Music Curriculum Map

Year 7

Rationale and Links to The National Curriculum
The National Curriculum for Music mandates that students should be taught to play and perform confidently solo or in ensembles with their voice and a range of instruments, be able to improvise and compose, use Western Staff Notation and/or other forms of music notation (guitar tabs, piano roll etc), identify the dimensions of music with sophisticated vocabulary, be exposed to a wide range of music from performers and composers and be able to listen critically and to develop a deepening understanding of the music they encounter throughout their education, and the context of it. All these points are also supported in the Model Music Curriculum (2021). The curriculum delivered at Carnforth aims to develop performing, composing and listening skills as a 'golden thread' throughout the key topics, and enveloping the note-reading, vocabulary and historical understanding within those tasks.

	Half Term 1 (six lessons)	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6
Key Topics	• Singing	• Rhythm and Meter	• Riffs and Hooks	• Instruments of the Orchestra	• Ukuleles	• Band Project

Substantive Knowledge (The knowledge the students will develop)						
	• Healthy and correct singing technique • Know that melody is a sequence of pitched notes forming a tune. • Know the difference between unison and part-singing (2- or 3-part textures). • Know that dynamics and expression affect the emotional impact of a performance.	• Different note values (semiquaver – semibreve) – notes and rests • Counting simple and compound time signatures • Use animal-based nicknames (Fly, Spi-der, Bum-ble-bee, Grass-hop-per etc) to accurately play written rhythms accurately • Compose and perform short rhythmic patterns using correct timing and notation	• Reading treble clef • Recognising and reading keyboard notes • Learning to play simple riffs like 'Smoke on the Water' or 'Seven Nation Army' on keyboard • Identifying the role of hooks and riffs in popular music.	• The orchestra is divided into four instrument families: strings, woodwind, brass, and percussion. • Each orchestral family includes specific instruments with their own timbres and playing techniques. • String instruments are played with a bow (arco) or plucked (pizzicato) and vary in pitch from violin to double bass. • Woodwind and brass instruments are played using breath, but differ in mouthpiece, material, and tone quality. • Percussion instruments are either tuned or untuned and often add rhythm, colour, or dramatic impact.	• Common chord symbols • Parts of the ukulele • Standard ukulele tuning (G C E A) • How to read chord diagrams and finger positions • Awareness of basic strumming patterns (down-stroke, skank, island strum) • Exposure to culturally significant pieces (Over the Rainbow, Stand By Me, Twist and Shout)	• Basic chord progressions (e.g., C, Am, F, G) are the building blocks of many popular songs. • Each instrument in a band (drums, keyboard, ukulele, voice) plays a distinct but connected role. • Songs are structured in sections such as verse, chorus, bridge, intro and outro. • Dynamics (volume) and texture (layers of sound) help shape the emotional impact of a song. • Rehearsing regularly improves timing, confidence, and musical accuracy.

Disciplinary Knowledge (The skills and approaches that students will develop)	• To sing in an ensemble setting with accuracy, expression and confidence • To sing as part of two- or three-part harmony as well as in unison • To self-correct through listening • Begin to use appropriate musical vocabulary to describe and discuss music	• Identify and stay in time with a pulse • Experiment with layering rhythms to understand polyrhythms and complex rhythmic interplay • Self-evaluation skills – reflecting on group compositions and performances.	• Developing keyboard playing technique and hand coordination through riff performance • Practicing accurate pitch reading and translating notation to instrument playing • Listening critically to distinguish between hooks/riffs and other musical elements	• Identify orchestral instruments by their sound and appearance. • Categorise instruments into their correct families using listening and visual cues. • Describe and compare the timbre of different orchestral instruments using musical vocabulary. • Use keyboard instrument voices to simulate orchestral textures and understand their roles in ensemble. • Respond to and analyse short extracts of orchestral music, identifying which instruments are playing and their function.	• Develop sound instrumental technique, including holding the instrument, playing chords with the correct fingering, transitioning easily between chords, and playing the instrument with up and down strokes. • Keeping in time with backing tracks and ensembles • Ensemble Performance – listening and responding to others while playing, matching strumming with the group, awareness of dynamic balance, adjusting playing to fit group tempo.	• Musicians rehearse by breaking music into sections and repeating them to improve. • Bands work collaboratively, listening and responding to each other to stay in time. • Performing involves expressive communication and responding to an audience. • Peer feedback is used to evaluate performance and make musical improvements. • Arrangement choices (e.g., when instruments enter, how loud they play) affect the overall performance.
Assessment (The methods that teachers	N/A	• Theory Assessment – Microsoft Form to test theoretical	• Keyboard performance assessments will	• Theory assessment that is both visual and aural,	• Students will be individually observed during	• Performance Assessment – observed by

will use to assess the progress of all students)		understanding and key terms • Performance Assessment – observed by teacher during ensemble performances	assess both notation reading and keyboard technique	matching images of instruments to families, identifying instruments from audio clips, and reading treble clef.	ensemble performances of 'Over the Rainbow' and assessor observation will be recorded against the success criteria.	teacher during ensemble performances
Reading, Writing and Vocabulary	• Melody • Harmony • Unison • Dynamics • Expression • Pitch • Ensemble • Phrase • Ascend • Descend	• Rhythm • Tempo • Pulse • Time Signature • Simple • Compound • Semibreve • Minim • Crotchet • Quaver • Semiquaver • Rest	• Treble Clef • Pitch • Note • Stave/Staff • Riff • Hook • Melody • Octave • Dynamics • Learning to read staff notation is like learning a new language and so is a form of literacy	• Orchestra • Conductor • Instrument family • Strings: Violin, Viola, Cello, Double Bass, Arco, Pizzicato • Woodwind: Flute, Clarinet, Oboe, Bassoon, Reed • Brass: Trumpet, Trombone, French Horn, Tuba • Percussion: Timpani, Snare Drum, Cymbals, Xylophone, Triangle, Tuned, Untuned, Mallet • Timbre • Texture • Layering • Motif • Score	• Ukulele • Fret • String • Chord • Strumming • Finger Position • Body • Neck • Headstock • Bridge • Nut • Chord • Verse • Chorus	• Ensemble • Chord Progression • Arrangement • Dynamics • Pulse

Numeracy	• Counting beats and rhythms, as well as bars. • Singing in harmony requires an understanding of intervals, such as singing 'a third above' but this won't be taught explicitly yet due to its complexity.	• Counting and subdivision • Fractional understanding • Pattern recognition • Ratio and proportion • Temporal measurement	• Learning to read staff notation involves pattern recognition linked to numeracy skills • Learning to read keyboard layouts involves pattern recognition linked to numeracy skills • Identifying intervals and steps in the hooks	• Instrument classification uses sorting and logic skills • Pitch can be linked to frequency, and linked to charts that display frequency	• Reading diagrams, counting beats and bars	• Counting in time • Understanding duration: crotchets, quavers, minims • Using patterns and sequences • Structuring rehearsal time into equal segments • Layering music rhythmically (polyrhythms, syncopation)
Personal Development	• There are two choirs, open and invitational, as well as private singing lessons, and performance opportunities such as concerts and open evenings.	• Percussion club is after school on Thursdays, providing further opportunity to practice. • Drum lessons are available • Performance opportunities such as concerts.	• Should a student be inspired to continue learning keyboards, or instead learn these riffs on guitar, private lessons are available.	• Private instrumental lessons are available on a range of instruments from the orchestra and beyond should a student be inspired to learn one.	• Ukulele Club is offered one lunchtime a week • Concerts and other ensemble performance opportunities	• There are two choirs, open and invitational, ukulele club, percussion club, private lessons, and performance opportunities such as concerts and open evenings

Music Curriculum Map

Year 8

Rationale and Links to The National Curriculum
The National Curriculum for Music mandates that students should be taught to play and perform confidently solo or in ensembles with their voice and a range of instruments, be able to improvise and compose, use Western Staff Notation and/or other forms of music notation (guitar tabs, piano roll etc), identify the dimensions of music with sophisticated vocabulary, be exposed to a wide range of music from performers and composers and be able to listen critically and to develop a deepening understanding of the music they encounter throughout their education, and the context of it. All these points are also supported in the Model Music Curriculum (2021). The curriculum delivered at Carnforth aims to develop performing, composing and listening skills as a 'golden thread' throughout the key topics, and enveloping the note-reading, vocabulary and historical understanding within those tasks. The end of year 8 also begins to introduce using music technology, which will be emphasised more in year 9.

	Half Term 1	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6
Key Topics	• Reggae	• The Blues	• Musical Theatre	• Baroque and Classical	• Film Music	• DAW Remix
Substantive Knowledge (The knowledge the students will develop)	• Reggae music originated in Jamaica in the late 1960s • Reggae is known for its relaxed tempo, offbeat rhythms, and political or socially conscious lyrics. • 'Three Little Birds' is a well-known reggae song by Bob Marley that uses a simple chord structure	• The 12-bar blues structure uses a specific chord sequence based on the I, IV, and V chords. • Blues music often uses a swing rhythm, where pairs of quavers are played unevenly. • The C blues scale includes flattened notes that give blues its distinctive sound.	• Musical theatre combines acting, singing, and movement to tell a story through performance. • Songs in musicals can express a character's thoughts, drive the plot, or create atmosphere. • Musicals use ensemble performance (group singing and movement) to	• The key features of Baroque and Classical music, including texture (polyphonic vs homophonic), dynamics, and structure. • The historical context and major composers of the Baroque (e.g. Bach, Handel) and Classical (e.g. Mozart, Beethoven) periods.	• Music in films can be diegetic (heard by characters) or non-diegetic (only heard by the audience). • Music affects the emotional impact and meaning of a scene. • Leitmotifs are short, recurring musical ideas linked to	• What a Digital Audio Workstation (DAW) is and how it works. • The difference between audio and MIDI tracks. • How to apply effects like EQ, compression, reverb, and delay. • Structure and arrangement of songs (verse, chorus, etc.).

	Reggae	Blues	Musicals	Classical	Film Music	Remix
	and optimistic message. • Reggae typically uses chords played on the offbeat (the "skank"), creating its distinctive rhythm. • Reggae melodies often feature syncopation and repetition to create a laid-back, memorable musical line. • How triad chords are built • The difference between major and minor chords	• A walking bassline outlines the harmony and keeps a steady rhythmic pulse. • Blues developed from African American work songs and spirituals and influenced many modern genres. • Reading Bass Clef notation	create dramatic impact. • Jukebox musicals use existing popular songs to tell a new story (e.g. Mamma Mia!, The Jersey Boys). • Different types of songs exist in musicals: opening numbers, solos, duets, ensemble songs, and finales.	• How instruments and the orchestra developed between the Baroque and Classical periods, including the development of the piano. • How musical forms such as binary, ternary, and sonata form were used in Classical compositions. • How to play a Classical piece (Ode to Joy or Für Elise) fluently with both hands, applying appropriate dynamics and phrasing.	characters or ideas. • Staff notation is used to record pitch and rhythm accurately. • Composers use musical elements to express identity and mood in character themes.	• How to manipulate stems and samples to create a remix.
Disciplinary Knowledge (The skills and approaches that students will develop)	• Perform music with accuracy and expression on voice, ukulele, and keyboard. • Identify and describe key features of reggae music through listening and discussion.	• Identifying aurally the difference between straight and swung rhythms. • Performing music with both hands independently (LH bassline, RH chords/improvisati on).	• Analysing how music conveys character and emotion in a dramatic context. • Interpreting lyrics and melody to communicate narrative meaning during performance.	• Read and interpret treble and bass clef notation with increasing fluency. • Perform a short Classical keyboard piece with attention to timing, dynamics, and articulation.	• Listen critically to identify film music techniques. • Use musical vocabulary to describe how music supports narrative. • Interpret and perform staff	• Using software tools to edit and produce music collaboratively. • Making creative decisions about texture, balance, and structure. • Evaluating and improving a remix

	• Use rehearsal strategies to improve group and individual performance. • Work effectively as part of an ensemble, listening and responding to others. • Apply knowledge of chords, rhythm, and timing to create stylistically accurate reggae performances.	• Applying theoretical knowledge (e.g. triads, scale degrees) to create and perform music. • Improvising using the blues scale to create original melodic ideas within a structure. • Listening and responding critically to historical and stylistic features of blues music.	• Rehearsing, refining, and performing collaboratively as an ensemble. • Responding to and applying feedback to improve musical and dramatic delivery. • Evaluating how staging, movement, and vocal choices affect the audience's understanding.	• Use musical vocabulary accurately when describing the features of a piece of music. • Listen analytically to identify historical and stylistic features in recorded music. • Self and peer evaluation of performances, offering specific feedback using musical terminology.	notation fluently on the keyboard. • Compose original motifs using digital tools. • Make creative decisions based on intended character or emotion.	through listening and iteration. • Applying signal processing effects to shape sound. • Developing independence in a creative digital music project.
Assessment (The methods that teachers will use to assess the progress of all students)	• Singing, Ukulele and Keyboard performances of 'Three Little Birds' will be observed and assessed by the classroom teacher	• Keyboard performance assessments will assess notation reading, keyboard technique and improvisation skills	N/A	• Keyboard performance assessments will assess notation reading and keyboard technique	• Keyboard performance assessments will assess notation reading and keyboard technique • The composition work done in the DAW will also be assessed.	• Remixes will be assessed against success criteria

Reading, Writing and Vocabulary						
• Reggae • Syncopation • Offbeat • Chord • Melody • Harmony • Ensemble • Skank • Texture • Accompaniment	• 12-bar blues • Swing rhythm • Walking bassline • Triad • Blues scale • Improvisation • Chord progression • Root note • Harmony • Structure	• Ensemble/Chorus • Characterisation • Jukebox Musical • Book • Recitative • Harmony • Duet • Narrative	• Baroque • Classical • Polyphonic / Homophonic • Harpsichord / Fortepiano • Dynamics • Phrase • Sonata form • Ornamentation • Motif • Orchestra	• Diagetic/Non-diagetic • Leitmotif • Mickey Mousing • Atmosphere • Mood • Underscore • Theme • Association	• DAW (Digital Audio Workstation) • Track (Audio, MIDI) • Sample / Stem • EQ (Equalisation) • Compression • Reverb / Delay • Loop • Quantise • Automation • Bounce (export) • Structure

Numeracy						
• Understanding and counting beats in a bar (e.g. 4/4 time signature). • Recognising and performing rhythmic subdivisions, such as quavers and semiquavers. • Identifying and accurately playing on the offbeat (beats 2 and 4, or the "&"s between the beats), which requires an	• Understanding chord numbers (I, IV, V) and their relationships in a key. • Counting beats and bars to keep time • Using intervals (e.g. thirds, fifths, octaves) to build triads and basslines. • Applying patterns (e.g. C–E–G is a repeating interval formula across keys).	• Counting beats and understanding musical phrasing • Using spatial awareness on stage: distances, positions, formations • Timing and rhythm: dividing bars, using subdivisions (e.g. quavers, crotchets) • Structuring performances: planning durations (e.g. intro = 8 bars, verse = 16 bars)	• Understanding note values (fractions: whole, half, quarter, eighth notes) and how they relate to beats in a bar. • Counting beats and subdividing rhythms accurately during keyboard performance. • Interpreting time signatures and recognising regular patterns in musical form.	• Rhythmic Values: Understanding durations (e.g., crotchet = 1 beat, minim = 2 beats). • Time Signatures: Counting beats per bar. • Structure & Timing: Using bars and tempo to structure compositions. • DAW Grid Systems: Quantisation, beat subdivision, working with loops.	• Beats per minute (BPM) – understanding tempo and timing. • Bars and beats – structuring song sections. • Volume levels – dB measurement, balancing tracks. • Frequency ranges – low, mid, high EQ bands. • Timing & quantisation – rhythm accuracy in MIDI.

	understanding of beat division. • Coordinating timing and rhythm across ensemble parts, using counting to maintain alignment. • Structuring music using predictable bar lengths (e.g., 4- or 8-bar phrases), aiding pattern recognition and sequencing.	• Recognising patterns in the walking bass and understanding its relationship to scale degrees.	• Pattern recognition in musical form: verse-chorus structures and repetitions	• Structuring phrases and pieces in even-numbered bars (e.g. 4-bar phrases, 8-bar melodies). • Using timelines to map the chronology of composers and developments in musical style/instrumentation.	• Intervals & Scales: Understanding musical distance and pattern.	
Personal Development	• There are two choirs, open and invitational, ukulele club, percussion club, private lessons, and performance opportunities such as concerts and open evenings	• There are two choirs, open and invitational, ukulele club, percussion club, private lessons, and performance opportunities such as concerts and open evenings	• School musical and other collaborations with drama department.	• There are two choirs, open and invitational, ukulele club, percussion club, private lessons, and performance opportunities such as concerts and open evenings	• There are two choirs, open and invitational, ukulele club, percussion club, private lessons, and performance opportunities such as concerts and open evenings	• If students are interested in music technology, there are opportunities to support events such as concerts and drama productions as part of the sound/light/stage crew

Music Curriculum Map

Year 9

Rationale and Links to The National Curriculum
The National Curriculum for Music mandates that students should be taught to play and perform confidently solo or in ensembles with their voice and a range of instruments, be able to improvise and compose, use Western Staff Notation and/or other forms of music notation (guitar tabs, piano roll etc), identify the dimensions of music with sophisticated vocabulary, be exposed to a wide range of music from performers and composers and be able to listen critically and to develop a deepening understanding of the music they encounter throughout their education, and the context of it. All these points are also supported in the Model Music Curriculum (2021). The curriculum delivered at Carnforth aims to develop performing, composing and listening skills as a 'golden thread' throughout the key topics, and enveloping the note-reading, vocabulary and historical understanding within those tasks. After the first term, Year 9 begins to place greater emphasis on using music technology as a creative composition tool.

	Term 1	Term 2	Term 3
Key Topics	• Britpop	Hip-hop	Gorillaz Project
Substantive Knowledge (The knowledge the students will develop)	• The Beatles shaped the development of British pop in the 1960s. • Britpop was a British cultural movement reacting to American grunge. • Popular songs often use repeated chord progressions like I–V–vi–IV. • Instruments like the ukulele can be used to accompany pop songs. • Singing and playing together helps develop musical fluency and ensemble skills.	• Hip hop originated in the Bronx in the 1970s and is rooted in social, political, and cultural expression. • The four elements of hip hop: DJing, MCing, breakdancing, and graffiti. • Sampling is a foundational technique in hip hop and involves reusing existing recordings. • Hip hop uses technology such as drum machines, DAWs, and effects to create tracks. • Hip hop lyrics often use rhyme, rhythm, and storytelling to reflect identity and experience.	• Gorillaz is a virtual band created by Damon Albarn and Jamie Hewlett, combining animation, music, and multimedia storytelling. • Gorillaz music blends multiple genres including hip hop, electronica, world music, and alternative rock. • The track Clint Eastwood was built from a pre-programmed loop, showcasing how sampling and looping form the basis of digital composition. • The Plastic Beach album explores themes of environmentalism, artificiality, and consumerism through sound and visuals.

			• Gorillaz uses global musical collaborations, showcasing how modern music crosses cultural and geographical boundaries.
Disciplinary Knowledge (The skills and approaches that students will develop)	• Analysing the structure and features of pop music through listening. • Performing using correct technique, timing, and coordination. • Applying musical vocabulary when discussing or evaluating music. • Rehearsing effectively and refining performance through feedback. • Making connections between music and its social and cultural context.	• Listen critically to identify features of hip hop music (sampling, structure, beat). • Use a DAW to create a structured hip hop track with loops and layers. • Sequence drum patterns and use digital tools like quantising and effects. • Write and perform short lyrical verses with attention to rhyme and rhythm. • Reflect and evaluate their own and others' compositions using musical terminology.	• Use a DAW (Digital Audio Workstation) to create original compositions using loops, samples, and MIDI. • Experiment with genre fusion and layering sounds to reflect a particular theme or style. • Apply production techniques such as EQ, reverb, and compression to refine a mix. • Analyse how music and visual identity work together to shape a band's image and message. • Reflect on creative choices and edit compositions in response to feedback (developing independence and musical judgement).
Assessment (The methods that teachers will use to assess the progress of all students)	• Students will be individually observed during ensemble performances of 'Don't Look Back In Anger' and assessor observation will be recorded against the success criteria.	• Compositions will be exported, submitted and assessed against success criteria	• Compositions will be exported, submitted and assessed against success criteria
Reading, Writing and Vocabulary	• Verse, Chorus • Chord progression • Strumming pattern • Melody • Harmony • Ensemble • Britpop • Instrumentation • Structure • Accompaniment	• Cultural: Hip Hop, DJ, MC, Breakbeat, Flow • Technical: DAW, Sample, Loop, Quantise, Drum Machine • Compositional: Bars, BPM, Structure, Verse, Chorus • Production: Mixing, FX, Panning, Reverb, Export	• DAW • Loop • Sample • Genre • Fusion • Virtual Band • Collaboration

	• Dialect		
Numeracy	• Counting beats and bars (4/4 time signature) • Understanding rhythmic values (e.g., crotchets, quavers) • Chord numbering (e.g., I–V–vi–IV in the key of C) • Pattern recognition in chord sequences • Timing and subdivision during rehearsal and performance	• BPM (Beats Per Minute): Understanding tempo and setting appropriate speeds in the DAW. • Bar counting and structure: Understanding 4-bar, 8-bar loops and 16-bar verses. • Quantisation values: Using 1/8, 1/16, and 1/32 notes to align rhythms. • Time signature understanding: Common 4/4 rhythm and pattern building. • Waveform and amplitude visualisation: Seeing how volume and duration work visually in DAWs.	• Tempo and BPM – understanding beats per minute and how tempo affects feel and timing • Bar counting – organising loops and samples into bars and sections • Rhythmic grid use – aligning MIDI and audio clips accurately using a timeline/grid system • Multiples and subdivisions – understanding how loops and phrases fit into 4-, 8-, or 16-bar structures • Volume and panning – using numerical values to balance and position sounds in a stereo field
Personal Development	• Ukulele Club is offered one lunchtime a week • Choir is available as a lunchtime club • Concerts and other ensemble performance opportunities	• If students are interested in music technology, there are opportunities to support events such as concerts and drama productions as part of the sound/light/stage crew	• If students are interested in music technology, there are opportunities to support events such as concerts and drama productions as part of the sound/light/stage crew • There are two choirs, open and invitational, ukulele club, percussion club, private lessons, and performance opportunities such as concerts and open evenings