

KS3 Curriculum: Music

In Music and Music Technology we aim to nurture and inspire enquiring and creative minds. In the curriculum we teach how Music works, and from day one every student is treated as a musician regardless of their starting point. Our expectation is that everyone should be able to develop and feel challenged as a musician in every lesson. Music Technology is used as a tool to develop musicianship, not as an end in itself. Students study a range of repertoire during KS3 that enables them to encounter and explore music from a breadth of traditions and cultures.

We do not view classroom music lessons in isolation. Students are offered the opportunity to learn a musical instrument and engage with our co-curricular programme. Learning an instrument, playing and/or singing together beyond the classroom offers many benefits both in terms of developing as a musician but also supporting students to become part of our school community. Public performances allow parents and friends to see the difference that being part of the Music family makes to students in forming mature working relationships and lifelong friendships.

These experiences, combined with developing as musicologists, composers and performers, mean students become Music mentors, coaches, arrangers and rehearsal directors as they make their way through the school.

How Can Parents Help

There are several ways in which parents can support learning in Music.

First and foremost we want students to be open-minded and willing to explore music that is both familiar and unfamiliar to them – there is a lot of music out there to enjoy and appreciate. We hope that as parents, you will be forthcoming in sharing your own musical interests with students, playing them the music you love and sharing with your children why you love it – and of course, if you get the opportunity to take your child to a concert, nothing beats live music.

We hope too that you might consider encouraging your child to learn a musical instrument. There are many benefits to learning an instrument beyond its impact on just a student's musical abilities – you can find out more [in this video](#). For the parents of students who do learn instruments, encouraging your child to practice regularly also plays an important role. There is more information available about the instrumental tuition we offer at Huntington [on this page](#) of the Huntington School Music website.

There are lots of opportunities for students to get involved in our regular co-curricular programme as well as our special events (e.g. our annual Arts Festival). We hope you will encourage your child to be part of our regular weekly ensemble work - [click here](#) to see which ensembles our students can join.

Finally, as you will read below, we will set extended learning to enable students to develop their contextual understanding of the music we are studying and to consolidate their understanding of music vocabulary and staff notation. Supporting your child with this work and asking them questions about what they are learning will benefit them.

Homework

The best form of homework for musicians is to get quality hands-on experience. As outlined above, there is something for everyone in our co-curricular programme and if students would like to improve their musicianship this is their first port of call. There are also opportunities to learn an instrument, and engaging in regular practice is crucial to developing skill as an instrumentalist.

We set additional extended learning for all students (approx. 3-4 times a term) that focus on one of the following:

- exploration of context relating to the music we are studying
- consolidation and revision of musical language for use in listening, analysis, and evaluation work
- consolidation and revision of musical notation
- revision and preparation for listening tests and end of year examinations

Feedback & Assessment

At Huntington, students complete five projects per year, details of which you can read in our progression maps below. In each project, students are assessed in two ways:

In terms of the practical work completed, we use the [Huntington Music Ladder](#), a system that enables student to manage their own progress throughout lessons. Students will attain a mark out of 15 at the end of each project. There is also a listening assessment attached to each project that can be used to assess students' understanding of key concepts and language associated with each project. Students will attain a percentage mark for these tests.

Students record the marks in their music notebook and will complete a short reflection on how they can improve in the future; this enables them to track their progress over time. They will not necessarily receive both a practical and listening mark for each project.

Students receive feedback in the following ways in Music lessons:

Verbal feedback: this is always structured, connected to the ladder system and/or the listening test. Feedback can be focused on next steps (e.g. to improve this further, try using this hand shape) or may be explored through questioning (e.g. how could you develop this idea further now?). Students can expect to receive regular verbal feedback throughout a lesson – either as an individual, as part of small group or as delivered to the whole class.

Peer feedback: this is encouraged from day one and is structured by using the ladder system; we use carousel marking for sequencing work and paired class rotation feedback. Students are taught to be 'effective partners' and encouraged to offer feedback to each other based on how to improve, as modelled by teachers.

Students will receive feedback on Extended Learning tasks in terms of good comments for effective completion. Poor student work is challenged and, in most circumstances, will be re-completed using the E1-3 system.

You can read more [here](#) about our approach to curriculum and assessment design.

KS3 Curriculum: Year 7 – Progression Map

	Ode To Joy	Rapper's Delight	Sakura	Pachelbel's Canon	Shape Of You
Context	Developing knowledge of Orchestra in Western Classical Tradition, knowledge of instruments and instrument families.	Developing understanding of the origins of Hip Hop music. Considering how Hip Hop has developed into one of the dominant popular styles and its influence on future styles.	Developing awareness of music used to celebrate the seasons. E.g. Sakura, Hanami from Japan which celebrates Spring in the blossoming of the cherry tree.	Developing and understanding of how structural devices aide the development of compositional ideas and how we maintain interest through repetition and contrast.	Developing an understanding of how ostinati are the basis for much popular song writing and the importance of loops / music technology in its creation.
Repertoire	Beethoven 6 / Beethoven 9 Mozart 40, Holst "Jupiter", Elgar "Nimrod, Williams "Harry Potter"	Sugarhill Gang, Aerosmith / Run DMC House of Pain, Stormzy, Lizzo, Lin-Manuel Miranda, Lauryn Hill	Japanese trad, Vivaldi 'Winter' from Seasons, Copland 'Appalachian Spring', trad. Bhangra	Pachelbel 'Canon', Faure 'Pavane', Little Mix 'Little Me', JLS	Ed Sheeran, Donna Summer, Verve, Daft Punk
Language	Dynamics: forte, piano Melody: step, phrase Instruments: families Harmony: chord, major	Rhythm: syncopation, off beat, note values, metre, tempo Structure: ostinato, verse, chorus Instruments: untuned percussion, drum kit, electronic sound sources	Rhythm: note values, downbeat Melody: pentatonic scale, phrase, ostinato Texture: melody & accompaniment Harmony: drone	Melody: conjunct, scale, interval, decoration, repetition, sequence Structure: ground bass, ostinato Harmony: chord, major, minor, cadence	Rhythm: dotted rhythm, anticipation Structure: ostinato, intro, outro, verse, chorus Instruments: marimba, oboe Texture: layering
Performance	Playing 2-4 bar phrases, joining these to create 16 bar phrase. Ensemble comprising 2-4 parts. Live instrument demos Whole class performance	Sequencing rhythmic material Adding velocity shaping to create musical parts Potential for recording 'live rap'	Playing 2 bar phrases, joining these to create 14 bar melody. Working in pairs to create melody and drone accompaniment. Ensemble extends to 4 musicians.	Playing 4 bar ground, chords and melody. Working in ensembles of 2, 3 and 4 to combine musical material; set tempo, stay in time, finish together.	Sequencing 2 bar pitched ostinato, single lines and intervals. Benefits of / editing required for step time / real time input of notes. Potential for recording 'live vocal'
Composition / Improvisation	Melody discovered through aural training and exploration of melodic devices (repetition, sequence, retrograde... etc)	Creating own rhythmic ostinati from models Arranging given material musically	Improvisation of ostinato. Composing own 2 bar phrase using pentatonic scale and given rhythms. Create counter melody.	Extemporisation on ground, chords and bass leading to agreed musical ideas. Arranging material for final performance.	Creation of additional counter melody using hexatonic scale and given rhythm (derived from backing vocals).
Technical	Keyboard skills – negotiating step movement (consecutive fingers) Major chord formation – alternating between three chords Voice settings on keyboard.	Basic Cubase functions Using keyboard to record rhythms and/or drum map to input rhythms (both copied and original)	2 note chord Managing combination of step and leap.	5 chords used in an 8 chord sequence Managing transitions between chords through consistent hand shape. Managing combination of step and leap.	Basic Cubase functions Musical use of quantization Step time input for pitch as well as rhythm. Relationship between pitch/note length and key editor.
Notation	Treble clef (G major) (Mainly) Range of 5 th	Note Values Percussion notation (Drum Map) Realisation of notation into sound	Widening range of notes to a 9 th Exploration of ledger lines and bar lines.	Widening range of notes to a 12 th Recognition of chords on stave and relationships between parts.	Widening range of notes to a 13 th Introducing flats/sharps Dotted rhythms
Homework	Consolidate language Identify instruments aurally Complete instrumental tuition form	Exploration of context Consolidation of language Consolidation of note values	Exploration of context Consolidation of language Consolidation of pitch notation	Exploration of context Consolidation of language Consolidation of chord content	Exploration of context Consolidation of language Consolidation of sharps and flats
Extension	Instrumentalists to transpose as required.	Record the bass and/or rap Create an outro	Writing 14 bar melody from scratch. Arranging parts for acoustic instruments. Live performance with mixed timbres. Live melodic improv.	Create new ground bass in A minor beginning on tonic and ending on dominant. Follow model from ladder for bass, melody ... etc	Create a collection of three complimentary ostinati using an imaginative and effective combination of timbres.

KS3 Curriculum: Year 8 – Progression Map

	Happy Birthday	Call Me Al	Valerie	Aaja Billo	Uptown Funk
Context	Using a universally known melody to discover the importance of the inner ear, the oral/aural traditions of song and the value of notation.	Developing understanding of how to add interest to chord parts through inversions and rhythm. Intro to the drum kit and its role in pop music.	Developing ensemble skills through learning the different parts to a song and combining these in performance. Understanding song form.	Introduction to Fusion music. Exploration of music that is based on cyclical patterns.	Introduce the idea of a sequenced realised performance (SRP). Explore of how riffs can be used as the basis for much popular music composition.
Repertoire	trad UK sea shanty, Wellerman, regional song 'On Ilkley Moor bar tat', 'My Girl's A Yorkshire Girl' 'Scarborough Fair' Spiritual 'Swing Low Sweet Chariot', 'Poor Wayfaring Stranger', Rach 'Rhap on Th by Pag'	Paul Simon 'Call Me Al', Michael Jackson 'Billie Jean' Bruce Hornsby 'The Way It Is' Elton John 'I'm Still Standing'.	Zutons /Amy Winehouse, OrtoPilot ... (and other cover versions) of 'Valerie'.	Balwinder Safri/DJ Sheikh 'Aaja Billo' Pussycat Dolls 'Jai Ho' Kula Shaker 'Govinda', Cornershop/Norman Cook 'Brimful of Asha' , Panjabi MC 'Mundian To Bach Ke'	White Strips '7 Nation Army' Deep Purple 'Smoke on the Water' Van Halen 'Jump' Rolling Stones 'Satisfaction' John Powel 'Bourne Identity' Adams 'Chairman dances'
Language	Rhythm: metre, anacrusis, dotted Melody: phrase, interval, octave, variation Texture: unison, melody and accompaniment Harmony: major, minor	Rhythm: parts of drum kit, off beat, drum fill, ostinato, quantise, dotted rhythms, syncopation Harmony: chords, chord inversion, chords I,IV and V, harmonic rhythm.	Texture: melody and accompaniment, multiple parts working vertically, counter melody. Structure: verse, chorus, pre-chorus Harmony: major and minor chords, root note.	Instruments: Tumbi, Dhol Drum, synth, electric guitar Melody: melody, counter-melody, palindromic/retrograde, ostinato	Rhythm: dotted quavers, semi quavers, syncopation, cross rhythm, rests / use of silence Structure: intro, verse, chorus, riff Timbre: use of backing vocals; choice of timbres
Performance	Performing 4 sets of 2 bar phrases, joining these to create full melody. Playing major/minor chords. Ensemble comprising 2 parts.	Sequencing rhythmic and harmonic material. Benefits of / editing required for step time / real time input of notes.	Performing sections of a song based around repeating patterns of 2-3 chords. Layering up independent parts. Opportunity to add vocals. Ensemble comprising of up to 5 parts.	Performing a section of Aaja Billo based around a 2 chord cyclical pattern. Layering up of independent parts with some rhythmic conflict in places.	Sequencing melodic, rhythmic and harmonic material. Benefits of / editing required for step time / real time input of notes.
Composition / Improvisation	Working out melodies by ear. Reworking melodic material (e.g. simplification, elaboration, modification) to create variations.	Creation of 2 note riff from model. Focus on rhythmic interest. Emphasis on creation through improvisation.	Developing understanding of composition through analysis of song structure, use of chordal ostinato, placement of root note... etc	Opportunity to create 3 note melody that works in pitch retrograde/palindrome.	Developing understanding of composition through analysis of song structure, use of riff/ostinato ... etc
Technical	Fluency through using suitable fingering for melody work. Hand shapes for chords. Managing anacrusis.	Revision of cubase functions; musical use of quantization and step time input for pitch as well as rhythm. Relationship between pitch/note length and key editor.	Fluency through using suitable hand shapes for chords. Coordination of parts with rhythm backing / live performance.	Coordination of rhythmic parts with a swung backing track. Strategies for developing speed and fluency with melody/counter-melody parts	Counting the rests / silences. Use of quantize up to value 1/16 Balance and pan – use of mixer.
Notation	Notation used to support memorisation of melody. Exploration of pause, bar lines, 3/4, anacrusis.	Grid notation for drum kit parts. Introduction of bass clef reading. Recognition of chords in inversion.	Introduction of chord symbols (e.g. F, Gm). Staff notation for more developed counter melody work.	Treble and bass clef. Swung/dotted rhythms, syncopation and use of tied notes.	Bass clef notation Challenges in terms of rhythmic notation.
Homework	Complete instrumental tuition form Consolidate language Widen repertoire knowledge	Consolidation of language Widen repertoire knowledge.	Consolidation of language. Exploration of differences in interpretations of a single song.	Consolidation of language. Widen repertoire knowledge.	Consolidation of language. Widen repertoire knowledge.
Extension	Extend the variety of variations including changes in metre; skeleton; tango; Bond theme.	Work in a small group to perform riff, bassline and kit part live (where appropriate).	Opportunities to perform whole song rather than just a section; instrumentalists can add parts.	Arranging skills – organising a extended performance that involves all parts.	Additional parts for deletion/ replacement with demanding notation decoding.

KS3 Curriculum: Year 9 – Progression Map

	C-Jam Blues	Ain't Nobody	These Days	Take 5	We Found Love
Context	Exploration of the 12 bar blues as a musical structure that has had huge influence over the development of 20 th century music.	Developing awareness of fusion of styles. E.g. Soul/Disco meets House Music.	Ensemble skills. Pulling together a longer performance based on contrasting sections. Understanding song form.	Developing an awareness of jazz repertoire and its place in the development of 20 th century popular and art music.	Exploration of DMP (desktop music production) and understanding of how synthesisers have changed the musical palette.
Repertoire	Ellington 'C-Jam Blues' Megan Trainer 'All About That Bass' Elvis 'Hound Dog' Hefti 'Batman Theme' Armstrong 'Basin Street Blues' Quincy Jones 'Soul Bossa'	Comparison of recordings / cover versions of Chaka Khan 'Ain't Nobody'.	Rudimental / Jess Glynne 'These Days' – studio recording and live performances; cover by George Ezra.	Brubeck /RotoRoots 'Take 5' Goodman 'Sing Sing Sing' WillIAm 'Bang Bang' Charleston! (Jazz Ensemble)	Exploration of producer/artists collaborations inc. Calvin Harris, Ellie Goulding, Sam Smith, Rag' n' Bone Man, Rhianna.
Language	Melody: improvisation; blues scale; blue notes; question and answer. Harmony: chord extension; 7 th chord; I, IV, V; functional harmony. Structure: 12 bar blues; head.	Rhythm: syncopation, anticipation, harmonic rhythm, drum kit writing. Harmony: chord inversion, chord extension, dissonance Melody: improvisation, hexatonic	Structure: Verse Chorus Rhythm: syncopation, triplets, anacrusis, tied notes Harmony: chord inversions, functional	Metre: asymmetric metre Structure: ostinato; aba (ternary) Melody: extemporisation; sequence; chromaticism; melodic modification; harmonically charged melody; disjunct movement	Structure: ostinato, instrumental break, verse, pre chorus, chorus Rhythm: syncopation, accent, semi quavers, anticipation Timbre: synth timbre characteristics and use of pitch bend wheel
Performance	Performing 12 bar blues accompaniment; devised or given bassline; given, extemporised and improvised melody. Opportunity to perform individually and in groups.	Sequencing 4 bar chord sequences with varying harmonic rhythm. Benefits of / editing required for step time / real time input of notes. Improvisation of marimba melody.	3 independent parts. Homo rhythm and independent movement. Opportunity to perform individually, in groups, sections, whole piece.	Playing in unison; melody and accompaniment. Opportunity to perform in groups for the most able.	Sequence one bar ostinato; 2 bar bass line; variety of rhythmic parts. Live pitch bend wheel and rising syncopated line.
Composition / Improvisation	Developed bassline from given material. Improvised/extemporised melodies with increasing range of notes; devise structure involving multiple choruses of 12BB.	Improvisation of marimba melody. Developing understanding of composition through analysis of song structures.	Developing understanding of composition through analysis of song structure, use of chordal ostinato, placement of root note... etc	Exploring ways of using a chord to develop an accompaniment. Extemporisation based on B section melody outline.	Rising syncopated line. Experimentation with pitch bend wheel over octave. Judgement over arrangement.
Technical	Hand shapes for chord extensions. Suggested fingers for managing improv/blues scale. Some may move onto two hands at once.	Hand shapes for chord inversions. Use of quantize up to value 1/16 Balance and pan – use of mixer.	Hand shapes moving from root to first inversion. Some may move onto two hands at once.	2 beat anacrusis. Management of asymmetric metre. Chromaticism sitting under hands comfortably. Extended chords.	Quantize; pitch bend wheel; velocity; mixdown and balance
Notation	Chord symbols with 7 th Straight to swung rhythms. Accents / staccato. Dotted rhythms.	Accidentals. Treble and bass clef. Visual representation of chord inversions. Dotted rhythms. Familiarity with rests. Drum notation.	Bass Clef reading, visual representation of chord inversions. Recognition of triplets.	Accidentals (esp. natural sign). Extended chords. Notation off top and bottom of staff.	Pitch notation as represented in key editor format. Drum map notation. Velocity editor.
Homework	Complete instrumental tuition form Consolidate language Exploration of context	Consolidate language Exploration of context	Consolidate language Exploration of wider repertoire	Consolidate language Exploration of wider repertoire	Consolidate language Exploration of wider repertoire
Extension	Arrange a performance involving 'head' and several choruses of improv, with intro/outro (live inst).	Arranging skills (e.g. filling out the texture with doubling)	Work with backing track to create fuller instrumentation.	Opportunity to arrange a longer performance with live instruments. Move onto other repertoire.	Arranging skills (e.g. filling out the texture with doubling)

