

# MUSIC CURRICULUM MAP 2025 – 2026

## Intent:

### At KS3:

- Creative expression is bolstered and accelerated through rigorous coverage of music theory which underpins performance and composition.
- Students develop confidence through musical expression. They have regular opportunities to compose and perform their own music in various styles both in groups and solo using their voices, instruments and technology. They also perform and analyse works by great composers.
- Students study the fundamental musical elements in an order that constantly progresses and enlightens them with opportunities to perform and compose in various styles and appraise astutely using a high level of technical language.
- Students develop their political, social and cultural understanding on a global level through the appraisal of international musical styles from a range of sources. Strong cross curricular links are created with multiple departments.

### At KS4:

- Perform solo and as a group with increasing control, technique, expression, interpretation, accuracy and fluency
- Develop musical ideas, stylistic awareness, compositional strategies, technical control and coherence in order to compose original works of art
- Engage with a range of Set Works to nurture in depth musical understanding using musical language and contexts.

### Extra-Curricular Music:

- 1-1 music lessons are provided to all KS4 students on the GCSE music course. This helps to support our students with their coursework performances.
- Here at Wembley, we facilitate 1-1 music lessons for KS3 students so that all students have the opportunity to learn and master an instrument of their choice.
- We run extracurricular music clubs in a wide variety of musical styles and genres to be as inclusive as possible, these include; School choir, Music technology club, Music Writing Club and brass band.
- Year 10 GCSE students visit the musical “Wicked” as this is a set work studied for their final exam
- School performances take place as well as a creative arts day to celebrate the achievement of our performance students.

## Implementation:

Year	Half Term 1	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6
Year 7	<b><u>Rhythm</u></b>  This unit is first because it establishes the first of the two foundations of music: rhythm & note value. Pupils will learn to hear rhythms, feel their characteristics, and will clap them back.	<b><u>Melody</u></b>  This unit follows directly on from the rhythm and note-value unit and introduces the other foundation of music: <b>tuned pitch</b> . Pupils will get to grips with the Western 12-tone tuning system and see how notes are written on	<b><u>Harmony</u></b>  After the fundamentals of music have been established, pupils are ready to learn about harmony and the relationship between multiple notes being played together.	<b><u>Texture</u></b>  This unit continues chronologically from the previous. Students will use rhythm melody and harmony to identify texture within the pieces they compose, appraise, and perform.	<b><u>Group Project year 7 band skills</u></b>  This unit allows students to use all of the skills obtained in the Rhythm, melody, harmony and texture units and create a live group performance. Students will perform a contemporary piece of	<b><u>Solo Project year 7</u></b>  The solo project will draw on writing techniques learned in the group project and will involve students writing a piece of music to a brief. The brief will be similar to that of a GCSE music brief whereby students must

	<p>For the theory element of the course pupils will learn all the main names of notes and note-values, and will learn to write them on the staff and use them in their own compositions.</p> <p>By using the case study of Stomp, pupils will learn that music does not need tuned pitch to be appreciated. They will see how much can be created from anything in the house.</p>	<p>staves to map onto a <b>piano keyboard</b>. Learning notes on the staff is, along with rhythm, fundamental to all music theoretical elements. Pupils will learn about writing notes on <b>lines and spaces</b>, and will be able to use them with accidentals. They will develop their own practical musician skills by <b>playing melodies on the keyboards</b>. These melodies will be excerpts from both the great composers of the <b>classical period</b> and more modern <b>popular music</b> pieces so that the music is relevant and accessible to our students. Students will learn <b>right hand keyboard technique</b> and how <b>pitch and intervals</b> are the building blocks of solid melody writing.</p>	<p>Students will learn how to produce triads, harmonise the major scale and accompany melodies that they have previously learned. This unit builds on prior knowledge and contextualises the compositional choices for harmony writing. Students will appraise classical works alongside contemporary pieces to establish how harmony can shape a piece of music. Students will have the opportunity to sing in harmony as well as performing on keyboards and other instruments as part of a harmonic ensemble. Students will have the opportunity to synthesize the knowledge that has been explored to make harmonic choices in the works that they study and perform. I.e., drones, harmonic rhythm, arpeggiation, Alberti bass.</p>	<p>To begin with music will be described in a basic way with terms such as thick or thin. We will then explore more complex musical terminology such as monophonic, Homophonic and polyphonic textures. Whilst appraising music (both classical and contemporary), students will be able to identify textures within given extracts. It will be important to revisit elements from the harmony and melody units to understand how they feed in to the musical element of texture. Students will learn of how a single melody can be identified as monophony and how layering multiple melodies is known as polyphony. Harmony and melody will be combined to teach homophonic texture.</p>	<p>popular music as part of an ensemble. They will study lyrics and singing technique, the bass line and harmonies as well as texture. The final performance will involve groups of four students with members performing keyboards, singing and sample pad drums. Performances will be live and in front of peers in the classroom setting to celebrate the skills learned up to this point.</p>	<p>create a work that satisfies harmonic, rhythmic and melodic stipulations. Topics may include culture, politics, the economy, relationships and fantasy. Students will be able to record their work in written format on staff notation and or chord charts and take away an MP3 recording of their performance when the unit is complete from a live performance to their peers.</p>
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Year 8	<u>Orchestral instrumentation</u>	<u>Tonality and structure</u>	<u>Western Traditional music</u>	<u>Stage and screen music</u>	<u>Jazz and blues - Advanced music theory</u>
	<p>This unit will begin with exploring timbre. Students will have hands on practical experience with the four main instrument families; Woodwind, Percussion, Brass and strings. Students will learn short motifs on recorders, violins, plastic brass (cornets) and percussive instruments. The unit will culminate in ensemble performances with students forming a mini orchestra in their groups. Students will study the Welsh national orchestra and how the instrumental families combine to form the romantic style grand orchestra.</p>	<p>This unit will involve music theory and the understanding of tonality (through key signature study) and structure through score analysis. Students will appraise a wealth of musical genres to explore how structure and tonality are integral and universal facets of the art form. Drawing on previous units, students will have opportunities to re-write melodies in new keys (transposing) which is a fundamental part of being a competent musician. Students will explore structures such as Verse-chorus form through analysis of contemporary music and arranging skills.</p>	<p>This unit will begin with historical context and students knowing periods and dates such as the Baroque, Classical and Romantic eras. Students will explore the development of instrumentation such as the harpsichord, piano, trumpet and clarinet as well as a wealth of others. Students will appraise and perform baroque melodies and develop an understanding of ornamentation. Due to technological developments and the modern-day pianoforte, students will explore how melody and harmony developed as time passed which will enable them to draw on the experience of the previous units. Stylistic features and Chords I and V will be covered as well as cadences. Accompaniment patterns, block chords, Alberti bass arpeggios will be performed.</p>	<p>Film is an art form that unites us all, and it is the music in these films that really makes them a work of art. This unit builds upon knowledge learnt in previous units by thinking about how music <b>conveys emotion and action</b>. Pupils will study film and its music, and can make detailed evaluations of how the music does its job. They will learn new musical techniques and keywords such as <b>leitmotifs</b>. A brief history of film music will be covered, from the early <b>silent movies</b>, to modern <b>blockbuster films</b>. Well known films and their composers will be studied, from the traditional soundtracks of <b>John Williams</b>, to the contemporary and electronic of <b>Hans Zimmer</b>. Pupils will have opportunities to write and perform their own music to <b>accompany short films</b>. They will use their knowledge of musical elements to make informed decisions on appropriate ways of using music to <b>convey what happens in the film</b>.</p>	<p>This unit is last because it involves a deep understanding of the musical elements and how they can be exploited to create a chromatic spectrum of sound. With origins in the slave trade and cultural connections to the African American community, students will learn not only about the theoretical and performance aspects of Jazz and blues, but the social, historical and cultural contexts of these genres. Students will explore harmonic devices such as 7ths and 9ths create the unique sounds of jazz and blues. Students will explore chromatic melodies and improvise using the blues scale. Structures such as the 12 bar blues will be performed.</p>
Year 9	<u>Performance – carousel unit</u>		<u>Composition – carousel unit</u>		<u>Appraisal Carousel unit</u>
	<p>Students will develop performance skills to help them to develop and become better musicians. Ensemble and solo work will allow students to prepare for the musical demands of being a well-rounded performer. There will be a culture of</p>		<p>Students will embark on project-based work such as musical briefs. Compositional techniques draw from all previous units and require skills in harmony, melody and tonality, structure and rhythm. This unit will give students the creative freedom</p>		<p>Students will develop writing skills so that they can effectively; make a point, evidence that point, explain their findings and evaluate their findings.</p>

	<p>performance using the voice and instruments. Topics will include sight reading, playing by ear and recitals from the ABRSM syllabus of pieces from grade 3 upwards.</p>	<p>to be creative with music and to take ownership of their own work. Students will be supported with work packs and guides as well as being challenged to think outside of the box.</p>	<p>Knowing the meanings of the musical elements and common features of them is crucial to becoming a well-rounded musician. Students Explore the DR SMITH mnemonic through analysis, appraisal and composition so that they become musical thinkers and bolster their vocabulary in the art.</p> <p>Students use the musical elements in their own keyboard playing such as texture, rhythm, pitch and dynamics. Score analysis is a regular part of lessons and students identify elements in unfamiliar works. Score annotation and reading is introduced.</p> <p>Rhythmic and melodic dictation helps prepare students to read and write using staff notation with fluency and accuracy.</p>		
Year 10	<p><b><u>Instrumental Music – Set work analysis</u></b></p> <p>Students will listen to, appraise and develop a deep understanding of the two set works in this area of study; <i>Brandenburg Concerto</i> and <i>Pathétique</i> as well as listening to and appraising score of unfamiliar works in the same genre. Each element from the DR SMITH musical element mnemonic is carefully analysed through listening tasks in class as well as score annotation and exam practice questions. Homework tasks support this with essay writing practice and short exam questions. Students learn how to identify key features of classical and Baroque works.</p>	<p><b><u>Vocal Music – Set work analysis</u></b></p> <p>Students will listen to, appraise and develop a deep understanding of the two set works in this area of study; <i>Music for a while</i> and <i>Killer Queen</i> as well as listening to and appraising score of unfamiliar works in the same genre. Each element from the DR SMITH musical element mnemonic is carefully analysed through listening tasks in class as well as score annotation and exam practice questions. Homework tasks support this with essay writing practice and short exam questions. Students learn how to identify key features of vocal music from across music history.</p>	<p><b><u>Music for stage and screen – Set work analysis</u></b></p> <p>Students will listen to, appraise and develop a deep understanding of the two set works in this area of study; <i>Defying Gravity</i> and <i>Star Wars</i> as well as listening to and appraising score of unfamiliar works in the same genre. Each element from the DR SMITH musical element mnemonic is carefully analysed through listening tasks in class as well as score annotation and exam practice questions. Homework tasks support this with essay writing practice and short exam questions. Students learn how to identify key features of music from stage and screen from a variety of cultures and settings.</p>	<p><b><u>Fusion Music – Set work analysis</u></b></p> <p>Students will listen to, appraise and develop a deep understanding of the two set works in this area of study; <i>Release</i> and <i>Samba Em prelude</i> as well as listening to and appraising score of unfamiliar works in the same genre. Each element from the DR SMITH musical element mnemonic is carefully analysed through listening tasks in class as well as score annotation and exam practice questions. Homework tasks support this with essay writing practice and short exam questions. Students learn how to identify key features of fusion music from folk to jazz to bhangra and a great mixture of musical genres from global cultures.</p>	<p><b><u>Free Composition</u></b></p> <p>Students undertake the free composition unit of the GCSE course. We encourage all students to complete a Minimalism piece of music. This genre allows for creativity in composition using the musical elements that have been studied throughout KS3. Students write a commentary outlining the creative process and log their work as it is created. This coursework gives students real world music experience in creativity, working to a brief and time limits. The style allows for a broad scope of final products and differentiation occurs through outcome.</p>

Year 11	<p><b><u>Set Brief Composition</u></b></p> <p>Students complete the set brief element of their GCSE music course. This is different every year and exposes students to real life music scenarios whereby timing, instrumentation, tonality, mood and a plethora of other factors are governed by a set brief.</p> <p>Students draw on their experience creating their free composition minimalism pieces to embark upon this project. Their skills in Logic that have been improved and shaped throughout KS3 and 4 are crucial for the success of this project.</p>	<p><b><u>AOS1 &amp; 2 Re-visit and recall</u></b></p> <p>Students review context and DR SMITH elements for this AOS. Score analysis with and unfamiliar listening and short questions. The final stage is to sit a mock 12-mark essay question with an unfamiliar piece to prepare students for the longer question of the exam.</p>	<p><b><u>AOS1 &amp; 2 Re-visit and recall</u></b></p> <p>Students review context and DR SMITH elements for this AOS. Score analysis with and unfamiliar listening and short questions. The final stage is to sit a mock 12-mark essay question with an unfamiliar piece to prepare students for the longer question of the exam.</p>	<p><b><u>Past Paper Re-visit and recall</u></b></p> <p>This is a crucial stage in year 11 student's music education career. The focus is solely on past paper exploration to develop independence and fluency. Students sit mock exams in class and review responses using mark scheme criteria.</p> <p>AOS1-4 are revisited, rigorously with the DR SMITH elements being focussed on for each topic. Model answers are reviewed as well as areas that may be a challenge.</p>	
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### Enrichment Opportunities:

Students are given many opportunities to get a deeper and broader education in music than just the national curriculum and exam specifications. Here at Wembley we offer a plethora of extra-curricular activities such as Music technology club whereby pupils can learn how to use the industry standard software Logic X Pro to compose, produce and stream their own music. The wind band allows students across key stages to perform as an ensemble and interact with a variety of players across different disciplines and skill levels. After school keyboard club runs for GCSE students to help workshop performance and sight reading skills.

In the classroom, students are exposed to cultural, historical and political aspects of life through interesting units such as "Blues". In year 8 students explore the slave trade and the impact on African American culture and music. The videogame unit allows students to explore the cultural and technological developments of the last 60 years and how music has been a key element in shaping these.

### Impact:

Formative assessment is an integral part of our approach to Teaching and Learning. Over the course of their study, we will use weekly/fortnightly cumulative formative diagnostic assessments (in class or for homework) to ensure that students are consistently retrieving their knowledge of different components. The purpose of this is to ensure all knowledge is retained (and any gaps are identified and addressed promptly) and also to inform teachers' planning. Using this style of assessment, we will make use of the advantages of spaced practice as well as allowing pupils to be able to apply their knowledge to a wide variety of contexts.

Students will also sit a summative assessment every term. This assessment will be cumulative and will assess not only what the students have learned over the previous term, but also their understanding of all relevant material previously taught. Staff are supported to mark these accurately and post assessment moderation also takes place to ensure the validity of the data. All data is analysed centrally (not by teachers) and each Subject Leader is given a report outlining the areas of strength and weakness. This is used to inform future planning, support with additional interventions and set changes.