

Music Curriculum Vision, Aims and Overview

At Harefield School, our music curriculum aims to...

Key Aims of Music at Harefield School:

Foster Musical Creativity and Expression

- Enable students to develop their creativity and express emotions through performance, composition, and improvisation.
- Encourage originality and personal voice across various styles, genres, and traditions.

Build Technical and Theoretical Skills

- Equip students with a strong foundation in music theory and practical performance techniques, progressively developing these skills across Key Stage 3, 4 and 5.
- Ensure students gain confidence in using instruments such as keyboards, orchestral instruments, classroom percussion, and their voice, as well as incorporating music technology for composing and mixing.

Explore Cultural and Historical Contexts

- Provide opportunities to study a wide range of musical traditions and styles, from Classical, Blues and World Music to contemporary genres such as Rap, Reggae, Pop and Dance.
- Encourage appreciation of how music reflects time, place, and culture, promoting cultural diversity and understanding.

Enhance Collaboration and Ensemble Skills

- Develop students' ability to work effectively as part of an ensemble, emphasising listening, teamwork, and balancing roles within a group performance.

Incorporate Modern Relevance and Technology

- Prepare students for modern music-making by integrating music technology for composition, remixing, production, and performance, whilst engaging with core standard notation.
- Connect classroom learning with real-world applications, such as music in advertising, film, digital platforms and recording techniques.

Inspire Lifelong Engagement with Music

- Instil a love for music that extends beyond the classroom, encouraging active participation in school productions, concerts, and community events.
- Cultivate resilience and confidence through public performances and creative challenges.

	Year 7	Year 8	Year 9	Year 10	Year 11
Autumn 1	<p>Baseline Assessment & Elements of Music</p> <ul style="list-style-type: none"> ● Introduction to basic music theory: pitch, rhythm, and notation ● Exploring fundamental elements of music, such as melody, harmony, and dynamics ● Explore the keyboard through a 7-stage course. ● Beginning with 4 bar, 2 note phrases using crotchets and minims, graduating in difficulty to 4 bar phrases using quavers and semiquavers, rests and a wider pitch range. ● Students learn to read treble clef stave notation without letter names. ● Use 5 fingers as starters to embed stave reading skills with rhymes. ● Use colour coded stickers to match the challenge of the worksheets. Students manage their own independent learning and self / peer assessment 	<p>Developed Keyboard Skills and Music in Advertising,</p> <ul style="list-style-type: none"> ● Revision of Year 7 keyboard skills over a larger range of notes including sharps, flats and naturals. ● Students will be able to recognise and play popular pieces of advertising music using complex rhythms including crotchets, quavers and semiquavers including tied notes. 	<p>Rap/Hip-Hop – Structure, Rhymes, and Flow</p> <ul style="list-style-type: none"> ● Rhythm: Understanding the concept of flow in rap and how rhythm affects delivery ● Pitch: Working with rhythmic spoken word in various pitches for rap performance ● Composition: Writing rap lyrics, using rhyme schemes and slang ● Performance: Rapping in single-time and double-time rhythms, understanding stage presence ● Listening: Analysing classic and modern rap for key techniques and structural elements 	<p>Introduction to Set Works and Performance</p> <ul style="list-style-type: none"> ● Understanding Baroque music style and key features ● Performance of classical pieces, focusing on technical accuracy and expression ● Introducing compositional techniques used in Baroque music, e.g., ornamentation, counterpoint 	<p>Recap and Composition Development</p> <ul style="list-style-type: none"> ● Recap of key characteristics of each set work, with emphasis on exam preparation ● Development and refinement of composition work ● Strengthening performance skills and presentation for exams
Autumn 2	<p>Basic Keyboard Skills</p> <ul style="list-style-type: none"> ● Learning to play simple melodies using C Major. ● Maintaining steady pulse and experimenting with dynamics. ● Developing confidence in solo and 	<p>Film and Gaming Music,</p> <ul style="list-style-type: none"> ● Begin by exploring Leitmotifs and how they have been used to represent certain “characters” or “situations” in 	<p>Pop Music – Hooks, Riffs, and Songwriting</p> <ul style="list-style-type: none"> ● Harmony: Creating simple chord progressions (I, IV, V) to support melodies ● Rhythm: Focus on creating pop 	<p>Set Work Exploration and Composition Basics</p> <ul style="list-style-type: none"> ● Understanding leitmotifs and orchestration in film music ● Composition techniques – structure, harmony, and use of 	<p>Ensemble Work and Recap</p> <ul style="list-style-type: none"> ● Working effectively in groups to create balanced ensemble performances ● Focus on Baroque music techniques and ornamentation

	<p>paired performances.</p> <ul style="list-style-type: none"> ● Develop 5 finger keyboard skills ● Perform different melodies ● Develop skills in notation reading ● Explore communication skills for pair work ● Develop ensemble playing skills <p>Putting on a show</p> <ul style="list-style-type: none"> ● Explore the voice through singing songs for our Christmas Festival, developing ability to sing music in two (or more) parts. <ul style="list-style-type: none"> ● Beginning with Call and Response songs, pupils learn to sing in pitch and in time as a class and in groups. This develops into an exploration of Rounds where pupils explore the effect of two or more pitched notes sounding together – harmony – and the effect that this has on the vocal texture of the music. They sing rounds and compose simple melodic phrases that are put together to form a Round composition. ● Pupils explore songs with an Ostinato accompaniment experimenting with melodic ostinati to provide accompaniments and learn to sing part-songs in harmony with an increasing awareness of the roles of different voice parts (SATB) developing their technical musical vocabulary. Finally, pupils develop an awareness of the voice as an instrument exploring the way the voice can be used as a vocal percussion instrument. Throughout the unit, pupils listen to a variety of genres of music featuring different types and styles of singing to allow them to learn to 	<p>films and games, before exploring how Themes have been used in film soundtracks and performing a number of leitmotif themes.</p> <ul style="list-style-type: none"> ● Watch Jaws scene with and without music and understand the dramatic impact music can have on the moving image. ● Invite students to share their own favourite music clips from film/game scenes and describe the impact the music has on the scene. ● Students compose their own soundtrack to a choice of clips learning how film composers use “Cuesheets” to create music to fit with exact timings. ● Identify mood changes within a scene by analysing a variety of film/game clips. Understand how to write a storyboard to help planning and compose music to accompany it, recording it into Bandlab. 	<p>beats with catchy rhythms</p> <ul style="list-style-type: none"> ● Songwriting: Structuring pop songs with verses, choruses, and bridges ● Pitch: Creating memorable melodies using hooks and riffs ● Performance: Collaborating in groups to create and perform original pop songs ● Listening: Analysing famous pop songs to understand common musical structures ● Students explore the genre of popular song, learning how different artists and groups have created different musical arrangements of the same song. ● About the different types and styles of songs from different times, places and styles ● How popular songs have been performed in different arrangements by different groups and artists ● About the importance of structure in popular songs ● To create own popular song that uses structure, instrumentation, lyrics, chords, melody and other features learned about ● Learn about hooks and riffs and how these have been used in popular songs 	<p>technology</p> <ul style="list-style-type: none"> ● Performance and analysis of music from different genres 	<ul style="list-style-type: none"> ● Recap and extension of composition techniques learned in Year 10
--	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------

	<p>differentiate between different solo voices, different vocal ensembles and relate sounds to a particular style of singing and chanting.</p>				
<p>Spring 1</p>	<p>Classical Music – The Carnival & Conventions of the Orchestra</p> <ul style="list-style-type: none"> • Develops students’ understanding about orchestral instruments and families/sections of orchestral instruments. • Learn about the construction, sound production and timbres of different orchestral instruments using Benjamin Britten’s “Young Person’s Guide to the Orchestra” to enhance learning. • Introduction to modern symphony orchestra and learn about its layout, grouping and the instruments which belong to each section including their individual and characteristic timbres. • Demonstrations of as many orchestral instruments as possible using staff and students as resources. • Students play a class orchestra piece to gain and understanding of what it’s like to perform as part of a larger group and the role of individual parts to the overall texture of the music. • Learn about the symphony orchestra – its layout and structure • Develop understanding of musical instruments and how they are played, the families or sections, 	<p>Latin American</p> <ul style="list-style-type: none"> • Introduction to the rhythmic style of Cuban Mambo and identifies its roots in African and Spanish/Portuguese music. Concepts revised and visited include the importance of a steady beat/pulse as a foundation of rhythmic music, looping rhythms, polyrhythms, call and response and improvisation. • Through performing Tequila students will learn the sounds and understand the roles of each instrument used in Mambo and experience the exhilaration and physical impact of percussion ensemble music. • Students will analyse Mambo rhythms and characteristics, identifying instruments by listening to a variety of performances of Tequila. Listen to Mambo from West Side Story. Perform Tequila on an instrument of choice and learn to construct an arrangement of the piece in a small group. • To identify instruments, 	<p>Composing using Musical Structures</p> <ul style="list-style-type: none"> • Students explore Binary Form and how musical contrast is achieved between two different sections and develop this into Ternary Form by repeating the first section at the end to form a musical “sandwich”. • Look at Rondo Form as a type of recurring musical structure and add contrasting melodic improvisations to a recurring “A” section. • Students listen to examples of music based on each of the musical structures they are exploring and compose and perform within these forms. Particular emphasis in this unit is placed on reading stave notation and melody writing skills. • Compose binary – ternary – rondo form piece using appropriate software. • Students gain an understanding of the importance of form and structure in music and how this can be considered another of the “elements of music” • Students recognise various musical structures and be able to describe 	<p>Musical Theatre and Free Composition</p> <ul style="list-style-type: none"> • Understanding the fusion of styles in musical theatre, particularly harmony and orchestration • Compositional skills – creating original music based on the brief • Performance of musical theatre pieces with focus on vocal and dramatic expression 	<p>Exam Preparation and Performance</p> <ul style="list-style-type: none"> • Practicing past exam papers to reinforce understanding of exam formats • Refining performance and composition pieces • Exam techniques for both listening and written components

	<p>construction, different sound production methods and characteristic timbres</p> <ul style="list-style-type: none"> ● Perform on orchestral instruments as part of a class orchestra (where possible!) with awareness of the experience of performing together as a large group and the roles of different instrumental parts and textural layers on the music as a whole 	<p>structures and textures in a piece of percussion ensemble music</p> <ul style="list-style-type: none"> ● To perform as part of a group in a whole class performance ● About the musical conventions used in Latin-American music ● How rhythmic patterns can be built over a pulse ● About the use of different timbres ● About call and response 	<p>these using letters to identify the different sections – A, B, C etc.</p> <ul style="list-style-type: none"> ● Students develop their ability to read, perform and record their ideas using staff notation, focusing on the pitch names of notes in the treble clef ● Students develop their melody writing skills 		
<p>Spring 2</p>	<p>Indonesian Gamelan – Drumming and Pentatonic Scale</p> <ul style="list-style-type: none"> ● Introduction to the timbres, rhythms, melodies and structure of the Indonesian Gamelan. Students begin by exploring the cultural context of Gamelan before learning about the “interlocking” structure of Gamelan melodies, performing and composing their own “interlocking” melody parts. ● Learn about the origins of Gamelan music and where and when it is performed ● Learn about the sounds and some of the different instruments which make up a Gamelan and the roles of each instrument in the form and structure of the music ● Learn about interlocking melodies performing a simple melody in the style of a Gamelan ● Learn about tuned percussion damping techniques as used by the Saron players within a Gamelan ● Learn about interlocking melodies in Gamelan and how these are repeated to form cyclic melodies ● Learn about the roles and melodies played by different instruments of the Gamelan – Kempul & Gongs, 	<p>Exploring Reggae and Syncopation</p> <ul style="list-style-type: none"> ● Explore reggae music and culture it comes from. ● Learn about the importance of bass lines in reggae music and how offbeat chords are a key feature of music in this genre. ● Explore the strong and weak beats of the bar, syncopation and the effect that this has on reggae music before looking at how “fragmented” melodic parts can be used as bass line riffs and melodic hooks. ● Look at the reggae musician, Bob Marley and his influence on Rastafarianism to a worldwide audience. ● Explore the different textural layers which make up reggae music before exploring the different themes used in traditional reggae lyrics. ● To recognise the stylistic conventions of reggae music ● How chords contribute to the texture of a song ● To recognise the key features of a reggae bass line ● To understand syncopation and 	<p>Historical Context and Performance</p> <ul style="list-style-type: none"> ● Students explore music from Baroque, Classical, Romantic and 20thC, learning how instrumental ensembles and musical styles change through time. ● Students learn about different musical devices used in a variety of genres and identify them aurally. ● Students investigate instrumental combinations, how the orchestra developed and grew in size and are able to identify instruments aurally. ● Students begin a brief analysis of Mozart’s Eine Kleine Nachtmusik (EKN) and produce a class performance. ● Produce a performance piece and programme note. ● About the different types and styles of music from different times, places, and composers ● About the importance of structure in music ● To understand how their chosen 	<p>Classical Music and Composition Techniques</p> <ul style="list-style-type: none"> ● Structure, development, and melodic writing in Classical music ● Composition techniques – theme and variation, phrasing, and orchestration ● Developing a musical vocabulary to communicate musical ideas ● 	<p>Final Performance and Composition Submissions</p> <ul style="list-style-type: none"> ● Preparing for final coursework submission ● Consolidation of performance and composition skills

	<p>Bonang and Sarons and how they fit together to form the Gamelan's unique texture, composing and performing parts as part of class and group Gamelan performances</p>	<p>how it is used in reggae music</p> <ul style="list-style-type: none"> ● To identify the different layers that make up reggae music ● Understand the key themes and style of reggae lyrics 	<p>performance piece fits into an historical context</p>		
<p>Summer 1</p>	<p>Blues and Improvisation</p> <ul style="list-style-type: none"> ● Develops understanding of bass lines and chords as a harmonic foundation upon which a melody can be constructed upon and as a foundation for improvisation. ● Learn about the history, origin and development of the Blues and its characteristic 12-bar Blues structure exploring how a walking bass line is developed from a chord progression. ● Explore the effect of adding a melodic improvisation using the Blues scale and the effect which "swung" rhythms have as used in jazz and blues music. ● Introduced to seventh chords and how these are formed and their characteristic sound used in jazz and blues music. ● Examine the lyrics of blues songs before composing their own set of lyrics for a performance of their blues song using different textural layers. ● Explore Ragtime Music as a type of jazz examining how chords have been used differently in a "vamp" style. ● How improvisation is used in Jazz and Blues Music ● What makes an "effective" improvisation ● Triads, the 12-bar blues, the blues 	<p>Remix Project</p> <ul style="list-style-type: none"> ● Project that enables students to work in pairs and remix and existing vocal stem into a new style while enhancing and developing their mixing skills. They will work on garageband and build upon previous skills on the software but explore musical conventions of remixes to include in their work. ● Understand what a remix is ● Identify features in popular remixes. ● Learn how to import and beat match stems ● Understand beat drops and rhythmic layering ● Learn song structure (intro, verse, chorus, drop, outro). ● Learn basic mixing: volume, panning, EQ, reverb. 	<p>Compositional Variation</p> <ul style="list-style-type: none"> ● Develop students' ability to recognise, explore and make creative use of the elements of music found in variation form. ● Use Frere Jacques/Twinkle Twinkle/YPGO and explore different musical ways in which this can be varied and developed, using the elements of music and exploring changes in tonality and rhythm. Explore how composers have used variation form in a selection of music from different times and places. ● Introduce Sibelius software and basic notation input using the keypad and / or recording from keyboard. ● Revisit Pachelbel's Canon and develop variations. ● Develop knowledge and understanding of the elements of music and how these can be manipulated to provide musical variation ● Explore how other musical devices such as tonality and rhythm can be used to provide musical variation ● Explore how Theme and Variations and Ground Bass give Form and Structure to a musical composition ● This unit has Cross-Curricular links 		

	<p>scale, swing rhythms and seventh chords</p> <ul style="list-style-type: none"> ● About the different textural layers in Jazz and Blues Music ● About different types of Jazz – Blues and Ragtime 		<p>with:</p> <ul style="list-style-type: none"> ● Numeracy – Variation form can be explained using letters A, A1, A2, A3 and has links to sequences; retrograde and inversion have mathematical links with shape and sequences ● Literacy – words to describe how the “mood” of the theme could be discussed in relation to how each of the variation techniques affects the sound of the original theme. 		
<p>Summer 2</p>	<p>Pachelbel Remix</p> <ul style="list-style-type: none"> ● Develop students’ ability to recognise, explore and make creative use of the elements of music found in ground bass ● Learn to play Pachelbel Canon in 3 parts and explore different musical ways in which this can be varied and developed, using the elements of music and exploring changes in tonality and rhythm. ● Learn about the concept of ground bass, perform Pachelbel’s Canon in pairs and compose their own ground bass melody before looking at how ground bass has been used in popular songs. ● Develop knowledge and understanding of the elements of music and how these can be manipulated to provide musical variation ● Explore how other musical devices such as tonality and rhythm can be used to provide musical variation ● Explore how Theme and Variations and Ground Bass give Form and Structure to a musical composition 	<p>Rock Music and Performance</p> <ul style="list-style-type: none"> ● Exploring the characteristics of rock music and Queen’s distinctive style ● Developing advanced performance skills, focusing on expression and technical precision ● Introduction to the process of recording and producing music in rock genres <p>Pop Music/Songwriting – 1970 to Present Day</p> <ul style="list-style-type: none"> ● Composition: Writing lyrics and melodies that express emotion and ideas ● Rhythm: Utilizing modern rhythmic styles and beats in songwriting ● Harmony: Incorporating more complex chord structures and progressions ● Pitch: Exploring different vocal ranges and their use in pop and rock music ● Music History: Studying the evolution of songwriting from the 1970s to the present ● Performance: Students will create original compositions, experimenting with traditional and modern songwriting techniques 	<p>Programme Music</p> <ul style="list-style-type: none"> ● Explore how music can represent a story using Prokofiev’s Lieutenant Kije Suite. ● Use Mussorgsky’s Pictures at an Exhibition to identify use of art as an inspiration for composition. ● Explore instruments of the orchestra as they progress through the story. Identify features of the music and create a class performance of the Kije melody. Understand why Sting chose this melody for his song ‘Russians’ and understand the political climate at the time of writing. ● Compose short melodies using Kije as a template. ● How art has been used as a stimulus for musical composition ● Learn about Mussorgsky and “Pictures at an Exhibition” ● Respond to art by creating own piece of music inspired by a picture or photo using the elements of music 	<p>World Music and Free Composition</p> <ul style="list-style-type: none"> ● Exploring jazz harmony, improvisation, and world music influences ● Composition project – creating original music for a specific brief (solo or ensemble) ● Enhancing improvisational skills and integrating influences from various genres 	

--	--	--	--	--	--