firmly within the pupils' grasp in order for them to develop as ensemble musicians.

The following selection of pieces is a sample programme for nine terms of Instrumental Ensemble (Brass Band) playing:

Year 7	Louis Armstrong: Oh When the Saints	Eurythmics: Sweet Dreams	Bluegrass/Hymnal I'll Fly Away
Year 8	Red Baraat: Baraat to Nowhere	Daft Punk: Get Lucky	Rufus & Chaka Khan: Ain't Nobody
Year 9	Preservation Hall Brass Band: Bourbon Street Parade	Grieg: In the Hall of the Mountain King	Youngblood Brass Band: Brooklyn

Approaches to Staff Notation

Staff Notation

The MMC sets out sequences for learning that require familiarity with staff notation. However, if schools wish to develop pupils' ability to read either guitar tablature or chord symbols or to play by ear these have an equally important role to play in developing musicality.

Developing fluency in the use of staff notation is a gateway to musical independence. An emphasis on supporting the development of this fluency should be implemented across the curriculum.

The following table shows the notational elements introduced in each year. It assumes that the MMC has been followed in Key Stages 1 and 2.

	Year 7	Year 8	Year 9
Semibreves	✓	✓	✓
Minims	✓	✓	✓
Crotchets	✓	✓	✓
Quavers	✓	✓	✓
Semiquavers	✓	✓	✓
Dotted crotchets/quavers	✓	✓	✓
Dotted quavers/semiquavers	✓	✓	✓
Treble clef Middle C to F	✓	✓	✓
Bass clef G to Middle C	✓	✓	✓
3/4 and 4/4	✓	✓	✓
C major/A minor	✓	✓	✓
<i>f</i> and <i>P</i>	✓	✓	✓
Cresc. and Decresc.	✓	✓	✓
<i>mp</i> and <i>mf</i>		✓	✓
One ledger line		✓	✓
Staccato Legato		✓	✓
G major/E minor		✓	✓
6/8			✓
Slurs			✓

One way to build staff notation into the curriculum is alongside lessons on keyboard skill. Other options may be more suitable dependent on school setting. The following selection of pieces is a sample programme for nine terms of keyboard skill development:

Year 7	Beethoven: Ode to Joy	Harvey: Arriba from <i>Jazz in the Classroom</i>	Spiritual: When the Saints
Year 8	Trad.: Drunken Sailor	Sibelius: Theme from Finlandia	Melodies written by John Adams
Year 9	Puccini: Nessun Dorma	Tchaikovsky: Theme from Swan Lake	Blues

Key Stage 3 Year 7 – Guidance

In Key Stage 3, guidance is grouped in four sections as follows:

- Singing
- Listening
- Composing
- Performing

The guidance for this Key Stage is supported by the Chronology in Appendix 2 that is given as an Appendix to the MMC. The chronology supports the Listening section for each year and places a diverse range of music rich in learning opportunities in its chronological and stylistic context.

The start of Year 7 provides a chance for secondary teachers to revisit the Transition Project to learn about their pupils' musical education from primary school with a focus on reading notation, playing an instrument, composing melodies and singing as a class. More information can be found in Appendix 6.

Singing

- Sing regularly from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and dynamic contrast.
- Sing three- and four-part rounds, transposing music according to the needs of the class.
- Create opportunities for engendering a sense of performance, whether that be in front of an audience, in the community or through recordings to be shared on virtual platforms.

Good repertoire for this age group includes:

- Bart: *Consider Yourself*
- Trad. Nigeria: *Gumama*
- Big Mountain: *Ooh Baby I Love Your Way*
- Trad.: *Great Day*
- Trad. Scotland: *Baloo Baleerie*
- Tshona: *Throw, catch*
- Trad. *Abide With Me*
- Trad. Hindi: *Om Jai Jagjish Hare*
- Sérgio Mendes: *Mas Que Nada*
- Brumley: *I'll Fly Away*

Listening

Develop the technical ability to identify the use of musical elements

Using music from the list of suggested repertoire or repertoire chosen by each school, Year 7 pupils should be re-introduced to the meaning of the elements specified on page 8 and their realisation in sound.

Develop understanding of the meaning and purpose of music being listened to

- See questions on page 9.

This list of music builds on the listening examples at Key Stages 1 and 2 as a way to develop Technical and Expressive listening. Brief contextual information on each piece can be found in Appendix 4.

Title	Artist/Composer	Context
Ave Verum Corpus	Byrd	Renaissance
Tocatta and Fugue in D minor, BWV 565	J. S. Bach	Baroque
Sinfony (Overture) from <i>Messiah</i>	Handel	Baroque
Venturing Forth from <i>Watership Down</i>	Angela Morley	20th Century
Nessun Dorma from <i>Turandot</i>	Puccini	Romantic
God Bless the Child	Billie Holiday	Blues
Twist and Shout	The Beatles	Rock n Roll
Cry Me a River	Ella Fitzgerald	Jazz
Mas Que Nada	Sérgio Mendes and Brasil '66	Brazil
Munni Badnaam Hui	Lalit Pandit	India
Zoku	Kodo	Japan

Composition

Develop understanding of composition through one of/a combination of:

'Song' Writing (with or without lyrics)

- Play chord sequences from a range of familiar songs as compositional models.
- Compose chords sequences on the keyboard or guitar in C major or A minor using mainly primary chords. Compose bass lines using the root note of each chord.
- Create melodic song-lines shaped by lyrics and/or harmonic intention.

Programme Music

- Play given chord sequences as examples of harmonic effect.
- Compose chord sequences on the keyboard or guitar in C major or A minor.
- Explore melodic line and simple structural ideas, e.g. ABA.

Melody and Accompaniment

- Compose melodies using vocal or instrumental improvisation, bearing in mind phrase structure.
- Harmonise the cadence points of these phrases.

Improvise

- Improvise new musical ideas over (a) a drone, (b) a chord sequence(s) or (c) over a groove within a given key. This can be done in pairs, as a group or using sequencing software via a Digital Audio Workstation.
- Explore D minor and the pentatonic minor starting on D.

Performance

Instrumental Performance

The MMC sets out two models of progression in instrumental performance as examples of how pupils may develop their skills and understanding over the Key Stage. These should be followed alongside a clear emphasis on expressive quality.

Some pupils will already have some facility on their instruments and these lessons should be used to broaden their skills at sight-reading, transposition, composing, improvisation or harmonisation. The inclusion of riffs, bass lines and arrangement of parts will allow all learners to take part and to make meaningful progress.

It is assumed that these instruments will then be the vehicle for creative work as laid out in Composition in Year 7.

Keyboard	Class Brass Band ²
<ul style="list-style-type: none">• Learn to find notes on the keyboards.• Play rhythmically simple melodies on keyboard instruments, following staff notation written on one stave.• Use notes within a range of a 5th transposed into C major or A minor.• See example repertoire on page 14.	<ul style="list-style-type: none">• Play melodies on brass instruments learnt aurally or using staff notation on one stave. Develop lip flexibility and tonguing, and increase range from a 5th to a 9th using the keys of Bb major and C minor.• See example repertoire on page 12.

Reading Notation

- See table on page 13.
- Read and play short rhythmic phrases at sight, using conventional symbols for known rhythms and note durations.
- Read simple phrases using pitch and rhythmic notation on the treble clef containing melodies that move mostly in step.

² Other options might include a string ensemble, jazz big band or rock band.

Key Stage 3 Year 8 – Guidance

Singing

- Sing regularly from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and dynamic contrast.
- Sing chordal harmony in two or three parts, transposing music according to the needs of the class.

Good repertoire for this age group includes:

- Trad. English: *The Trees They Do Grow High*
- Trad. Latvian: *Oleleloila*
- A Great Big World/Christina Aguilera: *Say Something*
- Kelly/Steinberg: *True Colours*
- Trad. Chad/Congo: *Soualle*
- Boberg: *How Great Thou Art*
- Aswad: *Don't Turn Around*

Listening

Develop the technical ability to identify the use of musical elements

Using music from the list of suggested repertoire, or repertoire chosen by each school, Year 8 pupils should return to the meaning of the elements specified on page 8 and start to practise identifying their use in music.

Develop understanding of the meaning and purpose of music being listened to

- See questions on page 9.

This list of music builds on the listening examples at Key Stages 1 and 2 as a way to develop Technical and Expressive listening. Brief contextual information on each piece can be found in Appendix 4.

Title	Artist/Composer	Context
1st movement from <i>Eine Kleine Nachtmusik</i>	Mozart	Classical
4th Movement from Symphony No. 9	Beethoven	Classical
Der Leiermann	Schubert	Romantic
Ride of the Valkyries	Wagner	Romantic
Music from <i>The Italian Job</i>	Quincy Jones	20th Century
Theme from <i>Emma</i>	Rachel Portman	20th Century
Stairway to Heaven	Led Zeppelin	Rock
Superstition	Stevie Wonder	Funk
Lost in Music	Sister Sledge	Disco
I Want to Break Free	Queen	Rock
Rag Desh	Various Artists	India
Sari Galin (from Endless Vision)	Ilyan Moradof	Middle East
Fado	Amália Rodrigues	Portugal

Composition

Develop understanding of composition through one of/a combination of:

‘Song’ Writing (with or without lyrics)

- Play chord sequences from familiar songs with rhythmic vitality.
- Compose chord sequences on the keyboard or guitar in C major, G major, A minor or E minor.
- Compose simple bass lines using the root note of each chord.
- Create rhythmic accompaniment to support chord sequences.
- Compose melodic lines, shaped by lyrics and/or harmonic intention.

Programme Music

- Compose chord sequences on the keyboard or guitar in C major, G major, A minor or E minor.
- Compose a harmonic sequence in response to an extra-musical stimulus.
- Use percussion and percussive sounds.
- Explore melodic line/structural ideas, e.g. AABA.

Melody and Accompaniment

- Compose melodies using vocal or instrumental improvisation, bearing in mind phrase structure.
- Harmonise melodies using the root notes from primary chords and appropriate cadences.

Improvisation

- Improvise new musical ideas over chord sequences or over a groove within a chosen key or keys.

- Experiment with the use of sound and silence as well as anticipated and unexpected musical moments.

Performance

Instrumental Performance

The MMC sets out two models of progression in instrumental performance as examples of how pupils may develop their skills and understanding over the Key Stage. These should be followed alongside a clear emphasis on expressive quality.

Some pupils will already have some facility on their instruments and these lessons should be used to broaden their skills at sight-reading, transposition, composing, improvisation or harmonisation. The inclusion of riffs, bass lines and arrangement of parts will allow all learners to take part and to make meaningful progress.

It is assumed that these instruments will then be the vehicle for creative work as laid out in Composition for Year 8.

Keyboard	Class Brass Band ³
<ul style="list-style-type: none"> • Expand the rhythmic scope of melodies on keyboard instruments, following staff notation written on one staff or two staves. • Use notes within a range that includes a change of hand position and an optional left-hand part. • See example repertoire on page 14. 	<ul style="list-style-type: none"> • Develop technique through playing melodies with a range up to a 10th, increasing lip flexibility and tonguing technique with a focus on arpeggios, e.g. in Destiny's Child's Survivor. Expand key to F major and D minor. • See example repertoire on page 12.

Reading Notation

- See table on page 13.
- Read and play short rhythmic phrases at sight, using conventional symbols for known rhythms and note durations.
- Read simple phrases using pitch and rhythmic notation on the treble or bass clef containing mostly conjunct movement.

³ Other options might include a string ensemble, jazz big band or rock band.

Key Stage 3 Year 9 – Guidance

Singing

- Sing regularly from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and dynamic contrast.
- Sing homophonic and/or polyphonic harmony in three parts.

Good repertoire for this age group includes:

- Trad. England: *Ah, Robin*
- Trad. South Africa: *Babethandaza*
- Turtles: *Happy Together*
- Brumley: *I'll Fly Away*
- Bricusse/Newly: *Feeling Good*
- Charlie Puth: *One Call Away*
- Trad. *Shalom Chaverin*
- Gibbons: *Drop, Drop, Slow Tears*
- George Ezra: *Shotgun*
- Parry: *Jerusalem*

Listening

Develop the technical ability to identify the use of musical elements

Using music from the list of suggested repertoire, or repertoire chosen by each school, Year 9 pupils should listen to a wide range of music and identify how the elements specified on page 8 are used while starting to think about the impact this has on the listener.

Develop understanding of the meaning and purpose of music being listened to

- See questions on page 9.

This list of music builds on the listening examples at Key Stages 1 and 2 as a way to develop Technical and Expressive listening. Brief contextual information on each piece can be found in Appendix 4.

Title	Artist/ Composer	Context
The Lark Ascending	Vaughan Williams	20th Century
Pastorale for Piano in D Major	Tailleferre	20th Century
Jerusalem – Our Clouded Hills ⁴	Errollyn Wallen (arr.)	20th Century
For the World from <i>Hero</i>	Tan Dun	21st Century
Music from <i>Star Wars</i>	John Williams	20th Century
I Have Nothing	Whitney Houston	Power Ballads
The Magic Number	De La Soul	Hip Hop
Paranoid Android	Radiohead	90s Indie
One Love	Bob Marley & The Wailers	Jamaica
The Coombe	The Chieftains	Ireland
Ujona Uyabaleka	Insingizi	Zimbabwe
Rangsang	Gamelan Wayang Sasak	Indonesia

Composition

Develop understanding of composition through one of/a combination of:

‘Song’ Writing (with or without lyrics)

- Compose chord sequences on the keyboard or guitar in C, G or F major, A, E or D minor.
- Compose contrasting chord sequences to create pieces in either ternary or verse/chorus form.
- Write simple bass lines using the root note of each chord. Give these bass lines rhythm and use passing notes to enhance them.
- Create rhythmic accompaniment to support chord sequences.
- Compose melodic lines, shaped by lyrics and/or harmonic intention.

Programme Music

- Compose chord sequences on the keyboard or guitar in C, G, or F major, A, E or D minor.
- Compose contrasting harmonic sequences that respond to extra-musical stimuli.
- Use percussion and percussive sounds.
- Explore melodic line, use of contrast and structural ideas, e.g. ABACA.

Melody and Accompaniment

- Compose melodies using vocal or instrumental improvisation, bearing in mind phrase structure.

⁴ The original melody is pre 1940 and Wallen's 2020 reimagining for BBC Proms provides fertile ground for discussion of compositional approaches.

- Harmonise melodies using the root notes from primary chords and appropriate cadences.
- Embellish the accompaniment with passing notes.

Improvise

- Improvise melodies and riffs over chord sequences with a strong awareness of key.
- Improvise a melody on the voice or an instrument to fit with the chord sequences created.
- Take the listener on an original musical journey.

Performance

Instrumental Performance

The MMC sets out two models of progression in instrumental performance as examples of how pupils may develop their skills and understanding over the Key Stage. Some pupils will already have some facility on their instruments and these lessons should be used to broaden their skills at sight-reading, transposition, composing, improvisation or harmonisation. The inclusion of riffs, bass lines and arrangement of parts will allow all learners to take part and to make meaningful progress.

It is assumed that these instruments will then be the vehicle for creative work as laid out in Composition for Year 9.

Keyboard	Class Brass Band ⁵
<ul style="list-style-type: none"> • Further increase the rhythmic scope of melodies on keyboard instruments, following staff notation written on two staves. • Add either a single note or chordal accompaniment to the melody; alternatively play a piece based on chords (e.g. an arrangement of the start of the Moonlight Sonata). • See example repertoire on page 14. 	<ul style="list-style-type: none"> • Develop playing technique to expand range to a 12th. Use scales and pieces such as Grieg's Hall of the Mountain King to increase ability to play at a range of tempi. • See example repertoire on page 12.

Reading Notation

- See table on page 13.
- Read and play short rhythmic phrases at sight, using conventional symbols for known rhythms and note durations.
- Read simple phrases using pitch and rhythmic notation on the treble and bass clef containing some leaps.

⁵ Other options might include a string ensemble, jazz big band or rock band.

Year 9 Culmination Project – The Blues

The culmination project is an opportunity for students to demonstrate their understanding and appreciation of how the strands of listening, performance and composition interact and complement one another. Focusing on a single genre helps to focus this, emphasising the holistic nature of music and encouraging a thorough exploration of how music works.

The example given is through the teaching of Blues, which is standard in many schools around the country. As the most likely single point of reference, it makes sense as one possible culmination of Key Stage 3.

Listening

Technical: 12 Bar Blues, Swung Rhythm, Improvisation, Walking Bass, Comping.

Expressive

- Nobody Loves You When You're Down and Out – Bessie Smith
- God Bless the Child – Billie Holiday

Holiday, writing with Arthur Herzog, references the Biblical parable of the talents in her opening lines and goes on to a critique of the fickle nature of people drawn to money and success. Her exploration of one aspect of our humanity, or lack thereof, is in a similar vein to Bessie Smith's 'Nobody Loves You When You're Down and Out'. Holiday and Smith's music allows us a path into the cultural context of blues in the first half of the 20th century and the origins of this crucial part of our musical history. The Blues as a genre affords many avenues for exploration and understanding and so the rich dissonance of God Bless the Child's harmony may provide a way into exploring how extended chords and voice leading come together in blues and jazz.

Performance

Whether on the keyboard, in small bands or in larger ensembles, the Blues affords a wealth of repertoire that can be adapted for classroom forces and performance, giving pupils an opportunity to demonstrate their more developed expressive performances and improvise as well as extending their harmonic vocabulary.

A simple tune with a world of possibilities would be Duke Ellington's C Jam Blues.

Composition

Whether instrumental or vocal the Blues provides a scaffold for pupils' emerging compositional output. Some pupils may want to reflect original Blues through vocal composition and others may look to later incarnations of the style for inspiration.

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