



Department  
for Education

# **Model Music Curriculum: Key Stages 1 to 3**

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

**March 2021**

## Foreword

If it hadn't been for the classical music played before assemblies at my primary school or the years spent in school and church choirs, I doubt that the joy I experience listening to a wide variety of music would have gone much beyond my favourite songs in the UK Top 40.

I would have heard the wonderful melodies of Carole King, Elton John and Lennon & McCartney, but would have missed out on the beauty of Handel, Beethoven and Bach, the dexterity of Scott Joplin, the haunting melody of Clara Schumann's Piano Trio in G, evocations of America by Dvořák and Gershwin and the tingling mysticism of Allegri's Miserere.

The Model Music Curriculum is designed to introduce the next generation to a broad repertoire of music from the Western Classical tradition, and to the best popular music and music from around the world.

This curriculum is built from the experience of schools that already teach a demanding and rich music curriculum, produced by an expert writing team led by ABRSM and informed by a panel of experts – great teachers and musicians alike – and chaired by Veronica Wadley. I would like to thank all involved in producing and contributing to this important resource.

It is designed to assist rather than to prescribe, providing a benchmark to help teachers, school leaders and curriculum designers make sure every music lesson is of the highest quality.

In setting out a clearly sequenced and ambitious approach to music teaching, this curriculum provides a roadmap to introduce pupils to the delights and disciplines of music, helping them to appreciate and understand the works of the musical giants of the past, while also equipping them with the technical skills and creativity to compose and perform.

Having the opportunity to study and explore music is not a privilege; it is a vital part of a broad and ambitious curriculum. I therefore encourage all schools to use this curriculum, working with their Music Education Hubs to provide a quality music education for their pupils, to ensure every child develops a life-long love of music and musical performance.

Rt Hon Nick Gibb MP  
Minister of State for School Standards

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# The Model Music Curriculum

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

## The power of music

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

## The aim of the Model Music Curriculum

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

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

## Introduction to the Model Music Curriculum

### Beyond the statutory requirements

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

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

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

### **Special Educational Needs and Disability (SEND)**

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

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

### **Using the MMC**

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

- Singing
- Listening
- Composing
- Performing/Instrumental Performance

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

### **Progression through the Key Stages**

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

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

### **A model curriculum for the musical community to build upon**

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

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

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

# Introduction to Key Stages 1 & 2

## Introduction to Singing, Listening, Composing and Performing

The MMC explores how musical techniques and skills can be nurtured and developed in all pupils, through all Key Stages. It recognises that such skills may be expressed instrumentally, vocally or through music technology.

The MMC takes as its starting point the ambition that every young person should be able to experience music and to make progress. This includes singing, as well as having the opportunity to learn an instrument through whole-class ensemble and small-group teaching at Key Stage 2.

The following guidance covers the skills of singing, composing, listening and performing – individually and collectively – and applies across the curriculum in Key Stages 1 and 2.

### Singing

Singing is a great strength of the primary sector and many schools and organisations already support excellent practice. Through good vocal production, careful listening and well-developed sense of pitch, pupils should be able to sing in harmony and with musical delivery by the end of Year 6.

Many aspects of good singing and good singing teaching are processes that will develop slowly over time. The following principles should be kept in mind as pupils develop their vocal potential through the Key Stages:

- **Warm ups** will help pupils use their voices safely. There are many places to find good examples of vocal warm ups, and they will typically include vocalising, sirening and simple scales, as well as games to energise pupils.
- **Breathing.** Increasing control of airflow will help pupils to sing longer phrases, adjust dynamics, improve tuning and phrase melodies expressively.
- **Posture.** A relaxed but stable stance (soft knees) sets the body up to produce an unforced but well-focused sound. Pupils, especially younger pupils, will often want to move to the music and this helps to facilitate that.
- **Dynamics.** When appropriate, class singing should include a dynamic range as a key expressive tool. Confident singing will often be loud but need not tip over into shouting.
- **Phrasing** gives shape to melodic lines. Through small dynamic changes, it helps emphasise important syllables and create musical interest in the melody.
- **Context.** Music can often be brought to life by considering the context in which it was written, or by discussing the meaning of any words.
- **Vocal health.** Warming up before singing, staying hydrated, resting voices, particularly when there is lots of singing to do, keeping vocal muscles relaxed.

The MMC includes suggested singing repertoire which is age-appropriate; the pieces use language appropriate for use in schools and use a range of notes that are comfortable for

the age of the pupil. There are many wonderful songs available for use in schools and teachers should use the knowledge provided by partner organisations to choose appropriate repertoire for their school.

## Listening

Listening to music is fundamental to musical understanding. By learning to listen critically, pupils will not only expand their musical horizons but also gain a deeper understanding of how music is constructed and the impact it can have on the listener. Listening to a broad range of music also helps develop other areas of musical activity, including composing and performing.

Music is one of the central building blocks of any culture and the shared knowledge of music is crucial cultural capital in understanding where we came from and our place in the world. An inclusive approach to this cultural capital is represented in this document to encourage pupils to be open minded in their listening as well as knowledgeable about the breadth of musical genres in the world today.

Teachers are encouraged to use pieces from a wide range of cultures and traditions that truly reflect the community in which they are teaching. The pieces in the following tables have been suggested across Years 1–6 to ensure that pupils gain a broad aural knowledge of Western Classical Music, Popular Music (defined broadly) and Traditional Music from around the world. Through active listening to these or equivalent works, many of which can be found in Appendix 2 and 3, all pupils will be given a solid aural foundation that doesn't rely on previous musical exposure. Additionally, it provides a secure starting point from which to explore further repertoire as desired. The suggested repertoire is presented cumulatively through the years to encourage teachers to revisit pieces. Pieces printed in bold are new for the year group.

### The Western Classical Tradition up to the 1940s

Title	Composer	Period
O Euchari	Hildegard	Early
Hallelujah from <i>Messiah</i>	Handel	Baroque
Rondo alla Turca	Mozart	Classical
Symphony No. 5	Beethoven	Classical
1812 Overture	Tchaikovsky	Romantic
Night on a Bare Mountain	Mussorgsky	Romantic
Bolero	Ravel	20th Century
Symphonic Variations on an African Air	Coleridge-Taylor	20th Century
English Folk Song Suite	Vaughan Williams	20th Century
Mars from <i>The Planets</i>	Holst	20th Century



## The Western Classical Tradition and Film beyond the 1940s

Title	Composer	Period
This Little Babe from Ceremony of Carols	Britten	20th Century
For the Beauty of the Earth	Rutter	20th Century
Jai Ho from <i>Slumdog Millionaire</i>	A.R. Rahman	21st Century
Connect It	Anna Meredith	21st Century
Night Ferry	Anna Clyne	21st Century

## Popular Music

Style	Title	Artist(s)
Blues	Runaway Blues	Ma Rainey
Jazz	Take the 'A' Train	Duke Ellington Orchestra
Rock n Roll	Hound Dog	Elvis Presley
Pop	With A Little Help from My Friends	The Beatles
Funk	I Got You (I Feel Good)	James Brown
Disco	Le Freak	Chic
80s Synth/Pop	Smalltown Boy	Bronski Beat
90s Singer/Songwriter	Play Dead	Björk
90s RnB	Say My Name	Destiny's Child
Art Pop	Wild Man	Kate Bush
90s Indie	Wonderwall	Oasis
21st Century	Pupils should also be listening to more recent examples of popular music; this affords an opportunity for pupil engagement in the choice of repertoire.	

## Musical Traditions

For pieces listed below it makes sense for there to be some exploration of how the music sits within the culture of the country, countries or region of origin. There will be opportunities to take part in the dance aspects of the music (UK Folk, Bhangra), to sing the music (Calypso, Choral, Middle Eastern Folk) and to compose music using rhythmic **ostinato** (repeated rhythm) influenced by Samba and Nigerian Drumming. It is important to recognise that modern British identity is rich and diverse, resulting in communities which celebrate and explore their own specific, localised 'cultural capital'.

Appendix 3 sets out some ways to encourage active listening on first encounter. The key aim is that by the end of Year 6 pupils should have an aural bank of music along with knowledge of its cultural context. This will require the provision of frequent opportunities to listen to pieces over time including, where possible, outside the classroom.

Country*	Tradition	Title	Artist/Composer
Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown
Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan
India	Indian Classical	Sahela Re	Kishori Amonkar
Punjab/UK	Bhangra	Bhabiye Akh Larr Gayee	Bhujhangy Group
Trinidad	Calypso	Tropical Bird	Trinidad Steel Band
Nigeria	Drumming	Jin-Go-La-Ba (Drums of Passion)	Babatunde Olatunji
Argentina	Tango	Libertango	Piazzolla
South Africa	Choral	Inkanyezi Nezazi	Ladysmith Black Mambazo
Middle East	Folk	Sprinting Gazelle	Reem Kelani
England	Folk	Sea Shanties	Various
Poland	Folk	Mazurkas Op. 24	Chopin

## Composing

The creative process, with its wide horizons of possibility, gives pupils an opportunity to contribute to musical culture in unique and valuable ways. As pupils travel through the Key Stages, they will develop the craft of creating melodies and fashioning these into short pieces. Familiarity with music in a range of styles and genres is crucial for developing the aural understanding needed to compose music. It is also worth planning the year so that music listened to and performed is linked and that both of these activities inform pupils' composition. The development of a reliable musical memory is a valuable skill for performers and composers. As an integral part of composition work, pupils should practise recalling, e.g., melodic shapes, harmonic sequences, rhythmic patterns and sections of their compositions.

## Performing

Creating opportunities to celebrate, share and experience music of all kinds will consolidate the learning within the MMC. The following principles of performance apply across all Key Stages:

- **Develop stagecraft.** Develop a sense of confidence and ownership regardless of the size or nature of the stage or performing/recording space; engage with an audience; respect fellow performers and acknowledge applause.
- **Consider the programme.** The sequence of items should maximise impact and maintain audience engagement. Aim for a clear beginning, middle and end for any performance activity.

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\* Includes names of countries or regions, where the origin of a piece cannot be attributed to one single country.

- **Encourage peer feedback.** Create an environment where pupils can constructively express their thoughts on performances. This is a valuable way to develop listening skills and musical vocabulary.
- **Seek out opportunities for collaboration.** If more than one class or group is performing, is there an additional item they can present together?

## Model Music Curriculum – Key Stage 1

Singing is at the heart of Key Stage 1, with songs and chants underpinning all areas of study. Repetition of techniques is vital to consolidate and gain confidence. Songs, chants and listening to repertoire are suggested as a starting point. They are not set works, but provide guidance for teachers as they select repertoire appropriate to their school.

Pupils will internalise key skills and techniques through a range of activities, including call-and-response songs and chants, improvisation, movement and active listening. Pupils will create music through improvisation and they will also start to learn some simple compositional techniques and structures to prepare for Key Stage 2 and Key Stage 3.

Pupils will build musical confidence through active engagement with music as performers, music-creators and audience. There is a strong intention that pupils should be 'doing music' as much as possible, including performing their compositions and improvisations. Peer feedback will be an important element in developing their skills. The curriculum is technique-based, equipping pupils for progression beyond Key Stage 1. It will enable pupils to develop a love of music, refining their individual taste, as well as a strong internalised sense of pulse, rhythm and pitch, through a rich range of musical interactions including singing, moving, performing using untuned (e.g. wood block) and tuned (e.g. recorders) instruments, creating music and active listening. Pupils will gain knowledge of important moments in the evolution of music and of key musicians and composers, in a range of genres and styles. There should be frequent informal opportunities to perform and pupils should have the opportunity to hear high-quality live performance, either within school or in the wider community through other partners within the local Music Education Hub.

## Years 1 and 2 – Overview and Guidance

In Key Stage 1, Years 1 & 2 guidance is grouped in four sections as follows:

- Singing
- Listening
- Composing
- Musicianship:
  - Pulse/Beat
  - Rhythm
  - Pitch

The guidance for this Key Stage is supported by the glossary (Appendix 1) and the Chronology (Appendix 2). Words appearing in the glossary are indicated in bold italic text the first time they appear within the guidance for each Key Stage. The chronology supports the Listening section for each year and places a diverse range of music rich in learning opportunities in its chronological and stylistic context.

# Key Stage 1 Year 1 – Guidance

## Singing

- Sing simple songs, **chants** and rhymes (e.g. *Boom Chicka Boom*) from memory, singing collectively and at the same **pitch**, responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in.
- Begin with simple songs with a very small range, **mi-so** (e.g. *Hello, How are You*), and then slightly wider (e.g. *Bounce High, Bounce Low*). Include **pentatonic songs** (e.g. *Dr Knickerbocker*).
- Sing a wide range of **call and response** songs (e.g. *Pretty Trees Around the World* from *Rhythms of Childhood*), to control vocal pitch and to match the pitch they hear with accuracy.

This list of repertoire is intended to give teachers a good start in terms of choosing music for Year 1 and to highlight music which is age-appropriate. It should not limit the imagination and creativity of the teacher in terms of seeking and using other musical examples.

Good repertoire for this age group includes:

- Sing for Pleasure: *Boom Chicka Boom*
- Voices Foundation: *Have you Brought your Whispering Voice?*
- Voices Foundation: *Hello, How are You*
- Bance: *Copy Kitten*
- Voicelinks: *I'm a Train*
- *Bounce High, Bounce Low*
- Singing Sherlock: *Dr Knickerbocker*
- *Dragon Dance*
- Trad. Bangladesh: *Mo matchi (Song of the Bees)*
- Trad. Ghana: *Kye Kye Kule*
- Trad. England: *An Acre of Land*

## Listening

The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.

Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles.

The pieces listed here are intended to give teachers a good start in terms of choosing music which is age-appropriate. They should not limit the imagination or creativity of the teacher in terms of seeking and using other musical examples, and further repertoire options are listed within the Appendix 2. Brief contextual information on each piece can be found in Appendix 3.

## Western Classical Tradition and Film

Title	Composer	Period
Rondo alla Turca <sup>1</sup>	Mozart	Classical
Mars from <i>The Planets</i>	Holst	20th Century

## Popular Music

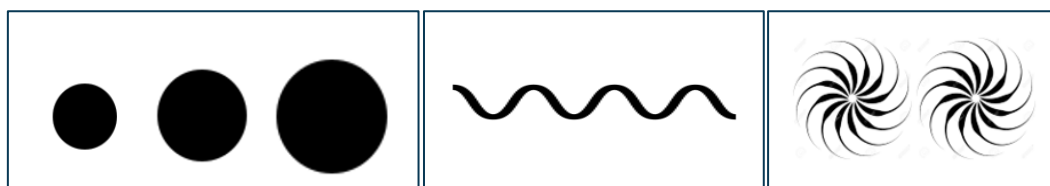
Style	Title	Artist(s)
Art Pop	Wild Man	Kate Bush
Blues	Runaway Blues	Ma Rainey

## Musical Traditions

Country	Tradition	Title	Artist/Composer
Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown

## Composing

- Improvise simple vocal chants, using **question and answer** phrases.
- Create musical sound effects and short **sequences** of sounds in response to stimuli, e.g. a rainstorm or a train journey. Combine to make a story, choosing and playing classroom instruments (e.g. rainmaker) or sound-makers (e.g. rustling leaves).
- Understand the difference between creating a **rhythm** pattern and a **pitch** pattern.
- Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns.
- Use music technology, if available, to capture, change and combine sounds.
- Recognise how graphic notation can represent created sounds. Explore and invent own symbols, for example:




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<sup>1</sup> A Case Study of using this piece in practice is found in Appendix 3 on page 80.

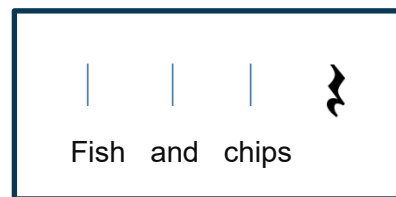
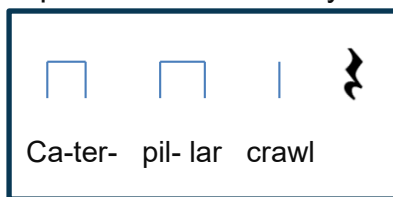
# Musicianship

## Pulse/Beat

- Walk, move or clap a steady **beat** with others, changing the speed of the beat as the **tempo** of the music changes.
- Use **body percussion**, (e.g. clapping, tapping, walking) and **classroom percussion** (shakers, sticks and blocks, etc.), playing repeated rhythm patterns (**ostinati**) and short, pitched patterns on **tuned instruments** (e.g. glockenspiels or chime bars) to maintain a steady beat.
- Respond to the **pulse** in recorded/live music through movement and dance, e.g.
  - Stepping (e.g. *Mattachins* from *Capriol Suite* by Warlock),
  - Jumping (e.g. *Trepak* from *The Nutcracker* by Tchaikovsky)
  - Walking on tiptoes (e.g. *Scherzo* from *The Firebird Suite* by Stravinsky).

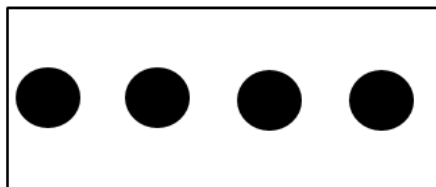
## Rhythm

- Perform short copycat rhythm patterns accurately, led by the teacher.
- Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat.
- Perform word-pattern chants (e.g. ca-ter-pil-lar crawl, fish and chips); create, retain and perform their own rhythm patterns.



## Pitch

- Listen to sounds in the local school environment, comparing high and low sounds.
- Sing familiar songs in both low and high voices and talk about the difference in sound.
- Explore percussion sounds to enhance storytelling, e.g.
  - ascending xylophone notes to suggest Jack climbing the beanstalk,
  - quiet sounds created on a rainstick/shakers to depict a shower,
  - regular strong beats played on a drum to replicate menacing footsteps.
- Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum.



# Key Stage 1 Year 2 – Guidance

## Singing

- Sing songs regularly with a **pitch** range of **do-so** with increasing vocal control.
- Sing songs with a small pitch range (e.g. *Rain, Rain Go Away*), pitching accurately.
- Know the meaning of **dynamics** (loud/quiet) and **tempo** (fast/slow) and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. **crescendo**, **decrescendo**, **pause**)

This list of repertoire is intended to give teachers a good start in terms of choosing music for Year 2 and to highlight music which is age-appropriate. It should not limit the imagination and creativity of the teacher in terms of seeking and using other musical examples.

Good repertoire for this age group includes:

- *Little Sally Saucer*
- Trad. *Star Light, Star Bright, First Star I See Tonight*
- Trad. *Hey, Hey, Look at Me*
- Trad. *Rain, Rain Go Away*
- Trad. *Acka Backa*
- Voicelinks: *The King is in the Castle*
- Young Voiceworks: *Ebeneezer Sneezer*
- Trad. *Oats and Beans and Barley Grow*
- Singing Sherlock 1: *Teddy Bear Rock n Roll*
- Trad. *Oliver Cromwell*
- Trad. *Lovely Joan*
- Trad. *Searching for Lambs*
- Voicelinks: *Fireworks*
- Trad. Bangladesh: *Hatti – ma tim tim (An Imaginary Bird)*
- Trad. Bangladesh: *Charti Kula beng (Four Fat Frogs)*
- Trad. Australia: *I Got Kicked by a Kangaroo*
- Trad. America: *Built My Lady a Fine Brick House*
- Sing Up: *Paintbox*

## Listening

The teaching and learning of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.

Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or performances provided by other Music Education Hubs partners, which may include local or national ensembles.

The pieces listed here are intended to give teachers a good start in terms of choosing music which is age-appropriate. It should not limit the imagination or creativity of the



teacher in terms of seeking and using other musical examples and further repertoire options are listed within Appendix 2. Brief contextual information on each piece can be found in Appendix 3.

## Western Classical Tradition and Film

Title	Composer	Period
Night Ferry	Anna Clyne	21st Century
Bolero <sup>2</sup>	Ravel	20th Century
Rondo alla Turca	Mozart	Classical
Mars from <i>The Planets</i>	Holst	20th Century

## Popular Music

Style	Title	Artist(s)
Rock n Roll	Hound Dog	Elvis Presley
Pop	With A Little Help from My Friends	The Beatles
Art Pop	Wild Man	Kate Bush
Blues	Runaway Blues	Ma Rainey

## Musical Traditions

Country	Tradition	Title	Artist/Composer
Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan
Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown

## Composing

- Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch).
- Work with a partner to **improvise** simple **question and answer** phrases, to be sung and played on **untuned percussion**, creating a musical conversation.
- Use **graphic symbols**, **dot notation** and **stick notation**, as appropriate, to keep a record of composed pieces.
- Use music technology, if available, to capture, change and combine sounds.

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<sup>2</sup> A Case Study of using this piece in practice is found in Appendix 3 on page 81.

# Musicianship

## Pulse/Beat

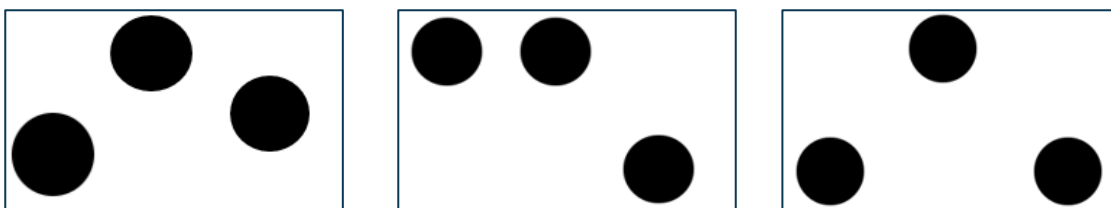
- Understand that the speed of the beat can change, creating a faster or slower pace (tempo).
- Mark the beat of a listening piece (e.g. *Bolero* by Ravel) by tapping or clapping and recognising tempo as well as changes in tempo.
- Walk in time to the beat of a piece of music or song (e.g. *La Mourisque* by Susato). Know the difference between left and right to support coordination and shared movement with others.
- Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats.
- Identify the **beat groupings** in familiar music that they sing regularly and listen to, e.g.
  - in 2 *Maple Leaf Rag* by Joplin
  - in 3 *The Elephant* from *Carnival of the Animals* by Saint-Saëns

## Rhythm

- Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion.
- Create rhythms using word phrases as a starting point (e.g. Hel-lo Si-mon or Can you come and play?).
- Read and respond to chanted rhythm patterns, and represent them with stick notation including **crotchets**, **quavers** and **crotchets rests**.
- Create and perform their own chanted rhythm patterns with the same stick notation.

## Pitch

- Play a range of singing games based on the **cuckoo interval** (*so-mi*, e.g. *Little Sally Saucer*) matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track.
- Sing short phrases independently within a singing game or short song.
- Respond independently to pitch changes heard in short **melodic phrases**, indicating with actions (e.g. stand up/sit down, hands high/hands low).
- Recognise dot notation and match it to 3-note tunes played on **tuned percussion**, for example:



## Model Music Curriculum – Key Stage 2

The MMC at Key Stage 2 reflects the importance of these school years in terms of music progression.

The key skills and techniques learnt build on those introduced at Key Stage 1 and prepare pupils for progression to Key Stage 3, and while singing remains a key thread throughout Key Stage 2 the model curriculum will support other aspects of music making – in particular, the opportunity to access and make progress on a musical instrument. Instrumental teaching provision will be dependent on the availability of instruments and specialist teachers and the opportunities provided by the Music Education Hub partner delivering whole-class tuition. A case study of how this may work in practice is included as Appendix 5. At the intersection of Year 6 and Year 7, the MMC proposes a Transition Project as a way of providing a sense of culmination to the primary phase of the MMC and a musical way of demonstrating what pupils have learnt at primary school to their secondary teachers when they arrive in Year 7 (see Appendix 6).

Through a wide range of activities, pupils will further develop their love of music, refining their individual taste and gaining confidence to be creative musicians with strong aural skills. They will encounter music by living composers and see composition as a current art form. Repetition of techniques is vital to consolidate and gain confidence, and songs, chants and listening repertoire are suggested as a starting point.

Pupils will continue to internalise key musical skills and techniques through a range of activities including call-and-response songs and chants, improvisation, movement and active listening.

Pupils will create music through improvisation, exploring how to write music for a specific purpose, and they will start to learn more sophisticated compositional techniques and structures to prepare for Key Stage 3.

Notation is introduced, initially using graphic score, but moving on to staff notation.

Pupils will build musical confidence through active engagement with music as performers, music-creators and audience. There is a strong intention that pupils should be ‘doing music’ as much as possible, including performing their compositions and improvisations both in their class and wider school audiences, at least once a term.

There should be frequent informal opportunities to perform, and pupils should have the opportunity to hear high-quality live performances, either within school or in local concert settings.

Pupils will further develop their shared knowledge of important moments in the evolution of music and of key musicians, including composers and performers, in a range of genres and styles. The history of music will be explored in a variety of ways, placing music in artistic, historical, social and political contexts, and building meaningful and memorable connections.

### Key Stage 2: Years 3 to 6 – Overview and guidance

In Key Stage 2 Years 3–6 guidance is grouped in four sections as follows:

- Singing
- Listening
- Composing:
  - Improvise
  - Compose
- Performing

The guidance for this Key Stage is supported by the glossary (Appendix 1) and the Chronology (Appendix 2). Words appearing in the glossary are indicated in bold italic text the first time they appear within the guidance for each Key Stage. The chronology supports the Listening section for each year and places a diverse range of music rich in learning opportunities in its chronological and stylistic context.

### Indicative musical features

The first table below sets out indicative musical features (elements) that give language to concepts that pupils have understanding of in sound. Pupils will have experienced them unconsciously in many contexts before, building on their work at Key Stage 1, and their holistic musical experiences across Key Stage 2 will naturally be far wider than this. The second table sets out their progression in knowledge of the constituent parts of musical notation.

	Year 3	Year 4	Years 5 & 6
<b>Rhythm, Metre and Tempo</b>	Downbeats, fast ( <i>allegro</i> ), slow ( <i>adagio</i> ), pulse, beat	Getting faster ( <i>accelerando</i> ), Getting slower ( <i>rallentando</i> ), Bar, metre	Simple time, compound time, syncopation
<b>Pitch and Melody</b>	High, low, rising, falling; pitch range do–so	Pentatonic scale, major and minor tonality, pitch range do–do	Full diatonic scale in different keys
<b>Structure and Form</b>	Call and response; question phrase, answer phrase, echo, ostinato	Rounds and partner songs, repetition, contrast	Ternary form, verse and chorus form, music with multiple sections
<b>Harmony</b>	Drone	Static, moving	Triads, chord progressions
<b>Texture</b>	Unison, layered, solo	Duet, melody and accompaniment	Music in 3 parts, music in 4 parts
<b>Dynamics and Articulation</b>	Loud ( <i>forte</i> ), quiet ( <i>piano</i> )	Getting louder ( <i>crescendo</i> ), getting softer ( <i>decrescendo</i> ); <i>legato</i> (smooth), <i>staccato</i> (detached)	Wider range of dynamics including <i>fortissimo</i> (very loud), <i>pianissimo</i> (very quiet), <i>mezzo forte</i> (moderately loud) and <i>mezzo piano</i> (moderately quiet)
<b>Instruments and Playing Techniques</b>	Instruments used in Foundation Listening	Instruments used in Foundation Listening including playing techniques	Instruments used in Foundation Listening including playing techniques and effects, for example pizzicato (e.g. mysterious) and tremolo (e.g. dark and expectant)

	Year 3	Year 4	Years 5 & 6
Crotchets	✓	✓	✓
Paired quavers	✓	✓	✓
Minims	✓	✓	✓
Semibreves			✓
Semiquavers			✓
Rests		✓	✓
Time signatures 2/4, 3/4 and 4/4			✓
Fast ( <i>allegro</i> ), slow ( <i>adagio</i> )	✓	✓	✓
Getting faster ( <i>accelerando</i> ), getting slower ( <i>rallentando</i> )		✓	✓
Stave, lines and spaces, clef*, reading dot notation	✓ do-me Range of a 3rd	✓ do-so Range of a 5th	✓ do-do' Range of an octave
Loud ( <i>forte</i> )	✓	✓	✓
Quiet ( <i>piano</i> )	✓	✓	✓
Getting louder ( <i>crescendo</i> ), Getting softer ( <i>decrescendo</i> )		✓	✓

# Key Stage 2 Year 3 – Guidance

## Singing

- Sing a widening range of **unison** songs of varying styles and structures with a **pitch** range of **do–so** (e.g. Extreme Weather), tunefully and with expression. Perform **forte** and **piano**, loud and soft.
- Perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders).
- Walk, move or clap a steady **beat** with others, changing the speed of the beat as the **tempo** of the music changes.
- Perform as a choir in school assemblies.

This list of repertoire is intended to give teachers a good start in terms of choosing music for Year 3 and to highlight music which is age-appropriate. It should not limit the imagination and creativity of the teacher in terms of seeking and using other musical examples.

Good repertoire for this age group includes:

- Sing Up: *Heads and Shoulders*
- Singing Sherlock 2: *Si, Si, Si*
- Flying a Round: *To stop the train*
- Trad. Japan: *Kaeru no uta*
- Trad. Morocco: *A ram sam sam/Pease Pudding Hot*
- Trad. Bangladesh: *Now charia de (A Boatman's Song)*
- Junior Songscape: *Listen to the Rain*
- Voicelinks: *Extreme Weather*
- Sing Up: *Skye Boat Song*
- Trad. Ireland: *Be Thou My Vision*
- Junior Voiceworks 1: *Now The Sun Is Shining*
- Voiceworks 1: *Candle Light*
- Singing Sherlock 2: *Shadow*
- Singing Express 3: *Mirror*
- Trad. England: *Ah! Poor bird/Hey, Ho! Nobody home/Rose*

## Listening

The teaching and learning of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.

Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles.

The pieces listed here are intended to give teachers a good start in terms of choosing music which is age-appropriate. It should not limit the imagination or creativity of the

teacher in terms of seeking and using other musical examples and further repertoire options are listed within Appendix 2. Brief contextual information on each piece can be found in Appendix 3.

## Western Classical Tradition and Film

Title	Composer	Period
Hallelujah from <i>Messiah</i>	Handel	Baroque
Night on a Bare Mountain <sup>3</sup>	Mussorgsky	Romantic
Jai Ho from <i>Slumdog Millionaire</i>	A. R. Rahman	21st Century
Rondo alla Turca	Mozart	Classical
Mars from <i>The Planets</i>	Holst	20th Century
Bolero	Ravel	20th Century
Night Ferry	Anna Clyne	21st Century

## Popular Music

Style	Title	Artist(s)
Funk	I Got You (I Feel Good)	James Brown
Disco	Le Freak	Chic
Rock n Roll	Hound Dog	Elvis Presley
Art Pop	Wild Man	Kate Bush
Blues	Runaway Blues	Ma Rainey
Pop	With A Little Help from My Friends	The Beatles

## Musical Traditions

Country	Tradition	Title	Artist/Composer
India	Indian Classical	Sahela Re	Kishori Amonkar
Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown
Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan

## Composing

### Improvise

- Become more skilled in *improvising* (using voices, *tuned* and *untuned percussion* and instruments played in whole-class/group/individual/instrumental teaching), inventing short ‘on-the-spot’ responses using a limited note-range.

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<sup>3</sup> A Case Study of using this piece in practice is found in Appendix 3 on page 82.

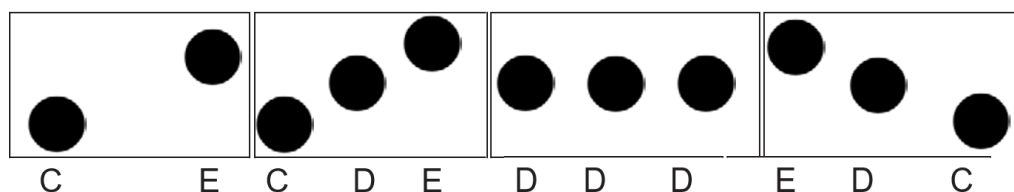
- Structure musical ideas (e.g. using **echo** or **question and answer phrases**) to create music that has a beginning, middle and end. Pupils should compose in response to different stimuli, e.g. stories, verse, images (paintings and photographs) and musical sources.

## Compose

- Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (**do, re and mi**).
- Compose song accompaniments on untuned percussion using known rhythms and **note values**.

## Performing

- Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. Play and perform melodies following **staff notation** using a small range (e.g. **Middle C–E/do–mi**) as a whole class or in small groups (e.g. **trios** and **quartets**).
- Use listening skills to correctly order phrases using **dot notation**, showing different arrangements of notes C-D-E/do-re-mi (see illustration):



- Individually (**solo**) copy stepwise melodic phrases with accuracy at different speeds; **allegro** and **adagio**, fast and slow. Extend to question-and-answer phrases.

## Reading Notation

- Introduce the **stave**, lines and spaces, and **clef**. Use **dot notation** to show higher or lower pitch.
- Introduce and understand the differences between **crotchets** and **paired quavers**.
- Apply word chants to rhythms, understanding how to link each syllable to one musical note.



## Key Stage 2 Year 4 – Guidance

### Singing

- Continue to sing a broad range of unison songs with the range of an **octave (do–do)** (e.g. One More Day—a traditional sea shanty) pitching the voice accurately and following directions for getting louder (**crescendo**) and quieter (**decrescendo**).
- Sing **rounds** and **partner songs** in different **time signatures** (2, 3 and 4 time) (e.g. Our Dustbin) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony (e.g. Hear the Wind).
- Perform a range of songs in school assemblies.

This list of repertoire is intended to give teachers a good start in terms of choosing music for Year 4 and to highlight music which is age-appropriate. It should not limit the imagination and creativity of the teacher in terms of seeking and using other musical examples.

Good repertoire for this age group includes:

- Junior Voiceworks 1: *Calypso*
- Junior Voiceworks 2: *Our Dustbin*
- Voiceworks 1: *Hear the Wind*
- Kendrick: *Servant King*
- *Happy Birthday*
- Great Weather Songs: *Long Journey*
- Great Celebration Songs: *World in Union*
- Sing Up: *Just like a Roman*
- Trad. Ghana: *Namuma*
- Sing for Pleasure: *Ghosts*
- Sing for Pleasure: *Lost in Space*

### Listening

The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.

Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles.

The pieces listed here are intended to give teachers a good start in terms of choosing music which is age-appropriate. It should not limit the imagination or creativity of the teacher in terms of seeking and using other musical examples and further repertoire options are listed within Appendix 2. Brief contextual information on each piece can be found in Appendix 3

## Western Classical Tradition and Film

Title	Composer	Period
<b>Symphony No. 5</b>	<b>Beethoven</b>	<b>Classical</b>
<b>O Euchari</b>	<b>Hildegard</b>	<b>Early</b>
<b>For the Beauty of the Earth</b>	<b>Rutter</b>	<b>20th Century</b>
Jai Ho from <i>Slumdog Millionaire</i>	A. R. Rahman	21st Century
Hallelujah from <i>Messiah</i>	Handel	Baroque
Rondo alla Turca	Mozart	Classical
Night on a Bare Mountain	Mussorgsky	Romantic
Mars from <i>The Planets</i>	Holst	20th Century
Bolero	Ravel	20th Century
Night Ferry	Anna Clyne	21st Century

## Popular Music

Style	Title	Artist(s)
<b>Jazz</b>	<b>Take the 'A' Train<sup>4</sup></b>	<b>Billy Strayhorn/Duke Ellington Orchestra</b>
<b>90s Indie</b>	<b>Wonderwall</b>	<b>Oasis</b>
Rock n Roll	Hound Dog	Elvis Presley
Pop	With a Little Help with My Friends	The Beatles
Funk	I Got You (I Feel Good)	James Brown
Disco	Le Freak	Chic
Art Pop	Wild Man	Kate Bush
Blues	Runaway Blues	Ma Rainey

## Musical Traditions

Country*	Tradition	Title	Artist/Composer
<b>Punjab/UK</b>	<b>Bhangra</b>	<b>Bhabiye Akh Larr Gayee</b>	<b>Bhujhangy Group</b>
<b>Trinidad</b>	<b>Calypso</b>	<b>Tropical Bird</b>	<b>Trinidad Steel Band</b>
Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown
Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan
India	Indian Classical	Sahela Re	Kishori Amonkar

<sup>4</sup> A Case Study of using this piece in practice is found in Appendix 3 on page 83.

\* Includes names of countries or regions, where the origin of a piece cannot be attributed to one single country.

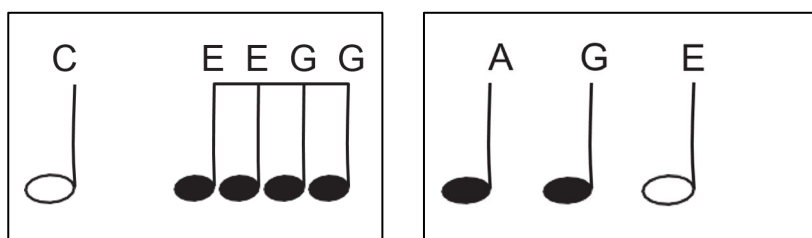
# Composing

## Improvise

- **Improvise** on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (**legato**) and detached (**staccato**).
- Begin to make compositional decisions about the overall structure of improvisations. Continue this process in the composition tasks below.

## Compose

- Combine known rhythmic notation with letter names to create short **pentatonic** phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions.
- Arrange individual notation cards of known note values (i.e. **minim**, **crotchet**, **crotchet rest** and **paired quavers**) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars.



- Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip.
- Introduce **major** and **minor** chords.
- Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work.
- Capture and record creative ideas using any of:
  - graphic symbols
  - rhythm notation and time signatures
  - **staff notation**
  - technology.

# Performing

## Instrumental Performance

- Develop facility in the basic skills of a selected musical instrument over a sustained learning period. This can be achieved through working closely with your local Music Education Hub who can provide whole-class instrumental teaching programmes.
- Play and perform melodies following staff notation using a small range (e.g. Middle C–G/do–so) as a whole-class or in small groups.
- Perform in two or more parts (e.g. **melody and accompaniment** or a **duet**) from simple notation using instruments played in whole class teaching. Identify **static** and **moving parts**.

- Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A).

## Reading Notation

- Introduce and understand the differences between minims, crotchets, paired quavers and rests.
- Read and perform pitch notation within a defined range (e.g. C–G/do–so).
- Follow and perform simple rhythmic **scores** to a steady beat: maintain individual parts accurately within the rhythmic **texture**, achieving a sense of ensemble.

## Key Stage 2 Year 5 – Guidance

### Singing

- Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style.
- Sing **three-part** rounds, **partner songs**, and songs with a **verse and a chorus**.
- Perform a range of songs in school assemblies and in school performance opportunities.

This list of repertoire is intended to give teachers a good start in terms of choosing music for Year 5 and to highlight music which is age-appropriate. It should not limit the imagination and creativity of the teacher in terms of seeking and using other musical examples.

Good repertoire for this age group includes:

- Trad. Ireland: *Danny Boy*
- Kodály: *Rocky Mountain*
- Kodály: *My Paddle*
- *High Low Chickalo*
- *Ally Ally O*
- Trad. Caribbean: *Four White Horses*
- Trad. Uganda: *Dipidu*
- *Are You Ready?*
- *Row, Row, Row your Boat*

### Listening

The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.

Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles.

The pieces listed here are intended to give teachers a good start in terms of choosing music which is age-appropriate. It should not limit the imagination or creativity of the teacher in terms of seeking and using other musical examples and further repertoire options are listed within Appendix 2. Brief contextual information on each piece can be found in Appendix 3.

## Western Classical Tradition and Film

Title	Composer	Period
English Folk Song Suite <sup>5</sup>	Vaughan Williams	20th Century
Symphonic Variations on an African Air	Coleridge-Taylor	20th Century
This Little Babe from <i>Ceremony of Carols</i>	Britten	20th Century
Jai Ho from <i>Slumdog Millionaire</i>	A.R. Rahman	21st Century
O Eucharisti	Hildegard	Early
Hallelujah from <i>Messiah</i>	Handel	Baroque
Rondo alla Turca	Mozart	Classical
Symphony No. 5	Beethoven	Classical
Night on a Bare Mountain	Mussorgsky	Romantic
Mars from <i>The Planets</i>	Holst	20th Century
Bolero	Ravel	20th Century
For the Beauty of the Earth	Rutter	20th Century
Night Ferry	Anna Clyne	21st Century

## Popular Music

Style	Title	Artist(s)
90s Singer/Songwriter	Play Dead	Björk
80s Synth/Pop	Smalltown Boy	Bronski Beat
Jazz	Take the 'A' Train	Billy Strayhorn/Duke Ellington Orchestra
Rock n Roll	Hound Dog	Elvis Presley
Pop	With A Little Help from My Friends	The Beatles
Funk	I Got You (I Feel Good)	James Brown
Disco	Le Freak	Chic
Art Pop	Wild Man	Kate Bush
90s Indie	Wonderwall	Oasis
Blues	Runaway Blues	Ma Rainey

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<sup>5</sup> A Case Study of using this piece in practice is found in Appendix 3 on page 84.

## Musical Traditions

Country*	Tradition	Title	Artist/Composer
Nigeria	Drumming	Jin-Go-La-Ba (Drums of Passion)	Babatunde Olatunji
South Africa	Choral	Inkanyezi Nezazi	Ladysmith Black Mambazo
Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown
Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan
India	Indian Classical	Sahela Re	Kishori Amonkar
Punjab/UK	Bhangra	Bhabiye Akh Larr Gayee	Bhujhangy Group
Trinidad	Calypso	Tropical Bird	Trinidad Steel Band

## Composing

### Improvise

- **Improvise** freely over a **drone**, developing sense of shape and character, using **tuned percussion** and melodic instruments.
- Improvise over a simple **groove**, responding to the **beat**, creating a satisfying melodic shape; experiment with using a wider range of **dynamics**, including very loud (**fortissimo**), very quiet (**pianissimo**), moderately loud (**mezzo forte**), and moderately quiet (**mezzo piano**). Continue this process in the composition tasks below.

### Compose

- Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment.
- Working in pairs, compose a short **ternary** piece.
- Use chords to compose music to evoke a specific atmosphere, mood or environment. For example, *La Mer* by Debussy and *The River Flows In You* by Yiruma both evoke images of water. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book.
- Capture and record creative ideas using any of:
  - graphic symbols
  - rhythm notation and **time signatures**
  - **staff notation**
  - technology.

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\* Includes names of countries or regions, where the origin of a piece cannot be attributed to one single country.

# Performing

## Instrumental Performance

- Play melodies on **tuned percussion**, melodic instruments or keyboards, following **staff notation** written on one staff and using notes within the Middle C–C'/do–do range. This should initially be done as a whole class with greater independence gained each lesson through smaller group performance.
- Understand how **triads** are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs (e.g. *Yellow Submarine* by The Beatles).
- Perform a range of repertoire pieces and **arrangements** combining acoustic instruments to form mixed ensembles, including a school orchestra.
- Develop the skill of **playing by ear** on tuned instruments, copying longer phrases and familiar melodies.

## Reading Notation

- Further understand the differences between **semibreves**, **minims**, **crotchets** and **crotchet rests**, **paired quavers** and **semiquavers**.
- Understand the differences between 2/4, 3/4 and 4/4 time signatures.
- Read and perform pitch notation within an octave (e.g. C–C'/do–do).
- Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.



## Key Stage 2 Year 6 – Guidance

### Singing

- Sing a broad range of songs, including those that involve **syncopated** rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style.
- Continue to sing **three- and four-part rounds** (e.g. *Calypso* by Jan Holdstock) or partner songs, and experiment with positioning singers randomly within the group – i.e. no longer in discrete parts – in order to develop greater listening skills, balance between parts and vocal independence.
- Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.

This list of repertoire is intended to give teachers a good start in terms of choosing music for Year 6 and to highlight music which is age-appropriate. It should not limit the imagination and creativity of the teacher in terms of seeking and using other musical examples.

Good repertoire for this age group includes:

- Trad. South Africa: *Siyahamba*
- Junior Voiceworks 1: *Calypso*
- Sing Up: *Touch the Sky*
- Sing Up: *Dona Nobis Pacem*
- Sing Up: *We are the Champions*
- *British National Anthem – God Save the Queen*
- Sing Up: *We Go Together*
- Trad. Ghana: *Senwa de Dende*
- Sing Up: *Be the Change*
- Sing Up: *One Moment, One People*
- Sing Up: *There's a Power in the Music*

### Listening

The teaching and learning of music is enriched by developing pupils' knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.

Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles.

The pieces listed here are intended to give teachers a good start in terms of choosing music, which is age-appropriate. It should not limit the imagination or creativity of the teacher in terms of seeking and using other musical examples and further repertoire options are listed within Appendix 2.

At the end of Year 6, pupils should be able to identify some of the following pieces of music and their characteristics. Brief contextual information on each piece can be found in Appendix 3.

### Western Classical Tradition and Film

Title	Composer	Period
<b>1812 Overture</b>	<b>Tchaikovsky</b>	<b>Romantic</b>
<b>Connect It<sup>6</sup></b>	<b>Anna Meredith</b>	<b>21st Century</b>
O Eucharist	Hildegard	Early
Hallelujah from <i>Messiah</i>	Handel	Baroque
Rondo alla Turca	Mozart	Classical
Symphony No. 5	Beethoven	Classical
Night on a Bare Mountain	Mussorgsky	Romantic
Mars from <i>The Planets</i>	Holst	20th Century
Bolero	Ravel	20th Century
English Folk Song Suite <sup>6</sup>	Vaughan Williams	20th Century
Symphonic Variations on an African Air	Coleridge-Taylor	20th Century
For the Beauty of the Earth	Rutter	20th Century
This Little Babe from <i>A Ceremony of Carols</i>	Britten	20th Century
Night Ferry	Anna Clyne	21st Century
Jai Ho from <i>Slumdog Millionaire</i>	A. R. Rahman	21st Century

### Popular Music

Style	Title	Artist(s)
<b>90s RnB</b>	<b>Say My Name</b>	<b>Destiny's Child</b>
Blues	Runaway Blues	Ma Rainey
Jazz	Take the 'A' Train	Billy Strayhorn/Duke Ellington Orchestra
Rock n Roll	Hound Dog	Elvis Presley
Pop	With A Little Help from My Friends	The Beatles
Funk	I Got You (I Feel Good)	James Brown
Disco	Le Freak	Chic
80s Synth/Pop	Smalltown Boy	Bronski Beat
90s Singer/Songwriter	Play Dead	Björk
Art Pop	Wild Man	Kate Bush
90s Indie	Wonderwall	Oasis

<sup>6</sup> A Case Study of using these pieces in practice is found in Appendix 3 on pages 85 and 84 respectively.

## Musical Traditions

Country*	Tradition	Title	Artist/Composer
Middle East	Folk	Sprinting Gazelle	Reem Kelani
England	Folk	Sea Shanties	Various
Poland	Folk	Mazurkas Op. 24	Chopin
Argentina	Tango	Libertango	Piazzolla
Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown
Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan
India	Indian Classical	Sahela Re	Kishori Amonkar
Punjab/UK	Bhangra	Bhabiye Akh Larr Gayee	Bhujhangy Group
Trinidad	Calypso	Tropical Bird	Trinidad Steel Band
Nigeria	Drumming	Jin-Go-La-Ba (Drums of Passion)	Babatunde Olatunji
South Africa	Choral	Inkanyezi Nezazi	Ladysmith Black Mambazo

## Composing

### Improvise

Extend improvisation skills through working in small groups to:

- Create music with multiple sections that include repetition and contrast.
- Use chord changes as part of an improvised sequence.
- Extend improvised melodies beyond 8 beats over a fixed **groove**, creating a satisfying melodic shape.

### Compose

- Plan and compose an 8- or 16-beat melodic phrase using the **pentatonic** scale (e.g. C, D, E, G, A) and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody.
- Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen.
- Either of these melodies can be enhanced with rhythmic or chordal accompaniment.
- Compose a **ternary** piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.

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\* Includes names of countries or regions, where the origin of a piece cannot be attributed to one single country.

# Performing

## Instrumental Performance

- Play a melody following **staff notation** written on one staff and using notes within an **octave range (do–do)**; make decisions about dynamic range, including very loud (*ff*), very quiet (*pp*), moderately loud (*mf*) and moderately quiet (*mp*).
- Accompany this same melody, and others, using block chords or a bass line. This could be done using keyboards, **tuned percussion** or tablets, or demonstrated at the board using an online keyboard.
- Engage with others through ensemble playing (e.g. school orchestra, band, mixed ensemble) with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line.

## Reading Notation

- Further understand the differences between **semibreves, minims, crotchets, quavers** and **semiquavers**, and their equivalent **rests**.
- Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do).
- Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations.
- Read and play from notation a four-bar phrase, confidently identifying note names and durations.

## Transition Project

The end of Year 6 transition project provides a way to bring together what the pupils have learnt about reading notation, playing an instrument, composing melodies and singing as a class. More information can be found on page 98.

## Model Music Curriculum – Key Stage 3

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

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

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

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

### Progression

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

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

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

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

### Singing

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

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

## Listening

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

## Composing

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

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

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

## Performing/Instrumental Performance

Instrumental Performance is likely to be the area of greatest diversity: whole-class and small-group ensembles will be dependent on the teachers and facilities of each school. The MMC sets out a pair of models for an instrumental curriculum as examples. Proficiency on an instrument is one well-travelled route to musical success. In schools with access to reliable technology, the use of music technology can be an important tool in giving all pupils access to a first-class education. Given that the keyboard is the main Digital Audio Workstation controller, it is desirable for most pupils to have some degree of proficiency in using it, e.g. the ability to form chords and improvise melodies.

## Approaches to Singing

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

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

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

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

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

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

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

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

## Approaches to Listening

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

### Technical

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

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

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

## Expressive

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

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

## Repertoire

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



## The Western Classical Tradition up to the 1940s

Title	Composer	Period
Ave Verum Corpus	Byrd	Renaissance
Tocatta and Fugue in D minor BWV 565	Bach	Baroque
Sinfony (Overture) from <i>Messiah</i>	Handel	Baroque
1st movement from <i>Eine Kleine Nachtmusik</i>	Mozart	Classical
4th movement from Symphony No. 9	Beethoven	Classical
Der Leiermann	Schubert	Romantic
Ride of the Valkyries	Wagner	Romantic
Nessun Dorma from <i>Turandot</i>	Puccini	20th Century
The Lark Ascending	Vaughan Williams	20th Century
Pastorale for Piano in D Major	Tailleferre	20th Century
Jerusalem – Our Clouded Hills <sup>7</sup>	Errollyn Wallen (arr.)	20th Century

## The Western Classical Tradition and Film beyond the 1940s

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

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<sup>7</sup> The original melody is pre 1940 and Wallen's 2020 reimagining for BBC Proms provides fertile ground for discussion of compositional approaches.

## Popular Music

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

## Musical Traditions

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

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

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

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\* Includes names of countries or regions, where the origin of a piece cannot be attributed to one single country.

# Approaches to Class Instrumental Ensembles

## Instrumental Ensembles

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

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

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

## Progression in Ensembles

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

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

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

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

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

## Approaches to Staff Notation

### Staff Notation

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

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

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

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

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

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

## Key Stage 3 Year 7 – Guidance

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

- Singing
- Listening
- Composing
- Performing

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

The start of Year 7 provides a chance for secondary teachers to revisit the Transition Project to learn about their pupils' musical education from primary school with a focus on reading notation, playing an instrument, composing melodies and singing as a class. More information can be found on page 98.

### Singing

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

Good repertoire for this age group includes:

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

## Listening

### Develop the technical ability to identify the use of musical elements

Using music from the list of suggested repertoire or repertoire chosen by each school, Year 7 pupils should be re-introduced to the meaning of the elements specified on page 39 and their realisation in sound.

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

- See questions on page 40.

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

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

## Composition

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

#### 'Song' Writing (with or without lyrics)

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

#### Programme Music

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

## Melody and Accompaniment

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

## Improvise

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

## Performance

### Instrumental Performance

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

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

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

Keyboard	Class Brass Band <sup>8</sup>
<ul style="list-style-type: none"><li>• Learn to find notes on the keyboards.</li><li>• Play rhythmically simple melodies on keyboard instruments, following staff notation written on one stave.</li><li>• Use notes within a range of a 5th transposed into C major or A minor.</li><li>• See example repertoire on page 45.</li></ul>	<ul style="list-style-type: none"><li>• Play melodies on brass instruments learnt aurally or using staff notation on one stave. Develop lip flexibility and tonguing, and increase range from a 5th to a 9th using the keys of Bb major and C minor.</li><li>• See example repertoire on page 43.</li></ul>

### Reading Notation

- See table on page 44.
- Read and play short rhythmic phrases at sight, using conventional symbols for known rhythms and note durations.
- Read simple phrases using pitch and rhythmic notation on the treble clef containing melodies that move mostly in step.

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<sup>8</sup> Other options might include a string ensemble, jazz big band or rock band.



# Key Stage 3 Year 8 – Guidance

## Singing

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

Good repertoire for this age group includes:

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

## Listening

### Develop the technical ability to identify the use of musical elements

Using music from the list of suggested repertoire, or repertoire chosen by each school, Year 8 pupils should return to the meaning of the elements specified on page 39 and start to practise identifying their use in music.

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

- See questions on page 40.

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

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

## Composition

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

### ‘Song’ Writing (with or without lyrics)

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

### Programme Music

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

### Melody and Accompaniment

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

### Improvisation

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

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

## Performance

### Instrumental Performance

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

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

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

Keyboard	Class Brass Band <sup>9</sup>
<ul style="list-style-type: none"> <li>• Expand the rhythmic scope of melodies on keyboard instruments, following staff notation written on one staff or two staves.</li> <li>• Use notes within a range that includes a change of hand position and an optional left-hand part.</li> <li>• See example repertoire on page 45.</li> </ul>	<ul style="list-style-type: none"> <li>• Develop technique through playing melodies with a range up to a 10th, increasing lip flexibility and tonguing technique with a focus on arpeggios, e.g. in Destiny's Child's Survivor. Expand key to F major and D minor.</li> <li>• See example repertoire on page 43.</li> </ul>

### Reading Notation

- See table on page 44.
- Read and play short rhythmic phrases at sight, using conventional symbols for known rhythms and note durations.
- Read simple phrases using pitch and rhythmic notation on the treble or bass clef containing mostly conjunct movement.

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<sup>9</sup> Other options might include a string ensemble, jazz big band or rock band.

# Key Stage 3 Year 9 – Guidance

## Singing

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

Good repertoire for this age group includes:

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

## Listening

### Develop the technical ability to identify the use of musical elements

Using music from the list of suggested repertoire, or repertoire chosen by each school, Year 9 pupils should listen to a wide range of music and identify how the elements specified on page 39 are used while starting to think about the impact this has on the listener.

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

- See questions on page 40.

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

Title	Artist/ Composer	Context
The Lark Ascending	Vaughan Williams	20th Century
Pastorale for Piano in D Major	Tailleferre	20th Century
Jerusalem – Our Clouded Hills <sup>10</sup>	Errollyn Wallen (arr.)	20th Century
For the World from <i>Hero</i>	Tan Dun	21st Century
Music from <i>Star Wars</i>	John Williams	20th Century
I Have Nothing	Whitney Houston	Power Ballads
The Magic Number	De La Soul	Hip Hop
Paranoid Android	Radiohead	90s Indie
One Love	Bob Marley & The Wailers	Jamaica
The Coombe	The Chieftains	Ireland
Ujona Uyabaleka	Insingizi	Zimbabwe
Rangsang	Gamelan Wayang Sasak	Indonesia

## Composition

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

### ‘Song’ Writing (with or without lyrics)

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

### Programme Music

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

### Melody and Accompaniment

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

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<sup>10</sup> The original melody is pre 1940 and Wallen’s 2020 reimagining for BBC Proms provides fertile ground for discussion of compositional approaches.

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

### Improvise

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

## Performance

### Instrumental Performance

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

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

Keyboard	Class Brass Band <sup>11</sup>
<ul style="list-style-type: none"> <li>• Further increase the rhythmic scope of melodies on keyboard instruments, following staff notation written on two staves.</li> <li>• Add either a single note or chordal accompaniment to the melody; alternatively play a piece based on chords (e.g. an arrangement of the start of the Moonlight Sonata).</li> <li>• See example repertoire on page 45.</li> </ul>	<ul style="list-style-type: none"> <li>• Develop playing technique to expand range to a 12th. Use scales and pieces such as Grieg's Hall of the Mountain King to increase ability to play at a range of tempi.</li> <li>• See example repertoire on page 43.</li> </ul>

### Reading Notation

- See table on page 44.
- Read and play short rhythmic phrases at sight, using conventional symbols for known rhythms and note durations.
- Read simple phrases using pitch and rhythmic notation on the treble and bass clef containing some leaps.

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<sup>11</sup> Other options might include a string ensemble, jazz big band or rock band.

## Year 9 Culmination Project – The Blues

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

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

### Listening

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

#### Expressive

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

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

### Performance

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

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

### Composition



Whether instrumental or vocal the Blues provides a scaffold for pupils' emerging compositional output. Some pupils may want to reflect original Blues through vocal composition and others may look to later incarnations of the style for inspiration. An example of early 12 Bar Blues would be Robert Johnson's Ramblin' on My Mind.

## Appendix 1 – Key Stages 1 and 2 Glossary


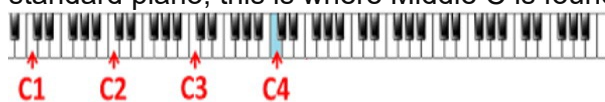
This glossary includes the musical terms that appear in the Model Music Curriculum.






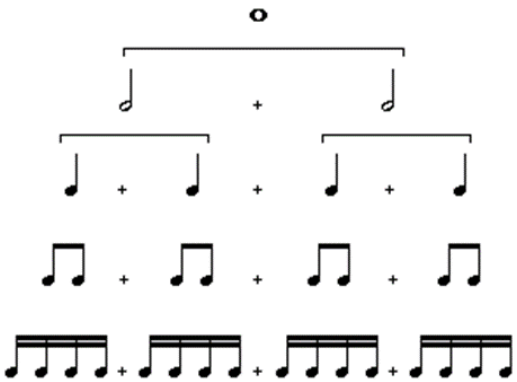
As music is a subject rich in terminology and language (often not English) with which non-specialists may not initially be familiar, the glossary provides a single reference-point for all subject-specific words, whether instruments, musical periods, genres, terminology to denote musical components or non-English common musical terms.







Words appearing in the glossary are indicated in bold italics in the text for each Key Stage and Year the first time they appear.

Word	Definition
6/8 time	A time signature that shows to count 6 quavers in a bar. It will often look like this: 
<i>Accelerando</i>	Gradually growing faster
Adagio	At a slow speed
Allegro	At a brisk speed
Arrangement	A reworking of a piece of music so that it can be played by a different instrument or combination of instruments from the original.
Baroque period	Music written between c.1600 and c.1750. Periods and eras of music overlap and are not always distinct.
Bars	A segment of time corresponding to a specific number of beats.
Beat/Pulse	A basic unit of time marking out the speed at which the music is played.
Beat groupings	Collecting beats into recognised groups within the bar.
Body percussion	Sounds produced using fingers, hands and feet plus mouthed effects, e.g. cheek pops, tongue clicks, clapping, and a wide range of vocal sounds.
Brass band	A group of musicians playing brass instruments and sometimes including percussion.
Brass family	The instrument family that consists of Trumpet, Cornet, Flugelhorn, French Horn, Eb Horn, Baritone, Euphonium, Trombone, Bass Trombone and Tuba.
Call and response	Two distinct phrases, where the second phrase is heard as a direct response to the first.
Chants	Text spoken rhythmically, not sung.
Chord	Two or more notes played together to achieve harmony.
Chord progressions	A succession of chords, one after another.
Classical period	Music written between c.1750 and c.1830. Periods and eras of music overlap and are not always distinct.
Classroom percussion	Untuned and tuned percussion instruments specifically designed for use in the classroom (e.g. boomwhackers).
Clef	A symbol found at the beginning of a line of music to show how high or low the notes are.
Compound time	Music that is written in a metre of 2 but where each beat is subdivided into 3 quavers, providing a bouncy, skipping, jig-like rhythm, for example in Row, Row, Row your Boat. (e.g. 6/8)
Contemporary music ensemble	A group of musicians who play music written in the late 20th or 21st century. Instrumentation is decided by the music the group wish to perform.
<i>Crescendo</i>	Gradually getting louder. 
Crotchet	A note worth one beat, represented by a solid dot with a stem.
Crotchet rest	(See Rests)
Cuckoo interval	A pitch pattern of two notes found in many Early Years and KS1 songs, sounding exactly like a 'cuc-koo' call. (Also described as So-Mi interval in Solfege).



Decrescendo	Gradually getting quieter. 
Do, Re, Mi, Fa, So, La, Ti, Do (Solfege)	Many people would use Solfege before introducing written notation. Syllables are assigned to the notes of the scale, often used in sight-singing. Solfege can be used with hand signals to distinguish pitch visually. It can be used to learn to mentally hear the pitches of music before playing or singing them.
Dot Notation	Visual symbols used to represent musical notes and chords.
Dotted crotchet	A note value lasting one and a half beats.
Downbeat	The accented first beat of a group of notes in any metre, e.g. in <b>1</b> 2 3   <b>1</b> 2 3.
Drone	A sustained sound, which could be a single note or a chord.
Duet	A piece played or sung by two performers.
Dynamics	Volume: very soft ( <i>pianissimo</i> ) ( <i>pp</i> ) soft ( <i>piano</i> ) ( <i>p</i> ) moderately soft ( <i>mezzo-piano</i> ) ( <i>mp</i> ) moderately loud ( <i>mezzo-forte</i> ) ( <i>mf</i> ) loud ( <i>forte</i> ) ( <i>f</i> ) very loud ( <i>fortissimo</i> ) ( <i>ff</i> )
Echo-playing	Repeating a given phrase.
Ensemble	i) A group of players of any size and instrumental mix. ii) 'A sense of ensemble' describes a musical performance in which players keep together rhythmically and maintain a balance between parts.
Flutter tongue	A tonguing technique for woodwind and brass players, in which a performer flutters their tongue to make a 'frrrr' sound.
Folk band	A group of players who play music in a folk style/genre.
Full diatonic scale	A scale which is traditional in European classical music (e.g. C-D-E-F-G-A-B).
Genre	Music that shares a certain style or particular tradition is said to belong to a genre, e.g. 'Avant-garde' or 'Gospel Blues'.
Graphic notation, symbols or scores	Images or a mark that can signify a particular musical action.
Groove	Persistent repeated units, giving a feel of swing or togetherness.
Harmony	A musical effect created by combining two or more notes played or sung simultaneously.
Improvisation/Improvise	Creating and inventing music in real time, i.e. 'on the spot'.
Interval	The pitch difference between two notes.
Layered texture	A piece of music with more than one contrasting part, 'layering' the music.
Legato	Smooth.
Major and Minor	A simple major scale can be played using all the white notes on the piano starting and ending on C, and minor scale from A to A. An example major chord is C-E-G, and minor A-C-E. Often music in major keys or using major scales is referred to as happy with minor meaning sad.
Melodic phrase	A musical 'sentence' that makes sense played or sung on its own.
Melody and accompaniment	A melodic tune which is accompanied by another line of music.
Metre	The different groupings of beats, most commonly occurring in 2, 3 and 4 time.
Middle C	The note C in the middle of the keyboard. If a keyboard has 88 keys, like a standard piano, this is where Middle C is found, i.e. C4. 
Minim	A note worth two beats, represented by a hollow dot with a stem.

Moving and static parts	A static part of music might be a drone or a repeated pattern. A moving part might be a long phrase that changes more frequently than the accompaniment. It's another way of describing Melody and Accompaniment.
Note values	<p>A semibreve is worth 4 beats </p> <p>A minim is worth 2 beats </p> <p>A crotchet is worth 1 beat </p> <p>A quaver is worth half a beat </p> <p>A semiquaver is worth a quarter of a beat </p>  <p>1 semibreve = 2 minims = 4 crotchets = 8 quavers = 16 semiquavers</p>
Octave	The musical alphabet is A-B-C-D-E-F-G, which then repeats. For example, A to the next A is a distance of 8 notes (Oct = 8) therefore an octave is the range between an A and the next A.
Orchestra	An ensemble of instruments, usually combining string, woodwind, brass and percussion.
Ostinato/Ostinati	A musical phrase or rhythm which is repeated.
Paired quaver	A quaver is a note value that is worth half a beat. Paired quavers are 2 quavers next door to each other, with a horizontal line joining the two note stems together.
Partner songs	Songs with two (or more) complete melodies that can be sung separately but go together because they are the same length and follow the same harmony (e.g. <i>She'll Be Comin' Round the Mountain</i> , and <i>When the Saints</i> ).
Pause	The note or rest that the pause is assigned to should be prolonged.
Pentatonic scale	A scale with five notes, e.g. <b>C D E (F) G A (B)</b> , very common in folk music.
Percussion family	The instrument family that consists of untuned (e.g. snare drum) and tuned (e.g. xylophone) percussion instruments, i.e. instruments that make a sound or note when struck with a mallet, beater or stick.
Phrasing	Connecting or grouping several notes or rhythms to create a sequence of sounds that make sense musically and satisfy both performer and listener. Phrasing in a song indicates where the singer should breathe.
Pitch	How high or low a note is.
Pizzicato	Plucking the string on a violin, viola, cello or double bass.
Playing by ear	The skill of 'picking out' a phrase or melody on a pitched instrument without the support of written music: this skill may require dedicated practice.
Playing/singing at sight (sight-read)	The skill of reading and playing or singing notation without preparation time.
Quaver	A note worth half a beat (half a crotchet), represented by a solid dot, a stem and a tail.
Question and answer	Two distinct phrases usually written in different parts of the music, but which operate like a conversation, with the second phrase answering the first.
<i>Rallentando</i>	Gradually growing slower.

Renaissance period	Music written between c.1400 and c.1600. Periods and eras of music overlap and are not always distinct.
Rests	A moment of silence in music. Rests can last for different lengths of time;  4 beat (semibreve) rest  2 beat (minim) rest  1 beat (crotchet) rest  half a beat (quaver) rest 
Rhythm	Variable sound patterns that fit over a steady pulse or beat: in songs, rhythms are dictated by the arrangement of syllables.
Romantic period	Music written between c.1830 and c.1900. Periods and eras of music overlap and are not always distinct.
Rondo form	Music composed in a set pattern of sections. The main initial musical theme alternates with contrasting musical sections and is often represented as <b>A-B-A-C-A-D-A</b> .
Round	A song in which singers perform the same melody but at staggered starting points, producing overlapping harmony. Rounds are most commonly performed in 2, 3 or 4 parts.
Scale	A sequence of eight adjacent notes which together span an octave.
Score	A written document of a piece of music using notation.
Semibreve	A note worth four beats represented as a hollow oval with no stem attached. 
Semiquaver	A note worth a quarter of a beat. A single semiquaver note has two "tails" on its note stem. If several semiquavers are written in succession, the tails join up to form double lines above the note.
Sequence	The order or arrangement of phrases to form a longer piece.
Solo	A section of music, of any length, played or sung by one performer alone.
Sound-maker (sound effect)	Naturally created music, made using materials found outside traditional music making, e.g. rustling leaves, scrunching newspaper.
Staccato	Short and spiky, the opposite of Legato.
Staff notation	Note values are placed on a set of five lines, or in the four spaces within the lines, to denote their pitch. The lines (and spaces) are called a stave or staff. The higher the position of the note on the stave, the higher its pitch.
Stave	A set of five horizontal lines and four spaces.
Stick notation	A method of teaching music-reading that uses the sticks of the notes without the circular heads of the notes.
String family	The instrument family that consists of violin, viola, cello, double bass and guitar.
Structure	How a piece is organised.
Sustain pedal	The right foot pedal on a piano, which sustains the sound produced longer than the physical action of playing a note.
Syncopation	Playing on the off-beat.
Tempo/tempi	The speed or pace of music (fast/slow, faster/slower).
Ternary form	Music composed in three sections, often referred to as 'sandwich' music, illustrating that the outer sections are the same with a contrasting middle section: e.g. Twinkle, Twinkle Little Star. Ternary form is often represented as ABA.
Texture	The overall effect of how melody, harmony and rhythm are combined in a piece of music.
Time signature	two numbers sit on top of each other next to the clef (see below) and specify how many beats are contained in each musical bar, and which note value is equivalent to a musical beat.
Treble clef	 This sign is placed on the stave at the start of a piece of music. It lets the performer know that the note values on the lines and in the spaces

	can be played by instruments such as violin, flute, clarinet, recorder, oboe, trumpet, piano (right hand), and soprano and alto singers.
Tremolo	On string instruments, rapidly moving the bow back and forth; a roll on a percussion instrument; or two notes or chords played rapidly on a piano or marimba.
Triad	A three-note chord, often built on the tonic, or 'home' note – the lowest of the three in pitch – and played together with the third and fifth note above it. A C major triad would contain the notes C, E and G.
Tuned instruments	Percussion and orchestral instruments that can produce different notes e.g. xylophone, chime bars, glockenspiel, hand bells; violin, trumpet, flute, cello, piano, etc.
Two/three/four part song	A song written for two, three or four soloists or groups of singers, with melodies that complement each other harmonically. Part songs are often notated with multiple staves.
Unison	Playing or singing the same notes together, at the same pitch.
Untuned instruments	Percussion that makes a unpitched sound when hit, shaken or scraped, e.g. woodblock, maracas, guiro, cymbal, drum.
Verse and chorus	Music composed in a set pattern of sections, often Verse-Chorus-Verse-Chorus-Bridge- Chorus or similar. Used in most Pop songs.
Vocal balance	Maintaining appropriately even dynamics and accurate pitching between groups of singers when performing.
Wind band	A group of musicians playing woodwind instruments, sometimes with percussion.
Woodwind family	The instrument family that includes flute, clarinet, recorder, oboe, bassoon and saxophone.
World music ensemble	A group of musicians playing instruments traditional to a country, continent or culture.

## Appendix 2 – Chronology: Repertoire in Context

This chronology has been developed through recommendations from colleagues across the music education sector and the expert panel. Many pieces can be found on Classical 100, BBC Ten Pieces and at the English Folk Dance and Song Society. Many other sources of this repertoire are available.

This chronology includes all of the Core Repertoire appearing in each Key Stage and Year as well as additional repertoire appropriate to learning based on this Model Music Curriculum.

It is presented in chronological order of the year in which the piece or song was written and grouped by era in order to help pupils develop their knowledge of different musical periods and styles. Traditional Folk and World music can be used to enhance and deliver aspects of the Model Music Curriculum. They are especially useful in developing aural awareness, and to help pupils appreciate and understand music from different traditions.

Items in **bold** indicate Foundation Listening repertoire that appears within the Model Music Curriculum. The suggested curriculum year is given as a guideline for its use.

### Early Period

Year	Title of piece	Curriculum year
1000	Orientis Partibus Medieval mystery play (Anon)	8
1130	Hortus Deliciarum (Hildegard)	7
<b>1140</b>	<b>O Eucharisti (Hildegard)</b>	<b>4</b>
1200	Ductias 1 & 2 (Anon)	7
1225	Miri it is while sumer ilast (Anon)	7
1250	Sumer is Icumen In (Anon)	7

### Renaissance Period

Year	Title of piece	Curriculum year
1551	Ronde and Basse Dance Bergeret from <i>La Mourisque</i> (Susato)	2
1560	If Ye Love Me (Tallis)	4
1570	Spem in Alium (Tallis)	7
1575	O Nata Lux (Tallis)	2
1581	Gaudete (Anon)	7
1587	Jubilate Deo (Gabrieli)	5

### Baroque Period

Year	Title of piece	Curriculum year
1605	Earl of Essex's Galliard (Dowland)	3
<b>1605</b>	<b>Ave Verum Corpus (Byrd)</b>	<b>7</b>
1610	Ave Maris Stella from <i>Vespers of the Blessed Virgin</i> (Monteverdi)	6
1623	Drop, Drop, Slow Tears (Gibbons)	9
1630	Miserere (Allegri)	3
1630	Beatus Vir (Monteverdi)	5
1664	Che Si Può Fare (Barbara Strozzi)	3
1676	Rondeau from <i>Abdelazar</i> (Purcell)	4
1677	Dido's Lament from <i>Dido and Aeneas</i> (Purcell)	5
1680	Canon in D (Pachelbel)	3

Year	Title of piece	Curriculum year
1687	Gigue from <i>Suite in A minor</i> (Elisabeth Jacquet de La Guerre)	9
1690	Largo from Concerto Grosso in G minor (Christmas Concerto) (Corelli)	5
<b>1703</b>	<b>Tocatta and Fugue D minor (J. S. Bach)</b>	<b>7</b>
1716	Gloria in Excelsis Deo from <i>Gloria</i> (Vivaldi)	4
1717	Hornpipe from <i>Water Music</i> (Handel)	3
1717	Prelude from Cello Suite No. 1 in G (J. S. Bach)	4
1717	Adagio from <i>Oboe Concerto in C minor</i> (Marcello)	4
1717	Double Violin Concerto (J. S. Bach)	9
1720	1 <sup>st</sup> movement from Brandenburg Concerto No. 5 (J. S. Bach)	1
1721	Brandenburg Concerto No. 2 (J. S. Bach)	9
1721	Brandenburg Concerto No. 3 (J. S. Bach)	9
1724	Part 1: Chorale from St John Passion (J. S. Bach)	5
1725	Winter from <i>The Four Seasons</i> (Vivaldi)	3
1727	Zadok the Priest from <i>Coronation Anthems</i> (Handel)	4
1730	3 <sup>rd</sup> movement from Violin Concerto in E major (J. S. Bach)	6
1731	Air on a G String from <i>Orchestral Suite No. 3 in D</i> (J. S. Bach)	2
1736	Chaconne (Rameau)	4
1736	Concerto Grosso Op. 6, No. 6 (Handel)	9
1738	Badinerie from <i>Orchestral Suite No. 2 in B minor</i> (J. S. Bach)	1
<b>1741</b>	<b>Hallelujah from Messiah (Handel)</b>	<b>3</b>
<b>1741</b>	<b>Sinfony (Overture) from Messiah (Handel)</b>	<b>7</b>
1741	Siciliana from <i>The Goldberg Variations</i> (J.S. Bach)	4
1741	For Unto Us A Boy Is Born from <i>Messiah</i> (Handel)	9
1741	1 <sup>st</sup> movement from <i>Symphony in A major</i> (Stamitz)	8
1742	Double Trumpet Concerto (Vivaldi)	9
1745	The National Anthem – God Save the Queen	4
1745	1 <sup>st</sup> movement from <i>Symphony in F major</i> (Sammartini)	8
1747	Yoshitsune and the Thousand Cherry Trees Kabuki (Anon)	8
1748	La Rejouissance from <i>Music for the Royal Fireworks</i> (Handel)	1
1749	Arrival of the Queen of Sheba (Handel)	2

## Classical Period

Year	Title of piece	Curriculum year
1762	Dance of the Blessed Spirits from <i>Orfeo and Euridice</i> (Gluck)	5
1778	Symphonie Concertante (Chevalier de Saint-Georges)	7
1779	1 <sup>st</sup> movement from <i>Symphony No. 1</i> (Chevalier de Saint-Georges)	5
1780	Minuet 4 (Ignatius Sancho)	7
1781	Finale: Presto from <i>Quartet in E flat major Op. 33, 'Russian'</i> (Haydn)	4
<b>1783</b>	<b>Rondo alla Turca (Mozart)</b>	<b>1</b>
1785	Ah! Vous dirais-je, Maman (Mozart)	1
1786	3 <sup>rd</sup> movement from Horn Concerto No. 4 (Mozart)	6
<b>1787</b>	<b>1<sup>st</sup> movement from Eine Kleine Nachtmusik (Mozart)</b>	<b>8</b>
1788	1 <sup>st</sup> movement from <i>Symphony No. 40 in G minor</i> (Mozart)	5
1791	2 <sup>nd</sup> movement from <i>Surprise Symphony No. 94 in G major</i> (Haydn)	1
1791	Papageno's Song from <i>The Magic Flute</i> (Mozart)	5
1791	2 <sup>nd</sup> movement from <i>Clarinet Concerto in A major</i> (Mozart)	6
1794	3 <sup>rd</sup> movement from <i>Sonata in F major Op. 33, No. 2</i> (Clementi)	3
1795	Minuet and Trio from <i>Symphony No. 104</i> (Haydn)	8
1796	Trumpet Concerto in E flat (Haydn)	3
1801	4 <sup>th</sup> movement from <i>Symphony No. 1</i> (Beethoven)	8
1802	1 <sup>st</sup> movement from Piano Sonata No. 14 'Moonlight' (Beethoven)	3
1803	Overture from <i>Zemira</i> (José Mauricio Nunes Garcia)	6
<b>1808</b>	<b>4<sup>th</sup> movement from Symphony No. 5 (Beethoven)</b>	<b>4</b>
1808	4 <sup>th</sup> movement from <i>Symphony No. 6 'Pastorale'</i> (Beethoven)	2
1810	Für Elise (Beethoven)	4
1811	3 <sup>rd</sup> movement from Clarinet Concerto No. 1 in F minor (Weber)	1
1818	Marche Militaire (Schubert)	2

Year	Title of piece	Curriculum year
1819	Piano Quintet in A major, 'The Trout' (Schubert)	4
<b>1822</b>	<b>4th movement from <i>Symphony No. 9</i> (Beethoven)</b>	<b>7</b>
1823	Overture from <i>Semiramide</i> (Rossini)	3
1824	Overture from <i>William Tell</i> (Rossini)	1
1824	1st movement String Quartet No. 14 in D minor 'Death and the Maiden' (Schubert)	6
<b>1826</b>	<b>Mazurkas Op. 24 (Chopin)</b>	<b>6</b>
1827	Clog Dance from <i>La Fille Mal Gardée</i> (Hérold)	2

## Romantic Period

Year	Title of piece	Curriculum year
<b>1827</b>	<b>Der Leiermann (Schubert)</b>	<b>8</b>
1830	Hebrides Overture (Mendelssohn)	2
1834	Fantasy Impromptu Op. 66 (Chopin)	5
1835	Variations for Flute (Blahetka)	8
1836	Eisenbahn-Lust Waltz (Railway Delight Waltz) (Johann Strauss I)	4
1837	Overture from <i>Ruslan and Lyudmila</i> (Glinka)	3
1838	Raindrop Prelude Op. 28, No. 15 (Chopin)	6
1838	Kinderszenen (Schumann)	6
1839	1st movement from <i>Piano Quintet No. 1 in A minor Op. 30</i> (Farrenc)	5
1840	Travelling Song (The Train Song) (Glinka)	4
1842	Scherzo from <i>A Midsummer Night's Dream</i> (Mendelssohn)	1
1842	Piano Quintet No. 2 in E major (Farrenc)	8
1844	Le Chemin de Fer (Alkan)	4
1846	1st movement from Piano Trio Op. 11 (Fanny Mendelssohn)	5
1846	Piano Trio in G (Clara Schumann)	9
1846	Le Chant des Chemins de Fer (Berlioz)	4
1848	Soldier's March (Schumann)	4
1853	Andante Molto from <i>Romance for Violin and Piano</i> (Clara Schumann)	5
<b>1856</b>	<b>Ride of the Valkyries (Wagner)</b>	<b>8</b>
1858	Cancan from <i>Orphée aux enfers</i> (Offenbach)	6
1858	Hungarian Dance No. 5 (Brahms)	6
1863	Symphony in C minor (Alice Mary Smith)	1
1866	By the Beautiful Danube (Johann Strauss II)	2
<b>1867</b>	<b>Night on a Bare Mountain (Mussorgsky)</b>	<b>3</b>
1868	1st movement from <i>Piano Concerto in A minor</i> (Grieg)	4
1870	Ballet Music from <i>Coppélia</i> (Delibes)	4
1872	Farandole from <i>L'Arlesienne Suite No. 2</i> (Bizet)	2
1872	Carillon from <i>L'Arlesienne Suite No. 1</i> (Bizet)	5
1874	Danse Macabre (Saint-Saëns)	3
1874	Má Vlast (Smetana)	4
1874	Dies Iraw from <i>Requiem</i> (Verdi)	5
1874	Baba Yaga from <i>Pictures at an Exhibition</i> (Mussorgsky)	6
1875	In the Hall of the Mountain King from <i>Peer Gynt Suite No. 1</i> (Grieg)	2
1875	Toreador Song from <i>Carmen</i> (Bizet)	6
1875	Swan Lake (Tchaikovsky)	9
1877	Symphony No. 4 (Tchaikovsky)	9
1878	Slavonic Dance No. 8 (Dvořák)	3
1878	Sultana (Chiquinha Gonzaga)	4
1879	Os Justi (Bruckner)	2
1879	Toccata from <i>Organ Symphony No. 5</i> (Widor)	4
1879	Major General's Song from <i>The Pirates of Penzance</i> (Gilbert and Sullivan)	8
1880	Academic Festival Overture (Brahms)	4
<b>1880</b>	<b>1812 Overture (Tchaikovsky)</b>	<b>6</b>
1881	Barcarolle from <i>The Tales of Hoffmann</i> (Offenbach)	6
1883	Flower Duet from <i>Lakmé</i> (Delibes)	2
1884	1st movement from The Holberg Suite (Grieg)	5

Year	Title of piece	Curriculum year
1885	How Great Thou Art (Boberg)	8
1886	Carnival of the Animals (Saint-Saëns)	2
1886	En Bateau from <i>Petite Suite</i> (Debussy)	1
1887	Pavane (Fauré)	1
1887	2 <sup>nd</sup> movement from Symphony No. 1 (Mahler)	7
1888	Gymnopédie No. 3 (Satie)	2
1888	2nd movement from <i>Scheherazade</i> (Rimsky-Korsakov)	3
1890	Clair de Lune (Debussy)	9
1891	Evening Prayer from <i>Hansel and Gretel</i> (Humperdinck)	2
1891	Chicago, Grand valse à l'Américaine (Edmond Dédé)	2
1891	Prélude à l'après-midi d'un faune (Debussy)	4
1892	Trepak from <i>The Nutcracker</i> (Tchaikovsky)	1
1892	Pizzicato Polka (Johann Strauss II)	4
1892	String Quartet in G minor Op. 10 (Debussy)	6
1893	Largo from <i>Symphony No. 9</i> (Dvořák)	3
1893	Berceuse from <i>Dolly Suite</i> (Fauré)	3
1893	Liberty Bell (Sousa)	3
1893	Romance for Violin and Piano Op. 23 (Amy Beach)	4
1893	Rippling Spring Waltz (Ricketts)	7
1893	2 <sup>nd</sup> movement from String Quartet in F major (Ravel)	6
1894	Humoresque No. 7 (Dvořák)	4
1896	Also Sprach Zarathustra (Richard Strauss)	2
1896	The Sorcerer's Apprentice (Dukas)	3
1896	To a Wild Rose (MacDowell)	4
1897	South African National Anthem Nkosi Sikelel' iAfrika (various artists)	3
1899	Flight of the Bumblebee (Rimsky-Korsakov)	1
1899	Hiawatha Overture (Coleridge-Taylor)	7
1899	Maple Leaf Rag (Joplin)	2
1899	Finlandia (Sibelius)	8

## 20th Century

Year	Title of piece	Curriculum year
1900	1st movement from <i>Piano Concerto No. 2 in C minor</i> (Rachmaninoff)	5
1901	Pomp and Circumstance March No. 1 in D (Elgar)	4
1902	Concertino for Flute (Chaminade)	4
1903	La Mer (Debussy)	5
1904	Deep River (Coleridge-Taylor)	8
<b>1906</b>	<b>Symphonic Variations on an African Air (Coleridge-Taylor)</b>	<b>5</b>
1908	Arrival Platform Humlet (Grainger)	4
1909	The Wasps (Vaughan Williams)	1
1910	Finale from <i>The Firebird Suite</i> (Stravinsky)	1
1910	La Cathédrale Engloutie (Debussy)	5
1910	Mother Goose Suite (Ravel)	5
1911	Nocturne for Violin and Piano (Lili Boulanger)	3
1911	Six Pieces for Orchestra (Webern)	9
1911	Othello Suite (Coleridge-Taylor)	7
1912	Hymne au Soleil (Lili Boulanger)	9
1912	Daphnis et Chloé (Ravel)	9
1912	On Hearing the First Cuckoo in Spring (Delius)	7
1913	St Paul's Suite (Holst)	2
1913	The Sacrificial Dance from <i>The Rite of Spring</i> (Stravinsky)	5
1913	The Banks of the Green Willow (Butterworth)	7
1913	Syrinx (Debussy)	4
1913	Overture from <i>The Boatswain's Mate</i> (Smyth)	4
<b>1914</b>	<b>Mars from <i>The Planets</i> (Holst)</b>	<b>1</b>
<b>1914</b>	<b>The Lark Ascending (Vaughan Williams)</b>	<b>9</b>
1914	1. D'un Vieux Jardin from <i>Trois Morceaux pour Piano</i> (Lili Boulanger)	8



Year	Title of piece	Curriculum year
1915	Ritual Fire Dance from <i>El Amor Brujo</i> (de Falla)	6
1915	From Hanover Square North (Ives)	4
<b>1916</b>	<b>Jerusalem (Parry)</b>	<b>9</b>
1917	Joc cu Bătă from <i>Romanian Folk Dances</i> (Bartók)	4
1917	Livery Stable Blues (The Original Dixieland Jazz Band)	5
1918	Hava Nagila (various artists)	6
1919	1st movement from <i>Cello Concerto in E minor</i> (Elgar)	9
1919	1st movement from Viola Sonata (Rebecca Clarke)	4
<b>1919</b>	<b>Pastorale for Piano in D Major (Germaine Tailleferre)</b>	<b>9</b>
1920	Dinah (Louis Armstrong)	4
1920	Le boeuf sur le toit (Milhaud)	8
1921	Chant from <i>The Bandana Sketches</i> (Clarence Cameron White)	5
1921	I Vow to Thee, My Country (Holst)	8
1922	Interlude from <i>Wozzeck</i> (Berg)	9
<b>1923</b>	<b>English Folk Song Suite (Vaughan Williams)</b>	<b>5</b>
1923	Pacific 231 (Honegger)	4
1924	Rhapsody in Blue (Gershwin)	1
<b>1924</b>	<b>Nessun Dorma from <i>Turandot</i> (Puccini)</b>	<b>7</b>
1925	St Louis Blues (Bessie Smith)	9
1925	My Song is Love Unknown (Ireland)	9
1926	Mattachins from <i>Capriol Suite</i> (Warlock)	1
1926	Viennese Musical Clock from <i>Háry János Suite</i> (Kodály)	1
1927	Black and Tan Fantasy (Duke Ellington)	2
1927	Symphony Op. 21 (Webern)	9
1927	Matchbox Blues (Blind Lemon Jefferson)	8
1927	Concertino pour Harpe et Piano (Germaine Tailleferre)	8
1927	Piano Prelude No. 8 (Ruth Crawford Seeger)	8
<b>1928</b>	<b>Runaway Blues (Ma Rainey)</b>	<b>6</b>
<b>1928</b>	<b>Bolero (Ravel)</b>	<b>2</b>
1929	Ain't Misbehavin' (Waller/Razaf)	7
1929	Ionisation (Varèse)	8
1929	I'll Fly Away (various artists)	7
1930	The Little Train of the Caipira (Villa-Lobos)	4
1930	1st movement from <i>Afro-American Symphony</i> (Still)	2
1930	I Got Rhythm (Gershwin)	8
1933	4th movement from Symphony No. 1 (Florence Price)	1
1933	Troika from <i>Lieutenant Kijé</i> (Prokofiev)	4
1933	Ionisation (Varèse)	7
1934	Fantasia on Greensleeves (Vaughan Williams)	6
1935	Dance of the Knights from <i>Romeo and Juliet</i> (Prokofiev)	3
1935	Summertime (Gershwin)	8
1935	The Unanswered Question (Ives)	9
1935	O Fortuna from <i>Carmina Burana</i> (Orff)	6
1935	The Three Places in New England (Ives)	8
1936	Peter's Theme from <i>Peter and the Wolf</i> (Prokofiev)	2
1936	Aria for Alto Saxophone and Piano (Eugène Bozza)	4
1936	Night Mail (Britten)	4
1936	Tabuh-Tabuhan (McPhee)	7
1936	Concerto for Orchestra (Bartók)	8
1936	Ramblin' on My Mind (Robert Johnson)	9
1937	Introduction from <i>The Ordering of Moses</i> (Dett)	6
1938	Adagio for Strings (Barber)	4
1938	Londonderry Air (Grainger)	5
1938	Me and the Devil Blues (Robert Johnson)	8
1938	Jazz Suites (Shostakovich)	7
1938	When the Saints (Louis Armstrong)	7
1938	Knees Up Mother Brown (Anon)	7
<b>1939</b>	<b>Take the 'A' Train (Duke Ellington)</b>	<b>4</b>
1939	2nd movement from <i>Concierto de Aranjuez</i> (Rodrigo)	6

Year	Title of piece	Curriculum year
1939	Quiet City (Copland)	9
1939	1: Winter from <i>The Land</i> (Elizabeth Maconchy)	9
1939	Fine and Mellow (Billie Holiday)	8
1940	Country Gardens (Hazel Scott)	9
1941	Fantasia (Disney, various composers)	2
1941	Sabre Dance from <i>Gayane Suite No. 3</i> (Khachaturian)	3
1941	Chattanooga choo choo (Glen Miller)	7
1942	Hoe Down from <i>Rodeo</i> (Copland)	1
1942	Fanfare for the Common Man (Copland)	4
<b>1942</b>	<b>Ceremony of Carols (Britten)</b>	<b>4</b>
<b>1942</b>	<b>God Bless the Child (Billie Holiday)</b>	<b>7</b>
1942	Salt Peanuts (Charlie Parker/Dizzy Gillespie)	5
1942	C Jam Blues (Duke Ellington)	9
1943	Overture (Grażyna Bacewicz)	4
1943	Sally Gardens (arranged by Britten)	7
1944	Strange Things Happening Every Day (Sister Rosetta Tharpe)	7
1945	Four Sea Interludes from <i>Peter Grimes</i> (Britten)	3
1945	The Young Person's Guide to the Orchestra (Britten)	4
1945	Now's the Time (Charlie Parker)	9
1946	Lyric for Strings (Walker)	4
1946	Sonata V (Cage)	8
1947	Fanfare for a Great Occasion (Walton)	4
1947	Manteca (Dizzy Gillespie)	9
1948	Circus Music Suite from <i>The Red Pony</i> (Copland)	3
1948	O Waly Waly (arranged by Britten)	4
1949	Bourbon St Parade (Preservation Hall Brass Band)	9
1950	The Waltzing Cat (Leroy Anderson)	2
1950	The Peanut Vendor (Stan Kenton)	9
1951	Six Metamorphoses after Ovid (Britten)	4
1951	Five Folksongs in Counterpoint (Florence Price)	7
1952	4:33 (Cage)	9
1953	Courtly Dances from <i>Gloriana</i> (Britten)	2
1953	2 <sup>nd</sup> movement from <i>Symphony No.10</i> (Shostakovich)	2
1953	Hound Dog (Big Mama Thornton)	8
1953	All the Things You Are (Charlie Parker and Dizzy Gillespie)	7
1955	African Suite for String Orchestra (Fela Sowande)	7
1955	Morning and Evening Ragas (Album) (Ali Akbar Khan)	7
1955	Oiseaux Exotiques (Messiaen)	8
1955	Autumn Leaves (Nat King Cole)	7
1956	Shake Rattle and Roll (Elvis Presley)	8
1956	Smokestack Lightnin' (Howlin' Wolf)	7
1956	Piano Tuner's Boogie (Winifred Atwell)	9
1956	Tea for Two (Youmans/Caesar)	7
1956	Don't Sit Under the Apple Tree (Glenn Miller)	7
<b>1956</b>	<b>Hound Dog (Elvis Presley)</b>	<b>2</b>
1956	Blue Moon (Rodgers/Hart)	8
1957	Symphonic Dances from <i>West Side Story</i> (Bernstein)	1
1957	Round Midnight (Miles Davis)	6
1957	Cool from <i>West Side Story</i> (Bernstein)	8
1957	Tutti Frutti (Little Richard)	7
1957	Boogie Woogie (Jimmy Rushing)	8
1957	Locomotion (John Coltrane)	9
1958	My Baby Just Cares For Me (Nina Simone)	4
1958	Sequenza (Berio)	9
1958	That'll Be The Day (Buddy Holly)	7
1958	Mood Indigo (Nina Simone)	9
1959	Take Five (Dave Brubeck)	4
1959	Moanin' Mountain (Howlin' Wolf)	8
1959	Kind of Blue (Album) (Miles Davis)	9

Year	Title of piece	Curriculum year
1959	Boogie Stop Shuffle (Charles Mingus)	9
1960	Threnody to the Victims of Hiroshima (Penderecki)	8
1960	Consider Yourself from <i>Oliver</i> (Bart)	7
<b>1961</b>	<b>Cry Me a River (Ella Fitzgerald)</b>	<b>7</b>
<b>1961</b>	<b>Twist and Shout (The Beatles)</b>	<b>7</b>
1961	My Favourite Things (John Coltrane)	7
1962	Watermelon Man (Herbie Hancock)	5
1962	Seven Studies on Themes of Paul Klee (Schuller)	8
1962	The Girl from Ipanema (Getz/Gilberto)	8
1963	Rhythms of Childhood (Ella Jenkins)	1
1963	The Pink Panther (Henry Mancini)	4
1963	Theme from <i>Doctor Who</i> (Delia Derbyshire)	9
1963	A Hard Rain's A-Gonna Fall (Bob Dylan)	5
1964	Sunrise, Sunset from <i>Fiddler on the Roof</i> (Jerry Bock)	8
1964	A Change is Gonna Come (Sam Cooke)	7
1964	Music from <i>Hamlet</i> (Shostakovich)	7
<b>1964</b>	<b>I Got You (I Feel Good) (James Brown)</b>	<b>3</b>
1964	In C (Terry Riley)	9
1964	My Funny Valentine (Miles Davis)	8
1965	Do-Re-Mi from <i>The Sound of Music</i> (Hammerstein)	6
1965	Every Day I Have the Blues (Elmore James)	8
1965	I'm Henry the Eighth I Am (Murray/Weston)	7
1965	Yesterday (The Beatles)	7
1965	Music from <i>Thunderball</i> (John Barry)	8
1966	Yellow Submarine (The Beatles)	5
1966	Handsome Johnny (Richie Havens)	7
1966	Shepherd's Pipe Carol (Rutter)	5
1966	Scarborough Fair/Canticle (Simon & Garfunkel)	6
1966	Four Cornish Dances (Arnold)	7
1966	Pet Sounds (Album) (The Beach Boys)	7
1966	Revolver (Album) (The Beatles)	7
1966	Stripsody (Cathy Berberian)	7
1966	Lux Aeterna (Ligeti)	9
1967	Blacklash Blues (Nina Simone)	8
1967	Sgt Pepper's Lonely Hearts Club Band (Album) (The Beatles)	8
1967	Colonel Hathi Elephant March from <i>The Jungle Book</i> (Sherman)	1
1967	All Along the Watch Tower (Bob Dylan/Jimi Hendrix)	8
<b>1967</b>	<b>With A Little Help from My Friends (The Beatles)</b>	<b>4</b>
1967	What a Wonderful World (Louis Armstrong)	1
1967	Red House (Jimi Hendrix)	9
1967	I Wish I Knew How it Would Feel to be Free (Nina Simone)	1
1967	Waterloo Sunset (The Kinks)	7
1967	Happy Together (Turtles)	9
1967	Straight, No Chaser (Thelonious Monk)	9
1968	Hushabye Mountain from <i>Chitty Chitty Bang Bang</i> (Sherman)	5
1968	Voodoo Child (Slight Return) (Jimi Hendrix)	9
1968	Hey Jude (The Beatles)	7
1968	Afghan Woman (Marc Bolan)	8
1968	Think (Aretha Franklin)	7
1968	I Say a Little Prayer (Aretha Franklin)	8
1968	Planet of the Apes (Goldsmith)	9
<b>1969</b>	<b>The Italian Job (Quincy Jones)</b>	<b>8</b>
1969	Raindrops Keep Falling on My Head (David & Bacharach)	2
1969	Liege and Lief (Fairport Convention)	7
1969	My Way (Frank Sinatra)	7
1969	Led Zeppelin II (Album) (Led Zeppelin)	9
1969	Hot Rats (Frank Zappa)	9
1970	Everything's All Right from <i>Jesus Christ Superstar</i> (Andrew Lloyd Webber)	8
1970	Early One Morning (Britten)	5

Year	Title of piece	Curriculum year
1970	Music for 18 Musicians (Steve Reich)	7
1971	Drumming (Steve Reich)	7
1971	So Far Away (Carole King)	8
<b>1971</b>	<b>Stairway to Heaven (Led Zeppelin)</b>	<b>8</b>
<b>1972</b>	<b>Superstition (Stevie Wonder)</b>	<b>8</b>
1972	Lady (Fela Kuti)	8
1972	Ziggy Stardust (David Bowie)	8
1973	Aladdin Sane (David Bowie)	9
1973	Dark Side of the Moon (Album) (Pink Floyd)	9
1973	Tubular Bells (Mike Oldfield)	6
1973	Hommage to Tchaikovsky (Kurtág)	9
1974	Six Planos (Steve Reich)	6
1974	Waterloo (ABBA)	6
<b>1974</b>	<b>Libertango (Piazzolla)</b>	<b>6</b>
1974	Potato Head Blues (Louis Armstrong)	9
1974	Close Every Door from <i>Joseph and the Amazing Technicolor Dreamcoat</i> (Andrew Lloyd Webber)	8
1975	Theme from <i>Jaws</i> (John Williams)	6
1975	Bohemian Rhapsody (Queen)	7
1976	Somebody to Love (Queen)	6
1976	Black Man (Stevie Wonder)	7
1976	You to Me are Everything (The Real Thing)	6
1976	Rita (Marcel Khalife)	9
1976	Love Really Hurts Without You (Billy Ocean)	5
1976	War (Bob Marley & The Wailers)	7
1976	You Took Advantage of Me (Ella Fitzgerald and Joe Pass)	9
1977	We Will Rock You (Queen)	3
<b>1977</b>	<b>One Love (Bob Marley &amp; The Wailers)</b>	<b>9</b>
1977	Three Little Birds (Bob Marley & The Wailers)	7
1977	Tabula Rasa 1 (Pärt)	8
1977	Stayin' Alive (Bee Gees)	7
<b>1978</b>	<b>Le Freak (Chic)</b>	<b>3</b>
1978	Theme from <i>Superman</i> (John Williams)	4
<b>1978</b>	<b>Venturing Forth from <i>Watership Down</i> (Angela Morley)</b>	<b>7</b>
1978	Stuff Like That (Quincy Jones)	9
1978	\$29.00 (Tom Waits)	8
1978	Wuthering Heights (Kate Bush)	9
1978	Variations on a Theme by Paganini (Andrew Lloyd Webber)	5
<b>1979</b>	<b>Lost in Music (Sister Sledge)</b>	<b>8</b>
1979	One Step Beyond (Madness)	8
<b>1980</b>	<b>Music from <i>Star Wars</i> (John Williams)</b>	<b>9</b>
1980	Farewell to Stromness (Maxwell Davies)	7
<b>1980</b>	<b>For the Beauty of the Earth (Rutter)</b>	<b>2</b>
1980	I Dreamed a Dream from <i>Les Misérables</i> (Schönberg)	8
1981	Glassworks (Philip Glass)	6
1981	Ellis Island (Meredith Monk)	5
1982	The Lamb (Tavener)	5
1982	Ja Funmi (Sunny Ade)	6
1982	Should I Stay or Should I Go (The Clash)	8
1982	Theme from <i>E.T.</i> (John Williams)	9
1982	The Draughtsman's Contract (Michael Nyman)	8
1983	Sweet Dreams (Eurythmics)	7
1983	Ain't Nobody (Rufus & Chaka Khan)	8
1983	Every Breath You Take (The Police)	6
1983	Standards Volume 1 (The Keith Jarrett Trio)	8
1983	Girls Just Want to Have Fun (Cyndi Lauper)	7
1983	Prelude to Akhnaten (Philip Glass)	9
<b>1984</b>	<b>Smalltown Boy (Bronski Beat)</b>	<b>5</b>
<b>1984</b>	<b>I Want to Break Free (Queen)</b>	<b>8</b>

Year	Title of piece	Curriculum year
1984	Free Nelson Mandela (Special AKA)	9
1985	The Chairman Dances (John Adams)	8
1985	Time Lapse (Michael Nyman)	5
1985	Dirty Old Town (The Pogues)	5
1986	Blackbird (The Beatles, arr. Daryl Runswick)	7
1986	True Colours (Kelly & Steinberg)	8
1986	Allegro from <i>The Bach Suite</i> (Oscar Peterson)	9
1986	Tromba Lontana (John Adams)	9
1986	Short Ride in a Fast Machine (John Adams)	5
1987	Bali Moods and others (Anne Boyd)	8
1987	I Still Haven't Found What I'm Looking For (U2)	8
1988	Different Trains (Steve Reich)	3
1988	Don't Turn Around (Aswad)	8
1988	Daahoud (Emily Remler)	9
1988	Flourish with Fireworks (Knussen)	8
1988	Baby Can I Hold You (Tracy Chapman)	7
<b>1989</b>	<b>The Magic Number (De La Soul)</b>	<b>9</b>
1989	Back to Life (Soul II Soul)	6
1989	Belfast Child (Simple Minds)	5
1990	The Confession of Isobel Gowdie (MacMillan)	7
1990	Vogue (Madonna)	7
1991	Hook (Fitkin)	6
1991	Unfinished Sympathy (Massive Attack)	8
1991	Machines and Dreams (Colin Matthews)	7
1991	End of the Road (Boyz II Men)	9
1991	Whiskey in the Jar (Thin Lizzy)	5
<b>1992</b>	<b>I Have Nothing (Whitney Houston)</b>	<b>9</b>
1993	Greensleeves (Chilcott)	8
<b>1993</b>	<b>Play Dead (Björk)</b>	<b>5</b>
1993	She Moves Me (Paul Rodgers, feat. Gary Moore)	8
1993	Stay (Eternal)	1
1994	Javelin (Michael Torke)	4
1994	Journey through a Japanese Landscape (Musgrave)	9
1995	No More I Love Yous (Annie Lennox)	8
1995	Panic (Birtwistle)	9
<b>1995</b>	<b>Wonderwall (Oasis)</b>	<b>4</b>
1996	Theme from <i>Mission Impossible</i> (Lalo Schifrin)	4
1996	Lux Aeterna (Elgar, arr. Cameron)	3
<b>1996</b>	<b>Theme from <i>Emma</i> (Rachel Portman)</b>	<b>8</b>
1996	Stormy Monday (Eva Cassidy)	8
1996	New York Counterpoint (Steve Reich)	9
1997	Chan Chan (Buena Vista Social Club)	9
1997	Brown Paper Bag (Roni Size, Reprazent)	9
1997	The Girl I Love (Led Zeppelin)	8
<b>1997</b>	<b>Paranoid Android (Radiohead)</b>	<b>9</b>
1997	Wilde from <i>Wilde</i> (Debbie Wiseman)	9
1998	Fanfare and Flourishes (James Curnow)	1
1998	Everything is Everything (Lauryn Hill)	8
1998	Right Here, Right Now (Fatboy Slim)	8
1999	Elegy – In Memoriam Stephen Lawrence (Herbert)	7
<b>1999</b>	<b>Say My Name (Destiny's Child)</b>	<b>6</b>
1999	Saltwater (Chicane)	9
1999	Nadia (Nitin Sawhney)	8
1999	Carte Blanche (Veracocho)	9
1999	Boars Head Carol (Steeleye Span)	7
1999	Sweet Like Chocolate (Shanks & Bigfoot)	7

## 21st Century

Year	Title of piece	Curriculum year
2000	Sleep (Eric Whitacre)	2
2000	Walking Away (Craig David)	6
2000	2 <sup>nd</sup> movement from Piano Sonata No. 2 (Dorman)	4
2000	Shine As The Light (Peter Graham)	5
2000	Crouching Tiger, Hidden Dragon (Tan Dun)	5
2000	Crazy Rhythm (Coleman Hawkins)	9
2000	Theme from <i>Lord of the Rings</i> (Howard Shore)	5
2000	Smells Like Teen Spirit (The Bad Plus)	5
2001	Hedwig's Theme from <i>Harry Potter and the Philosopher's Stone</i> (John Williams)	7
2001	Theme from <i>Amélie</i> (Yann Tiersen)	4
2001	Do you really like it (DJ Pied Piper)	9
2001	Smells Like Teen Spirit (The Bad Plus)	5
<b>2002</b>	<b>For the World from <i>Hero</i> (Tan Dun)</b>	<b>9</b>
2003	Eliza's Aria from <i>Wild Swans</i> (Elena Kats-Chernin)	3
2003	Brooklyn (Youngblood Brass Band)	9
2003	Theme from <i>Pirates of the Caribbean</i> (Zimmer & Badelt)	7
2003	Helicopter String Quartet (Stockhausen)	9
2004	Music of the Spheres (Philip Sparke)	4
2004	If There's any Justice (Lemar)	7
2004	Neon (Tansy Davies)	7
2005	I Can't Quit You Baby (Otis Rush)	8
2008	Children of the Revolution (T-Rex)	8
2005	The Boxer (Chemical Brothers)	8
2006	Electric Counterpoint (Steve Reich)	9
2006	Chasing Cars (Snow Patrol)	8
2007	Fnugg (Baadsvik)	4
2007	Annandale (Phamie Gow)	7
2008	Three Paths to Peace (Roxanna Panufnik)	7
2008	End Credits from <i>The Duchess</i> (Rachel Portman)	6
2018	Cantelowes (Toumani Diabaté)	7
2008	Lot's Wife from <i>Caroline, or Change</i> (Jeanine Tesori)	8
<b>2008</b>	<b>Jai Ho from <i>Slumdog Millionaire</i> (A. R. Rahman)</b>	<b>5</b>
2009	Concerto for Turntables and Orchestra (Gabriel Prokofiev)	4
2009	Baraat to Nowhere (Red Baraat)	8
2009	Infra 5 (Max Richter)	7
2010	Count On Me (Bruno Mars)	7
2010	Flowers we Are, Mere Flowers (Kurtág)	8
2010	As with Voices and with Tears (Tansy Davies)	9
2011	The Wedding/Because he was a Bonny Lad (arr. Kathryn Tickell)	7
<b>2011</b>	<b>Wild Man (Kate Bush)</b>	<b>1</b>
2012	Northern Lights (Ēriks Ešenvalds)	1
2012	Next To Me (Emeli Sandé)	8
2012	Abide With Me (Emeli Sandé)	7
2012	The Snow Prelude No. 3 (Ludovico Einaudi)	5
<b>2012</b>	<b>Night Ferry (Anna Clyne)</b>	<b>2</b>
2012	Don't You Worry Child (Swedish House Mafia)	8
2012	Love Endureth (Roxanna Panufnik)	9
2012	Shadows (Lindsey Stirling)	5
2013	Indian Summer (Anoushka Shankar)	7
2013	Wake Me Up (Avicii)	8
2013	Get Lucky (Daft Punk)	8
2013	Blaze (Diana Burrell)	2
2013	Imaginary Garden V. Renewed at Every Glance (Hope Lee)	5
2013	Me and the Sky from <i>Come From Away</i> (Irene Sankoff and David Hein)	8
2014	Lingus (Snarky Puppy)	5
2014	Say Something (A Great Big World and Christina Aguilera)	8

Year	Title of piece	Curriculum year
2014	Thinking out loud (Ed Sheeran)	9
2014	Ya Taiba (Ahmad Hussain)	8
2014	Shake it Off (Taylor Swift)	5
2015	Anthology of Fantastic Zoology (Mason Bates)	3
2015	Mikhi Nathan Mu Toma (The Invisible Man) (Seckou Keita)	7
<b>2015</b>	<b>Connect It (Anna Meredith)</b>	<b>6</b>
2015	A Berwick Seascape (Ailie Robertson)	7
2015	Hatters (Ninfea Cruttwell-Read)	7
2015	Everything Changes from <i>Waitress</i> (Sara Bareilles)	8
2015	4th movement from <i>Remembering 'In Memoriam Evan Scofield'</i> (Turnage)	9
2016	Human (Rag'n'Bone Man)	5
2016	A Little Summer Suite (Betsy Jolas)	6
2016	Al Monte (PALO!)	9
2016	Wait For It and The Schuyler Sisters from <i>Hamilton</i> (Lin-Manuel Miranda)	8
2016	I Know That My Redeemer Liveth (Cecilia McDowall)	7
2017	The Green Fuse (James B. Wilson)	2
2017	Florence (Loyle Carner)	5
2017	No Place Like (Kerry Andrew)	2
2017	Forty Miles per Wolf Hour (Mansion of Snakes)	8
2017	Lost Without You (Freya Ridings)	8
2017	Mighty River (Errollyn Wallen)	9
2017	Ave Generosa (Ola Gjeilo)	2
2017	Flounce (Lotta Wennäkoski)	8
2017	Amar Pelos Dois (Salvador Sobral)	6
2018	Carry That Sound (Julian Joseph)	9
2018	Legend of the Sky (Fraser Trainer)	3
2018	Snowmelt (Zoe Keating)	8
2018	Waterfalls (Alexis Ffrench)	9
2018	My Queen is Angela Davis (Sons of Kemet)	9
2018	Sonoran Storm for Viola and Orchestra (Nokuthula Ngwenyama)	7
2018	Waiting to Breathe (Alexis Ffrench)	8
2018	The True Light (Judith Weir)	4
2018	Anthem (Lucy Pankhurst)	4
2018	Fireworks (Agata Zubel)	8
2018	Five Telegrams - Sender & Receiver (Anna Meredith)	6
2018	Shotgun (George Ezra)	7
2019	Earth (Hans Zimmer)	8
2019	Aankh Marey (from Simmba album) (Tanishk Bagchi)	7
2019	I Don't Belong Here (from Glances album) (Hannah Kendall)	7
2019	The Sun Rose (Gavin Greenaway)	6
2019	3rd movement from <i>Concerto for Piano and Orchestra</i> (Adès)	9
<b>2020</b>	<b>Jerusalem – Our Clouded Hills (arr. Errollyn Wallen)</b>	<b>9</b>
2020	Dawn (Adès)	7

## Musical Traditions

Country*	Title of piece	Curriculum year
USA	Walkers (Stomp)	1
<b>Brazil</b>	<b>Fanfarra (Cabua-Le-Le) (Sérgio Mendes/Carlinhos Brown)</b>	<b>1</b>
Virgin Islands	Old Time Calypso (Love City Pan Dragons)	1

\* Includes names of countries or regions, where the origin of a piece cannot be attributed to one single country.

Country *	Title of piece	Curriculum year
Ghana	Kye Kye Kule	1
Bangladesh	Mo matchi (Song of the Bees)	1
England	My Shoes Are Made of Spanish Leather	1
England	Acre of Land	1
Peru	Sikuriadas (Inti-Illimani)	2
Ireland	Mylecharaine's March (Barrule)	2
<b>Indonesia</b>	<b>Baris (Gong Kebyar of Peliatan)</b>	<b>2</b>
England	Oliver Cromwell	2
England et al	The Old Woman Wrapped Up in a Blanket	2
USA	Built my lady a fine brick house	2
England	A Long Time Ago	2
Australia	I got kicked by a kangaroo	2
Bangladesh	Hatti- ma tim tim (An Imaginary Bird)	2
Bangladesh	Charti Kula beng (Four Fat Frogs)	2
England	The Herring Song	2
England	Hop Hop Hop	2
England et al	Sally Jumped Over the Stars	2
<b>India</b>	<b>Sahela Re (Kishori Amonkar)</b>	<b>3</b>
Ireland	Be Thou my Vision (various artists)	3
Congo	Si, Si, Si (various)	3
Japan	Kaeru no uta	3
Morocco	A ram sam sam	3
Bangladesh	Now charia de (A Boatman's Song)	3
Pakistan	Drummer's Reel (Dhol Foundation)	3
England	Adieu, Sweet Lovely Nancy	3
Israel	Bim Bam Bom (various)	4
Russia	Kalinka (various)	4
<b>Trinidad</b>	<b>Tropical Bird (Trinidad Steel Band)</b>	<b>4</b>
<b>Punjab/UK</b>	<b>Bhabiye Akh Larr Gayee (Bhujhangy Group)</b>	<b>4</b>
England	Admiral Benbow	4
Ghana	Namuma	4
England	Wassail Song	4
Ireland	She Moved Through the Fair	4
USA	Go Down Moses (Harlem Gospel Singers)	5
<b>South Africa</b>	<b>Inkanyezi Nezazi (Ladysmith Black Mambazo)</b>	<b>5</b>
<b>Nigeria</b>	<b>Jin-Go-La-Ba (Drums of Passion) (Babatunde Olatunji)</b>	<b>5</b>
Wales	Hela'r Dryw (Hunting the Wren)	5
England	Leave Her, Johnny, Leave Her!	5
Ireland	Danny Boy	5
Caribbean	Four White Horses	5
Uganda	Dipidu	5
England	Camborne Hill (various)	5
England	Hopping Down in Kent	5
Poland	Oi Dana (various)	6
South Africa	Siyahamba	6
Ghana	Senwa de Dende (various)	6
<b>Middle East</b>	<b>Sprinting Gazelle (Reem Kelani)</b>	<b>6</b>
England	Scarborough Fair (Martin Carthy)	6
Scotland	Grand Etang/Hull's Reel (Alasdair Fraser & Natalie Haas)	6
<b>Indonesia</b>	<b>Rangsang (Gamelan Wayang Sasak)</b>	<b>6</b>
England	The Codbanging Song	6
England	Bonny Pit Laddie	6
England	Daddy Fox	6
Wales	Suo Gan	6
Hungary	The Gnat	6
Brazil	Asa Branca	6
USA	We shall overcome (Pete Seeger)	7
England	Searching for Lambs (Steeleye Span)	7



Country*	Title of piece	Curriculum year
USA	Prisoner (Lucky Dube)	7
USA	I'll Overcome Some Day (Charles Tindley)	7
New Zealand	Maori Haka (All Blacks Rugby team)	7
Mexico	El Jilguerillo (Mariache Cobre)	7
Nigeria	Teacher Don't Teach Me Nonsense (Fela Kuti)	7
India	Tabla Solo in Ekial (Ravi Shankar)	7
Russia	Pryalitsa (Russian Balalaika Orchestra)	7
USA	Roll the old chariot along (arr. Nelson's Shantymen)	7
Scotland	Mairi's Wedding (arr. Noel McLoughlin)	7
England	Jolly Bold Robber (arr. John Kirkpatrick and Martin Carthy)	7
Indonesia	Wayang Kulit Balinese shadow puppet (Anon)	7
<b>Brazil</b>	<b>Mas Que Nada (Sérgio Mendes and Brasil'66)</b>	<b>7</b>
England	Brigg Fair (various)	7
England	The Three Ravens	7
England	Turtle Dove (various)	7
England	Santiana	7
England	Wild and Wicked Youth	7
England	Heave Away on the Trawl Warp/ Haul Boys Haul (Johnny Collins)	7
England	Boars Head Carol (Steeleye Span)	7
England	Widcombe Fair (various)	7
England	The Lambton Worm (various)	7
Japan	Taiko drumming (Zoku)	7
<b>India</b>	<b>Munni Badnaam Hui (Lalit Pandit)</b>	<b>7</b>
England	The Derby Ram (A. L. Lloyd)	7
Scotland	Mingulay Boat Song (various)	7
Scotland	Ae Fond Kiss (Burns)	7
England	Lovely Joan	7
Wales	A Ei Di'r 'Deryn Du (Siobhán Owen)	7
Ireland	Carrickfergus (Various)	7
Mexico	Ojios Begros (Cornelio Reyna)	8
Japan	Etenraku (Various)	8
Ireland	Rocky Road to Dublin (The High Kings)	8
<b>Portugal</b>	<b>Fado (Amália Rodrigues)</b>	<b>8</b>
Scotland	The Tree They Do Grow So High (Pentangle)	8
<b>Middle East</b>	<b>Sari Galin (from Endless Vision album) (Ilgar Moradof)</b>	<b>8</b>
USA	Travelin' Soldier (Dixie Chicks)	8
Finland	Ole le Loila (Various)	8
<b>India</b>	<b>Rag Desh (Various)</b>	<b>8</b>
Chad/Congo	Soualle	8
England	Tarry Trousers	8
England	Bold Riley	8
England	Ingatestone Hall	8
England	Ah, Robin	9
Cuba	Obatalá (Mongo Santamaría)	9
<b>Japan</b>	<b>Zoku (Kodo)</b>	<b>9</b>
England	Tower of London (or the Female Drummer)	9
England	What will we do if we have no money?	9
South Africa	Babethandaza (various)	9
Israel	Shalom Chaverin (various)	9
<b>Ireland</b>	<b>The Coombe (The Chieftains)</b>	<b>9</b>
<b>Zimbabwe</b>	<b>Ujona Uyabaleka (Insingizi)</b>	<b>9</b>

## Appendix 3 – Key Stages 1 & 2 Foundation Listening

### The Western Classical Tradition up to the 1940s

(Title – Composer – Historical Context)

The following are suggestions for how you might approach listening to each piece of repertoire. These are creative starting points from which to explore an individual journey.

#### O Euchari – Hildegard von Bingen – Early Period

One of the most extraordinary figures in music history, Saint Hildegard was a German Benedictine abbess, writer, composer, philosopher, mystic and visionary. O Euchari tells the story of Saint Eucharis, a third-century missionary, travelling preacher and worker of miracles. The work closes with a prayer that the people may never revert to the paganism in which Eucharis found them, but may always re-enact the redemptive sacrifice of Christ in the form of the Mass.

#### Hallelujah from Messiah – Handel – Baroque Period

European immigrant G. F. Handel provides us with one of the great works of the English language with 1741's *Messiah*. The Hallelujah chorus, with its massive chordal declarations of joy and exultant major tonality, is the best known of the parts of *Messiah*. Pupils may also enjoy listening to the version of this piece found on the 1992 album *A Soulful Celebration*, which takes the music and reworks it into the gospel tradition.

#### Rondo alla Turca – Mozart – Classical Period

See Year 1 Case Study.

#### Symphony No. 5 – Beethoven – Classical Period

The 'Beethoven Story' – a composer who suffered total hearing loss before writing some of his greatest music – is often a way into discovering Beethoven's music. As well as providing an opportunity to talk about the instrumental families of the orchestra (strings, wind, brass, percussion), it might be interesting to listen to the many arrangements (including A Fifth of Beethoven) of this work.

#### Night on a Bare Mountain – Mussorgsky – Romantic Period

See Year 3 Case Study.

#### Symphonic Variations on an African Air – Coleridge-Taylor – Romantic Period

Coleridge-Taylor's variations start with a memorable pentatonic melody that could be played or sung by a class of pupils. The way in which he transforms the melody through the variations shows the importance of thematic development in Western classical music. Understanding this will support pupils in their own attempts to sustain musical interest over an extended period.

## **1812 Overture – Tchaikovsky – Romantic Period**

This important piece from the Romantic era provides a route to discuss how music can portray key events from history, in this case the 1812 French campaign against Russia. The musical narrative tracks the route of the war, and Tchaikovsky includes cannons to accentuate the melody with striking warlike sounds.

## **Mars from The Planets – Holst – 20th Century**

The naming of the planets after Roman gods brings the opportunity to learn about these characters and some of their stories as well as why the planets were given their names. As Mars is based upon an ostinato, this would also be a sensible place to experiment with using ostinato in composition: rhythmically in layers, with pitch in layers and as an accompaniment with melodic ideas over the top. It is also worth noting that the piece is in 5/4 and will help introduce pupils to irregular time signatures.

## **English Folk Song Suite – Vaughan Williams – 20th Century**

*See Year 5 Case Study.*

## **Bolero – Ravel – 20th Century**

*See Year 2 Case Study.*

## **The Western Classical Tradition and Film beyond the 1940s (Title – Composer – Historical Context)**

### **Connect It – Anna Meredith – 21st Century**

*See Year 6 Case Study.*

### **This Little Babe from A Ceremony of Carols – Britten – 20th Century**

The tradition of Christmas music is a cultural gem, and Benjamin Britten is a central figure in English music of the 20th century. 'This Little Babe' is the thrilling centrepiece of *A Ceremony of Carols* and shows Britten's genius for writing music that is technically accessible without losing its expressive potential. Although most often performed by unbroken voices, there is also an SATB arrangement.

### **Jai Ho from Slumdog Millionaire – A. R. Rahman – 21st Century**

Rahman's track for *Slumdog Millionaire* demonstrates the way in which film music, perhaps more than any other genre, is liberated to draw from a range of cultural traditions. Pupils will be fascinated to explore what these influences are, as well as taking the opportunity to find other examples in the films that they watch.

## **Night Ferry – Anna Clyne – 21st Century**

This single-movement piece for orchestra takes the form of a musical voyage – telling the story of a ship, struggling through the night. The piece also takes us on a journey through the whirlwind of our own minds!

Taking its inspiration from multiple sources including mixed-media images, the life of composer Franz Schubert and Samuel Taylor Coleridge's poem *The Rime of the Ancient Mariner*, the music paints a dark, turbulent wave. Listen out for rolling strings, jabbing brass and delicate Tibetan singing bowls coming together to make an expressive impact.

## **Popular Music**

**(Style – Title – Artist/Composer)**

### **Blues – Runaway Blues – Ma Rainey**

Sometimes referred to by the moniker 'Mother of the Blues' Ma Rainey recorded nearly 100 blue songs in the early 20th century. The soundworld of the blues is hugely influential on much of the popular music that followed it and this piece will be a great place to start understanding this soundworld as well as the cultural context of the lives lived by Ma Rainey and her contemporaries.

### **Jazz – Take the 'A' Train – Duke Ellington**

See Year 4 Case Study.

### **Rock n Roll – Hound Dog – Elvis Presley**

A key step in the development of modern popular music is the arrival of Rock n Roll with its clear link to the Blues that came before it. Hound Dog is based on the 12 bar blues with a walking bass line. It provides an opportunity for pupils to create their own walking bass line, using crotchets and broken chords, and to create a melody that sits above it.

### **Funk – I Got You (I Feel Good) – James Brown**

The upbeat tempo, strong off-beat rhythms, lively horn section and punchy vocals all contribute to the iconic funk sound. There is lots of opportunity to incorporate movement or for pupils to devise their own short musical riffs.

### **Disco – Le Freak – Chic**

Upbeat, with a dance feel, and often featuring strings and group vocals, Disco has an iconic 'four on the floor' drumbeat, with strong bass lines and fast guitar rhythms. This song provides an opportunity to explore movement, and the layering of simple, short riffs and ideas.

### **80s Synth/Pop – Smalltown Boy – Bronski Beat**

Smalltown Boy features one of the most recognisable synth riffs of the 1980s alongside lyrics which mark sweeping social changes. The legalisation of homosexuality in the late

1960s was followed only slowly by growing acceptance of LGBT+ people within society. *Smalltown Boy* charts the harsh experience of growing up gay in England in the 1980s but its commercial success points to the more hopeful times that were to follow.

### **90s Singer/Songwriter – Play Dead – Björk**

This song by Icelandic singer Björk was created in collaboration with Jah Wobble and David Arnold as part of the soundtrack of the 1993 crime drama *The Young Americans*. The song is inspired by the film's central character and is underscored by moody strings. It's a little-known fact that the drum patterns the song is structured around are taken from the beginning of the 1977 song *Footsteps in the Dark* by The Isley Brothers.

### **90s RnB – Say My Name – Destiny's Child**

*Say My Name* is taken from Destiny's Child's second album, *Writings on the Wall*, and is part of a series of songs separated by commandments: 'thou shalt not hate'; 'thou shalt not give into temptation'; 'thou shalt cherish life'. As well as listening to *Say My Name*, this brings in the opportunity to discuss the album's response to the commandments as well as explore the idea of the concept album more generally. Further listening to the work of Beyoncé will take pupils well into the 21st Century.

### **Art Pop – Wild Man – Kate Bush**

From Bush's acclaimed *50 Words for Snow*, *Wild Man* tells of the sightings of the mythical Yeti in the Himalayas and of efforts to hide and protect him. The use of sound effects, riffs and spoken words will all be points to bring out as well as getting to grips with the words and imagery before/while listening to the music.

### **90s Indie – Wonderwall – Oasis**

Oasis were emblematic of a revival of melodic, guitar-based music in the 1990s that became known as Britpop. Many of these bands were influenced by The Beatles and Oasis were explicit about this influence. An interesting angle for discussion with the pupils would be what the influences were and how/if they are manifested in the music of British artists today.

## **Musical Traditions**

**(Country\* – Tradition – Title – Artist/Composer)**

### **Brazil – Samba – Fanfarra Cabua-Le-Le – Sérgio Mendes/Carlinhos Brown**

Starting with a big 'Batucada' opening, in this case a drum ensemble made up of some of the best musicians from a few samba schools in Rio de Janeiro, the track turns halfway

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\* Includes names of countries or regions, where the origin of a piece cannot be attributed to one single country.

through into a 'Samba de Roda' section. This song, Cabua-Le-Le by Carlinhos Brown, is accompanied on a tiny guitar (a cavaquinho).

Featuring the layering of rhythms to create lively, carnival music, samba music could provide an opportunity to learn about ostinato and for pupils to compose/improvise their own rhythms and motifs.

### **Indonesia – Gamelan – Baris – Gong Kebyar of Peliatan**

Gamelan music has been hugely influential since the remarkable ensembles were heard in Paris at the 1889 World Fair. Pupils may find it interesting to explore how this influence manifested itself and discuss whether there are similarities with the soundworld of Western. Musicians who sought inspiration in gamelan music include Debussy (Pagodes), Satie (Gnossienne) and Takemitsu (For Away).

### **India – North Indian Classical – Sahela Re – Kishori Amonkar**

Kishori Amonkar was one of the leading vocalists of Indian classical music in the 20th century. Amonkar's approach to music emphasised the spiritual as articulated in her statement that 'To me it [music] is a dialogue with the divine, this intense focused communication with the ultimate other.' Further listening might include performances where the melody is instrumental, such as the music of Ravi and Anoushka Shankar.

### **Punjab/UK – Bhangra – Bhabiye Akh Larr Gayee – Bhujhangy Group**

This track marks a momentous step in the development of Bhangra – a style which originated as a folk dance celebrated during the time of the harvest. The current style and form of Bhangra formed together in the 1940s, although historical records of the it can be seen from the late 1800s.

Bhangra Bhabiye Akh Larr Gayee combines traditional Asian sounds with modern Western musical instruments and influences. It was created by the world's longest-running Bhangra band, the Bhujhangy Group, who had always been interested in Western music as well as traditional Punjabi music, learning to play the guitar, banjo and accordion as well as the dhol, tumbi and dholak.

### **Caribbean – Calypso – Tropical Bird – Trinidad Steel Band**

With its primary-chord harmony, syncopated rhythmic lilt and the timbre of the steel pans, calypso bridges the popular/world music categorisation. Harry Belafonte's breakthrough *Calypso* album of the 1950s includes tracks such as Jamaica Farewell for further listening and the tradition has ample songs to sing for schools who want to explore the genre in more depth.

### **Nigeria – Drumming – Jin-Go-Lo-Ba – Babatunde Olatunji**

Babatunde Olatunji was a major figure in early recorded African drumming. As well as introducing the sound of African drumming to many Americans, he directly influenced the musical landscape, as can be heard in tracks like Carlos Santana's Jingo, a cover version of this track.

There are plenty of resources available for pupils to start exploring African drumming using classroom percussion and listening to this track will support their understanding of the origins of this music.

### **Argentina – Tango – Libertango – Piazzolla**

Fusing together the words 'liberty' and 'tango', Piazzolla breaks away from the classical tango style and moves into tango Nuevo in this piece. There are hundreds of recordings of Libertango in different instrumentations, and the original recording is still widely available. Music like this, which is written to be danced to, often has a strong rhythmic quality, offering an opportunity to start experimenting with music and movement.

### **South Africa – Choral – Inkanyezi Nezazi – Ladysmith Black Mambazo**

Notable features of South African vocal music include call and response, chordal harmonies and repetitive phrases, making these songs a staple of classroom singing activities. Ladysmith Black Mambazo are a well-known long-running choral ensemble, and as well as this track and Nkosi Sikelel' iAfrika, pupils may enjoy listening to them in Homeless and Diamonds on the Soles of Her Shoes from Paul Simon's *Graceland* album.

### **Middle East – Folk – Sprinting Gazelle – Reem Kelani**

*Sprinting Gazelle* is the debut album of performer, composer and researcher Reem Kelani. Kelani collected and arranged songs from Palestine and the Palestinian diaspora including from her maternal family in Nazareth and women in the refugee camps in Lebanon. As well as traditional music, the album includes her own settings of contemporary poetry. The title track is highlighted on the list for core listening but the whole album will provide pupils with opportunities for further listening.

### **England – Folk – Sea Shanties – Various Artists**

Sea Shanties were work songs usually sung in the merchant navy, and they were rhythmic so they could accompany specific activities on a ship. There is a wealth of resources available for primary schools to explore this genre further, particularly in relation to the Tall Ships Festival that took place in Greenwich in 2017 and songbanks made available by the English Folk Dance and Song Society.

### **Poland – Folk – Mazurkas Op. 24 – Chopin**

These pieces touch on the interesting question of genre boundaries: should they be seen as traditional Polish folk or, in Chopin's interpretation, as pieces of Western classical music? Mazurkas are usually in 3/4 with accents on the second or third beat and are one of the national dances of Poland.

## Case Studies

### Year 1

The following case study demonstrates how to combine knowledge, skills and understanding in a practical way using Mozart's *Rondo alla Turca* as a starting point.

#### Key words

- March
- Piano
- Octave
- Pulse/Beat

#### Context

*Rondo alla Turca*, written for piano by Mozart in 1783, is partly inspired by the sounds of the Turkish Janissary bands. Janissaries were the elite infantry units that formed the Ottoman Sultan's household troops and were the first modern standing army in Europe. The Corps was most likely established during the reign of Murad I (1362–89).

Born in 1756 in Salzburg, Austria, Mozart was the definition of a child prodigy: he began picking up the basics of the piano when he was just three years old. The piano that Mozart played would have been much lighter and smaller than modern pianos. It also had far fewer notes, as it was two octaves shorter than a modern piano. As a composer, Mozart was known for his musical curiosity, and he sought opportunities to create music on commission and for many different people. As a result, he has a large output, writing over 600 pieces.

#### Getting to know the music

- Start by listening to a recording of the work. Explain that this is a type of military march; can the class imagine troops marching along together, in time to the music? Perhaps some pupils have witnessed military parades – have they noticed how all the soldiers march in time with each other?
- Invite pupils to march along to the music. Encourage them to feel the beat, taking care not to speed up or slow down.
- Much of music making is about listening and taking notice of others around you; is everyone marching in unison?

#### Building skills and understanding

- Explore the concept of an octave with your class. An octave is made up of eight notes and you could create a musical exercise to help bring this to life: marching forward for eight steps, turning around and marching back to the start.
- Create your own marching band, with each pupil playing a percussion instrument in time to a steady beat. Practise marching forward for eight steps, before pausing and marching forward again. Perform your march to another class.



## Further ideas to consolidate learning

Numerous musicians have arranged *Rondo alla Turca*: you will find versions performed by folk groups, rock bands, DJs, orchestras, jazz combos and ensembles made up of ancient instruments. Listen to a selection of these with your pupils, identifying the different instrumental arrangements. Walk, tap and clap in time to some of these other arrangements to help emphasise the different speeds.

## Year 2

The following case study demonstrates how to combine skills, knowledge and understanding in a practical way using *Bolero* by Ravel as a starting point.

### Key words

- Beat
- Dynamics (*crescendo*)
- Texture
- Baroque, Classical, Jazz
- Instruments (flute, clarinet, bassoon, cor anglais, trumpet, saxophone)
- Body percussion

### Context

Ravel was a French composer who liked to experiment with ideas and was inspired by all kinds of music including Baroque, Classical and Jazz. This iconic piece by Ravel was written in 1928 as a ballet. Built on an unchanging drum pattern, Ravel described it as being 'mechanical'.

### Getting to know the music

- Start by listening to the opening of *Bolero*; can the class hear how the drummer keeps a steady beat? The drummer plays this beat for 15 minutes! Discuss the challenges of keeping a beat steady, without getting faster or slower, then invite the class to walk in time to the beat of the drum (*Long, Long, Short, Short / Left, Right, Left, Right*). Can the class imagine dancing to the music? What kind of dancing would they do?
- Now listen to the first five minutes of the piece, this time focusing on the sounds of the different instruments that play the tune (flute, clarinet, bassoon, E flat clarinet, cor anglais, and trumpet). After five minutes, you will hear the melody played on tenor saxophone, and then on the smaller soprano saxophone, two instruments often associated with Jazz music.

### Building skills and understanding

- Ravel described his piece as being mechanical. Discuss what characteristics of the music make this a very good description, and think about how to make your own Musical Machine.
- Choose someone to help keep a steady beat, like the drum player in the Ravel – this needs to stay steady and not get faster or slower.

- Working initially in groups of up to six, create a pattern to fit over this steady pulse, using body percussion that the group can repeat, e.g. *Stamp, Stamp, Clap, Clap* or *Click, Stamp, Stamp, Click*.
- Once each group has found a pattern and can repeat it with confidence, find ways of combining the different patterns. For instance, groups could play their pattern one after another, or they could try layering them on top of one another, with each group starting after the previous group has played their pattern once. By adding layers, your class will explore how to create musical 'texture' in a similar way to Ravel's *Bolero*.
- Perform your newly created piece to an audience.

### Further ideas to consolidate learning

Listen again to Ravel's *Bolero* and notice how the music gets very gradually louder and louder (*crescendo*) with more and more instruments joining (*texture*). After 15 minutes, the entire orchestra is playing with real energy – notice how the drum player finally gets to play a different pattern in the closing seconds.

## Year 3

The following case study demonstrates how to combine skills, knowledge and understanding in a practical way, using *Night on a Bare Mountain* by Mussorgsky as a starting point.

### Key words

- Symphony orchestra
- Orchestral families and instruments
- Musical character

### Context

Born in Russia, where his mother was a piano teacher, Mussorgsky started to compose at the age of 12, often basing his music on traditional folk songs and stories. He also liked to try out new and original sounds. *Night on a Bare Mountain* was written in 1867 for symphony orchestra. It describes witches dancing throughout the night, casting spells as part of a wild and wicked party.

### Getting to know the music

- Start by listening to this piece for symphony orchestra. Listen out for the sounds of the four orchestral families: Strings (up to 60 players), Woodwind (up to 20 players), Brass (up to 15 players) and Percussion (5 or more players).
- Ask your pupils to identify some of the instruments they can hear and to describe the character of this powerful music. How does the music bring to life a mountain packed full of trolls and creepy creatures?
- Mussorgsky's piece ends as the sun rises, signalled by six strikes of the church bell. Ask your pupils to identify a time of day and to describe the music that would bring this to life – for instance, 12 strikes of the bell could signal midnight, or nine strikes could mark the start of an energetic school day.

## Building skills and understanding

- Divide your class into four groups, allocating each of them a bell and a collection of other instruments available to them.
- Set the task to start with bell strikes, followed by their own musical picture. It is a good idea to aim for one strong musical gesture, such as everyone playing just one note during the course of a minute to reflect sparkling stars in a midnight sky.
- Arrange and rehearse the pieces in sequence and perform to another class.

## Further ideas to consolidate learning

- Ask your pupils to identify instruments from each of the orchestral families, such as violin (strings), flute (woodwind), trumpet (brass) and cymbal (percussion).
- Watch a film of an orchestra on stage, noticing how the different instruments are arranged.

## Year 4

The following case study demonstrates how to combine skills, knowledge and understanding in a practical way using *Take the 'A' Train* by Billy Strayhorn as a starting point.

### Key words

- Musical form and structure: AABA form Jazz, Swing
- Orchestra, Big Band
- Tempo (*accelerando*, *rallentando*)

### Context

Inspired by the A-line of New York's subway, and written in 1939, *Take the 'A' Train* was adopted as the signature tune of the Duke Ellington Orchestra. This orchestra was one of the greatest of all Jazz big bands, made up of instruments including trumpets, trombones, saxophones, drums and bass. Duke Ellington played the piano.

In the 1940s, World War II gripped America. Many Americans were away from home, at war, and loved listening to music that reminded them of home. Duke Ellington, along with Ella Fitzgerald and Louis Armstrong, dominated the jazz scene during this period, creating swing music with a groove that made you want to dance.

### Getting to know the music

- Start by listening to a recording of this piece. Even though *Take the 'A' Train* lasts for three minutes, it is made up of just two musical ideas: the first idea ('A') is a snappy melody that fits to 'You ... You take the A train' and the second idea ('B') is a strong musical response played by the trombones. These are arranged in a familiar form for this kind of music: AABA.
- Listen to the piece again; can pupils identify where the different sections (A) and (B) begin? They will need to listen to the words carefully, and keep an ear out for the sound of the trombone.

## Building skills and understanding

- As a class, devise two contrasting ideas, ('A') and ('B'), inspired by *Take the 'A' Train*. These could take the form of other forms of transport, such as travelling by bike or bus. What kind of sounds and rhythms would you expect to hear from a bus or bike ride?
- Once you have established these two distinct ideas, rehearse them in the form AABA.
- Think about making your music go faster (*accelerando*) or slower (*rallentando*). Fade pieces out at the end – as in the original piece – like a train, bike or bus disappearing into the distance.

## Further ideas to consolidate learning

- Explore other pieces of music that have been inspired by train travel.

## Year 5

The following case study demonstrates how to combine skills, knowledge and understanding in a practical way using Vaughan Williams's *English Folk Song Suite* as a starting point.

### Key words

- Folk
- Song
- Jig
- Circle
- Dance
- Ceilidh
- Pulse
- Rhythm

### Context

Written in 1923 – a year that also saw the BBC present its first outside broadcast from the Royal Opera House (Mozart's *The Magic Flute*) and the year that Wembley stadium opened to the public – this is one of English composer Ralph Vaughan Williams's most famous works.

### Getting to know the music

- Listen to the piece as a class. It starts with a sprightly march ('Seventeen Come Sunday') followed by a melancholic 'My Bonny Boy' before coming to a rousing close with another march ('Folk Songs from Somerset').
- Can pupils describe the different moods and characteristics of each of these sections of the work?

## Building skills and understanding

- Embedded in these three main sections, all sorts of British folk songs appear along the way, some of them overt and others hidden.
  1. Pretty Caroline
  2. Dives and Lazarus
  3. Green Bushes
  4. Blow Away the Morning Dew
  5. High Germany
  6. Whistle, Daughter, Whistle
  7. John Barleycorn
- Listen to any of these folk songs, e.g. 'John Barleycorn', in its original form and compare it with Vaughan Williams's version as well as versions by other artists. Can pupils describe how the versions are similar and different? For instance, is the melody played slower, faster? What instruments are used? What words would they use to describe the character of different versions?
- You could also ask your class to share folk songs from their own background and culture. Often the composers of folk tunes and songs are unknown and the music has survived because it was valued, played and passed on by generations of people. Each folk tune or song has been crafted by many musicians as they move between people and places.
- As a final task, celebrate folk songs and tunes with your class by forming a ceilidh band.

## Further ideas to consolidate learning

Characterised by strong melody and sense of pulse and rhythm, as well as an engaging story, folk songs and tunes have long been a source of inspiration for composers of all kinds. You could listen to:

- *Dirty Old Town* by The Pogues
- *Rigaudon* from *The Holberg Suite* by Grieg
- *Early One Morning* by Britten
- *A Hard Rain's A-Gonna Fall* by Bob Dylan
- *Belfast Child* by Simple Minds
- *Scarborough Fair / Canticle* by Simon & Garfunkel
- *Whiskey in the Jar* by Thin Lizzy

## Year 6

The following case study demonstrates how to combine skills, knowledge and understanding in a practical way using *Connect It* by Anna Meredith as a starting point.

### Key words

- Body percussion
- Beat, pulse
- Rhythm

## Context

This piece helps to remind us that music is being created all around us every day. Anna Meredith lives in Scotland and was born in 1978.

## Getting to know the music

- Start by listening to the piece.
- *Connect It* uses a different kind of instrument, with a mix of clapping, stamping, clicking, shouting and beatboxing.
- With your class, discuss the characteristics of the piece (e.g. driving rhythms, relentless beat, regular pulse, drive, energy, repetition and pattern).
- Watch performances of the piece and notice how physically involved the performers are – moving to the beat, feeling the pulse.

## Building skills and understanding

Anna Meredith has [created a resource](#) to teach the body percussion parts for her piece. Spend time with your class learning these different patterns:

- Hand swirls
- Snake wave
- Swimming haka
- Three stage taps
- Cross & yeah
- Yo-yo
- Knee slides
- Final yeahs

Perform *Connect It* accompanied by the backing track.

## Further ideas to consolidate learning

Ask your class to create their own piece of music based on rhythm patterns – mixing together body percussion and other instruments available to you.

Start by dividing the class into groups and decide what instruments they will use. Each group then creates a series of patterns that can be played in different combinations. This is a great memory exercise, and will encourage pupils to perform with confidence.

## Appendix 4 – Key Stage 3 Foundation Listening

### The Western Classical Tradition up to the 1940s

(Title – Composer – Historical Period)

#### Ave Verum Corpus – Byrd – Renaissance

Byrd was an ardent Catholic in a time when writing in Latin was banned and this perspective on his writing heightens the emotional impact of the music he created; in composing this piece he risked a fiery end.

This Renaissance motet is an excellent opportunity to explore the role of word painting in choral music. Examples include:

- The use of dissonance to represent Christ's sacrifice on the cross for the words, 'in cruce pro homine' (on the cross for men).
- The *Tierce de Picardie* and homophonic texture used for 'O Dulcis' (O Sweet).
- The reduction in texture for the plaintive 'miserere mei' (have mercy on me).

#### Tocatta and Fugue in D minor, BWV 565 – Bach – Baroque

This is one of the most famous works in the organ repertoire. The Tocatta opens with a single-voice flourish, before spiralling downwards in the very definition of an arresting opening. The Fugue that follows is brilliantly made up of just sixteen notes in what many consider to be the ultimate exercise in melodic and harmonic invention. The work itself has been a star of stage and screen, often as a joking reference to the horror genre. A piece to use as the stimulus for discussion about the relationship between music and film.

#### Sinfony (Overture) from *Messiah* – Handel – Baroque

The Overture is in two contrasting sections – the first instantly solemn, with insistent rhythms, and the second a faster and more furious affair. The mood is one of sadness and despair, regardless of whether the music is fast or slow. Supposedly written in 24 days from start to finish, this work is a textbook example of storytelling through music. Handel's *Messiah* uses scripture from the King James Bible and the Book of Common Prayer to reflect on the prophesied coming of Jesus through to his resurrection and acclamation and is one of the most enduring works of the choral repertoire.

#### 1st movement from *Eine Kleine Nachtmusik* – Mozart – Classical

There are some interesting back-stories to this piece, including that it wasn't actually played in public for forty years after being written in 1787. This piece offers lots of learning opportunities, such as: (1) exploring musical openings: the movement starts with a striking phrase played in unison that comes to a sudden halt before the music erupts with energy (2) introducing the concept of arrangements: the work was originally written for a string quartet with added double bass, but is now more usually performed by small chamber orchestras.

## **Symphony No. 9, 4th Movement – Beethoven – Romantic**

Addressing the audience as 'Brothers', Beethoven's democratisation of classical instrumental music sees vision and realisation cleave together: his sympathy with the political ideas sweeping Europe alongside a tune which is perhaps the closest we have to a universally known melody that has long stood the test of time. The Ode to Joy theme works perfectly as a way into instrumental playing in a classroom and the tune itself is a perfectly crafted example of working within the boundaries of convention to realise an artistic vision.

## **Der Leiermann – Schubert – Romantic**

This is the setting of the 24th of Muller's poems that explore the themes of loss, resignation and existential despair through the metaphor of an isolated wanderer in winter. The combination of the drone, a simple two-chord harmony, the A minor 'hurdy-gurdy' melody and the engagement with the ambiguous character of the Leiermann himself all provide rich opportunities for exploring music's expressive power and starting points for students to respond creatively.

## **Ride of the Valkyries – Wagner – Romantic**

*Die Walkure* (The Valkyrie) is the second of four operas that together make up The Ring Cycle (*Der Ring des Nibelungen*) – possibly one of the best known pieces of classical music ever written. The Valkyrie are the daughters of the Norse god Wotan. Led by his favourite, Brunnhilde, they have been gathering warriors slain in battle, ready to take them to Valhalla – the Hall of the Gods – and the 'Ride of the Valkyries' depicts them surging across the skies on their flying horses. The tension builds from the start, with Wagner's signature complexity of sound; swirling strings, trilling woodwind and gradually increasing volume, all the way up to the sound of unison brass playing the famous tune.

## **Nessun Dorma from Turandot – Puccini – 20th Century**

'Nessun Dorma' (None shall sleep) are originally Princess Turandot's words to Calaf ('The Unknown Prince') in this music peppered with themes of intrigue, tension and ultimately love. In this meditative aria, Calaf pictures the princess in her room; he begs the stars to fade, and repeats three times 'Vincero' (I will win) – rising to a top B which is high for a tenor. Puccini never saw this opera performed – he died over a year before the first performance, leaving it incomplete – a student finished it for him. The song was made famous by Luciano Pavarotti at the 1990 Football World Cup, a performance that pupils may enjoy listening to.

## **Pastorale for Piano in D Major – Tailleferre – 20th Century**

Tailleferre's piano miniature features a beguiling undermining of the rules that governed the Common Practice Era. The Pastorale's use of irregular time signatures, unrelated modulations and unresolving dissonance will all be interesting starting points for discussion. The piece also provides a way to explore other Modernist approaches such as the absurdity of Milhaud's 'Le Boeuf sur le Toit', the stern intellectualism of Schoenberg's Serialism or the mania of Stravinsky's 'Rite of Spring'.



## **The Lark Ascending – Vaughan Williams – 20th Century**

Vaughan Williams' *The Lark Ascending* is a musical response to a poem by George Meredith about the singing of the skylark. This mesmerizing and incredibly descriptive music captures a real sense of freedom. As well as exploring music inspired, influenced and informed by bird song, it offers the opportunity to discuss the relationship between music and national identity: this piece became something of a symbol of the English spirit after the First World War when the country was struggling with its national identity.

## **Jerusalem: – Our Clouded Hills – Errollyn Wallen – 20th Century\***

Further thinking about Jerusalem can start from the mythological, historical or the compositional. The text brings in the myth of Jesus's visit to England as a young boy; the call for Jerusalem takes its place in the text as a metaphor for heaven, a place of universal love and peace.

Viewed historically the poem contains a critique of the advancing industrial revolution (the 'dark, satanic mills') and this affords an opportunity for further discussion about the priorities of human society in modern times.

Compositionally the original hymn tune of C.H.H. Parry and orchestration by Elgar have recently been reimagined by Errollyn Wallen. The work is dedicated to the Windrush generation and incorporates music from the wider Commonwealth (see the Belize percussion). Her use of dissonance in the first verse contrasts both with the earlier harmonisation and her own approach to the climactic second verse.

Further listening to Parry (*I Was Glad* or the *Songs of Farewell*) and Wallen (*Mighty River*) can be found in the repertoire list.

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

## **The Western Classical Tradition beyond the 1940s (Title – Composer – Historical Period)**

### **Venturing Forth from Watership Down – Angela Morley**

Pioneering Trans woman Angela Morley wrote the music for *Watership Down* after her transition in the 1970s. While some of the more memorable parts of the film are the dark moments near the end, they only make sense in the context of what has come before. The flute and harp duet, 'Venturing Forth' is used in the opening pastoral scene, and is a beautiful example of how sonority can be as important as tonality in the creation of atmosphere.

### **Music from *The Italian Job* – Quincy Jones**

One of the most influential musicians of the 20th century, Grammy Legend Award Winner Quincy Jones represents record producer, multi-instrumentalist, songwriter, composer, arranger, and film and television producer. *The Italian Job* is the soundtrack to the 1969 film of the same name, composed and arranged by Quincy Jones and released on the

Paramount label. The music is the very definition of the Swinging 60s and takes in an eclectic mix of styles including Samba, Country & Western and Baroque.

### **For the World from Hero – Tan Dun**

This music is taken from the Original Soundtrack to the 2002 Chinese film, *Hero*. It was composed by highly acclaimed Chinese contemporary classical composer, pianist, viola d'amore player and conductor, Tan Dun, whose work often incorporates instruments constructed from organic materials such as paper, water and stone. Tan Dun is a composer who has made an indelible mark on the world's music scene with a creative repertoire that welcomes classical music, multimedia performance, and Eastern and Western traditions. This piece provides a learning opportunity to explore fusion of styles and influences.

### **Theme from Emma – Rachel Portman**

Three-time Oscar nominee Rachel Portman won the Academy Award in 1996 for her score for the adaptation of Jane Austen's *Emma*. As well as getting to know the theme, this is an opportunity to delve into the relationship between music and narrative alongside one of the great novels of the 19th Century. Wider listening of her music includes *The Cider House Rules* and *Chocolat*.

### **Music from Star Wars – John Williams**

Among the most recognisable music on the planet, the music of *Star Wars* is widely acknowledged to have played a crucial role in the enduring success of the films. The music takes its influence from an eclectic variety of musical styles, including the Late Romantic idiom and Hollywood scores from the Golden Age of film. There are also references to existing music, including works written by Gustav Holst, William Walton, Sergei Prokofiev and Igor Stravinsky. Of particular note is John Williams' use of a melodic cell that signifies a particular character or place – with approximately 11 core themes used in each two-hour film.

## **Popular Music**

### **(Style – Title – Artist/Composer)**

#### **Blues – God Bless the Child – Billie Holiday**

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

God Bless the Child's harmony may provide a way into exploring how extended chords and voice leading come together in blues and jazz.

### **Rock n Roll – Twist and Shout – The Beatles**

Based on three primary chords, this song has more than strong echoes of the 12-bar Blues that influenced it. An awareness, in theory or in aural perception, of the importance of primary chords is going to be a prerequisite for further development and this song is an ideal starting point for exploring this. It also offers an opportunity to familiarise pupils with the UK's most popular ever band.

### **Jazz – Cry Me a River – Ella Fitzgerald**

With regular ii-V-I cadences, this standard and Fitzgerald's vocal improvisation are both iconic: the evocation of the pain of heartbreak has spoken to millions across generations. Fitzgerald's improvisation will be a good place to start discussions around when music can be held in stasis and when it should evolve in the hands of the performer and, indeed, on the myriad shades within these places.

### **Rock – Stairway to Heaven – Led Zeppelin**

One of the best known anthems of 1970s rock, *Stairway to Heaven's* meaning has been much pored over, and it is worth thinking about the initial theme of a woman who accumulates worldly wealth only to find that her life had no meaning. Robert Plant spoke about this part of the song representing 'a woman getting everything she wanted without giving anything back'. The song's unusual structure and use of A minor will be relevant to discussions about song composition.

### **Funk – Superstition – Stevie Wonder**

Superstition includes one of the best known riffs of the 20th century. It offers a way into the great riffs of popular music that pupils may wish to turn to for inspiration in their own writing. Other iconic riffs include Layla, Seven Nation Army, Sweet Child O'Mine and countless other that teachers or pupils may wish to suggest. *Superstition's* main riff, which is built around chords I and IV, is one way in and his larger discography includes other songs such as *Master Blaster*, which is a good place to start creating variety in bass lines.

### **Disco – Lost in Music – Sister Sledge**

As well as giving pupils an aural knowledge of Disco as an important genre, *Lost in Music* has a relatively simple harmonic structure while using both minor and major 7ths in its harmony – thereby introducing extended harmony.

### **Rock – I Want to Break Free – Queen**

Banned in some countries for Freddie Mercury's gender bending turn in the accompanying video, this song is often heard through the lens of Mercury's bisexuality and was released a year before the start of his relationship with Jim Hutton. As well as being central to the story of popular music, the song brings in issues about music's role in

societal change and how the personalities and tragedies of key figures can lead to greater empathy for marginalised groups.

### **Hip Hop – The Magic Number – De La Soul**

De La Soul's 'Magic Number' explores group creativity and the unique sounds that the group were able to develop as a trio (the 'Magic Number' of the title is 3, being the three members of De La Soul). The lyrics are characterised by hip-hop's use of metaphor and reference and could be an opportunity to work on text in collaboration with the English department in Year 9.

### **Power Ballads – I Have Nothing – Whitney Houston**

Female singers have played a central role in music as far back as the courts that hired Francesca Caccini in the 17<sup>th</sup> Century, but there was a renaissance of solo female vocalists in the 1980s. *I Have Nothing* features, in its key changes, both a classic of the semitone modulation used for heightened emotional effect and also, between the verse and chorus, smoothly executed shifts to the flat submediant and back again.

### **90s Indie – Paranoid Android – Radiohead**

The lead track off 1997's *OK Computer* Radiohead's *Paranoid Android* is notable for its departure from standard verse–chorus song structure. While huge amounts of music that pupils will listen to abides by this strongest of conventions, this will be a good opportunity to explore how, as with *Bohemian Rhapsody* and *Stairway to Heaven*, it can sometimes be in breaking convention that music finds its expressive power.

## **Musical Traditions**

**(Country\* – Tradition – Title – Artist/Composer)**

### **Brazil – Samba – Mas Que Nada – Sérgio Mendes and Brasil '66**

Well suited to both vocal and instrumental ensemble performance in KS3, *Mas Que Nada* is an example of a frequently covered song that gives pupils an opportunity to explore how performers interpret a standard. The Sérgio Mendes version is a cover itself of the 1963 original by Jorge Ben.

### **India – Bollywood – Munni Badnaam Hui – Lalit Pandit**

Pandit, one half of fraternal duo Jatin-Lalit, wrote this item number for the 2010 film *Dabangg*. Item numbers feature in Bollywood movies without pertaining to the plot, and while the protagonist, policeman Chulbul, enters this song the main performer/producer,

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\* Includes names of countries or regions, where the origin of a piece cannot be attributed to one single country.

Malaika Arora, only appears in this number. The song includes many typical features of Bollywood films in its music, dance and colourful visuals.

### **Japan – Taiko – Zoku – Kodo**

One of the tracks off Kodo's *Heartbeat* album, 'Zoku' is an original composition by one of the band members. Kodo's performances are widely available to watch and the group themselves publish lots of interesting narrative on the background and current life of their music, as well as their experience as a community of musicians.

### **India – Indian Classical – Rag Desh**

The inclusion of *Rag Desh* is due to the large numbers of learning resources already in place in many schools from its time as a GCSE set work. The different recordings enable pupils to learn the nature of how a rag relates to Western conceptions of melody as well as how performance can be exploratory instead of cleaving to a fixed original.

### **Middle East – Folk – Sari Galin – Ilgar Moradof**

Taken from 2005's Grammy nominated *Endless Vision* album, this Middle Eastern folk song of unrequited love has contested origins, something reflected in the use of Azeri, Armenian and Persian lyrics in this recording. The mode used is similar to the Western minor scale and reflects the theme of rejection in the song. This could initiate an interesting discussion about the universal nature of some musical features: why do minor scales evoke sadness? Is this universal? If so, why are were the verses of some trance anthems (e.g. Aurora's *Ordinary World* or Oceanlab's *Satellite*) popular euphoric dance tunes?

### **Portugal – Folk – Fado – Amália Rodrigues**

The mournful aesthetic of Fado is captured lyrically and musically in this central song from the repertory. Along with the highly decorative instrumental countermelodies and presence of familiar devices such as the ii-V7-I progression, pupils should note the *Tierce de Picardie*-like ending to the verses when the conclusion of their expression lands surprisingly on a major chord.

### **Indonesia – Gamelan – Rangsang – Gamelan Wayang Sasak**

Gamelan music provides a window into some of the treasures of Indonesian culture and, through Wayang Kulit shadow puppetry, into the stories and storytelling that originated in Java and are usually accompanied by a full Gamelan. The cyclic nature of Gamelan contrasts with the teleology that runs through much Western classical music.

### **Jamaican – Reggae – One Love – Bob Marley & The Wailers**

This is likely to be a strong candidate for class singing, whether it be in unison or in two-or-three-part harmony. The song itself can provide a way in to exploring music's role as a force for evangelism – in this song for the Rastafarian religion, but this could potentially lead on to a wider discussion of how music interacts with religion and identity.

### **Ireland – Folk – The Coombe – The Chieftains**

*The Coombe* provides pupils with an opportunity to explore folk instruments as it features a lyrical flute and pipe solo or a tremolo drone and Bodhran. This piece also provides a good example of a successful modal melody, using a limited range. The Chieftains are cultural ambassadors, recognised for reinventing traditional Irish music on an international scale.

### **Zimbabwe – Choral – Ujona Uyabaleka – Insingizi**

The a cappella trio from Bulawayo here sing about the Biblical story of Jonah and the Whale with typical three-part harmony, call and refrain, ostinato percussion accompaniment and vocalising as the narrative of the story progresses.

## Appendix 5 – Case Study of Integrated Learning in Years 3 to 6

### Classroom and instrumental music making

Here is an example case study from a large state primary school with 60 students in each year, within which 30 have elected to play trumpet or clarinet and 30 have elected to play violin.

The school has an established choir. Children regularly sing in assembly and listen to music in assembly and during class time. They have a strong partnership with the local Music Education Hub and have a yearly performance from visiting musicians. They also organise trips to their local performance venue to see live music. The school is part of a cluster and takes part in an annual massed performance with the other schools. This primary school has a relationship with its local secondary schools and often has visiting Key Stage 3 pupils to perform. All teachers receive annual music CPD from the local Music Education Hub and one other provider. A named member of staff coordinates the music provision at school.

Parents are provided with information about music lessons, instrument hire/purchase options and instrument care at home, and are kept up to date about performances at school and in their local area. Parents also have access to a practice notebook in which the school teacher will write a record of pupil progress and any homework or practice required, especially when preparing for performances.

### Year 3

In Year 3, pupils have two sessions of Music a week.

- The first is their usual curriculum provision in which they follow the content from Year 3 of the MMC,
- The second is a Whole Class Instrumental lesson.

### Whole Group Instrumental Tuition

- This programme is run in collaboration with the local Music Education Hub. A brass and wind teacher and a violin teacher from the Hub comes each week and every pupil in the year learns the trumpet, clarinet or violin.
- In these lessons, pupils learn the fundamentals of producing a sound and the importance of posture. They learn breathing exercises with and without their instruments. They learn to play sequences of notes using dot notation, improvise call-and-response phrases and experiment with combining a limited note-range, led by the teachers from the Hub, alongside the class teacher.
- The school provides a practice notebook for parents to keep up to date with practice required at home.

## Year 4

In Year 4, pupils have two sessions of Music a week.

- The first is their usual curriculum provision in which they follow the content from Year 4 of the MMC.
- The second is a Whole Class Instrumental lesson.

### Whole Group Instrumental Tuition

- This programme continues to work with the Music Education Hub providing pupils with the next stage of learning on their instruments. In Year 4, pupils will revisit the importance of posture and breathing exercises, and they will start to link their playing with staff notation in a small range, playing short melodies whilst maintaining a consistent sound. They will develop good basic technique.
- As different classes learn different instruments, they are also able to play simple ensemble pieces and rounds together towards the end of the year.
- Each term the Hub runs a session on group improvisation led by a workshop leader.

## Year 5

In Year 5, pupils have one compulsory session of Music a week and one optional session.

- The compulsory session is their usual curriculum provision in which they follow the content from Year 5 of the MMC.
- The school also runs an optional Band session each week for one hour after school as well as a String Ensemble.

### Whole Group Instrumental Tuition

This programme continues to be delivered by a member of staff from the Music Education Hub.

- Year 5 pupils improve their skills by developing technique through breathing exercises and scales. They will confidently play pieces in two parts or more.
- They will be performing regularly, and in the summer term, pupils choose a piece of music they have been learning and perform it to the rest of the school and their parents.

## Year 6

In Year 6, pupils have one compulsory session of Music a week and one optional session.

- The compulsory session is their usual curriculum provision in which they follow the content from Year 6 of the MMC.
- The school also runs an optional School Orchestra each week for one hour after school. School performances are attended by other pupils and parents.



## **Whole Group Instrumental Tuition**

This programme continues to be delivered by a member of staff from the Music Education Hub.

- Year 6 pupils develop their technical skills with time divided between scales, exercises and group pieces with more than three parts.
- There is a focus on starting to learn a broader range of music, including music from global traditions and jazz standards.

## Appendix 6 – Year 6 to Year 7 Transition Project

At the end of Year 6, the MMC proposes The MMC proposes the following, simple, project as a way of:

- Providing a sense of culmination to the primary phase of the MMC,
- Demonstrating what pupils have learnt at primary school to their secondary teachers when they arrive in Year 7.

The end of Year 6 and the start of Year 7 should be as similar as possible. This project is intended to encourage dialogue, interaction between primary and secondary teaching staff with each informing the other of what has been achieved, and what is intended as follow on activity. In this way, it is hoped to counter some of the forces that can cause regression across the transition between schools.

### Melodic Performance and Composition project

1. Pupils play the first two lines of a simple theme as a sight-reading exercise on an instrument chosen by the pupil or teacher. Examples of potential themes include well-known themes such as 'Ode to Joy' or folk songs from Brazil ('Asa Branca'), Hungary ('The Gnat', as used by Bartók in his *Mosquito Dance*) and Wales ('Suo Gan').
2. Pupils learn to play an extension of this theme (e.g. four phrases) in unison as a class, with a good sense of ensemble, appropriate dynamics and articulation.
3. Pupils create their own themes using a similarly limited note-range, extending these to create their own four-bar melodies to share with and involve others in performance.

### Class Singing celebration

The teacher and pupils choose a song to perform live at school, in a community venue, or for a recording to be uploaded to a cloud-sharing platform for sharing with parents.

The song could be a round or include harmony; the most important criterion is that pupils should be able to perform it musically, with good tuning, well-produced sound and expressive delivery.

## Appendix 7 – Sources of Information and Support

*“Colleagues from across the music education sector have worked together to contribute to the Model Music Curriculum. I would like to take this opportunity to thank them all, with special thanks to the ABRSM drafting team, the Department for Education and members of the Expert Panel who were so generous with their time and expertise.”*

*Veronica Wadley, Chair of Expert Panel*

### Members of the Expert Panel

The expert group reviewed iterations of the draft model curriculum and provided critical feedback and advice to drafters on where changes should be made. Members attended meetings between January 2019 and May 2019. All iterations of the Model Music Curriculum were shared with members for comment.

- Carolyn Baxendale, Head of Bolton Music Service and lead for Greater Manchester Music Education Hub
- Karen Brock, Head of the Tower Hamlets Arts and Music Education Service
- Michael Elliott, Chief Executive Officer, ABRSM (until December 2020)
- Peter Garden, Executive Director Performance & Learning, Royal Liverpool Philharmonic
- Naveed Idrees, Head Teacher, Feversham Primary Academy, Bradford
- Julian Lloyd Webber, Cellist, Conductor and former Principal of the Royal Birmingham Conservatoire
- Professor Linda Merrick, Principal, Royal Northern College of Music
- Paul Roberts, National Council Member, Arts Council England
- Jimmy Rotheram, Head of Music, Feversham Primary Academy, Bradford
- Ian Rowe, Head of Performing Arts, Farringtons School, Chislehurst
- Simon Toyne, Executive Director of Music, David Ross Education Trust and President of the Music Teachers' Association
- Veronica Wadley (Baroness Fleet) (Chair), Co-Founder and Chair of the London Music Fund, Council Member of Royal College of Music, Governor of Yehudi Menuhin School
- Ed Watkins, Director of Music, West London Free School
- Bridget Whyte, Chief Executive, UK Association for Music Education – Music Mark
- Observer: Hannah Fouracre, Arts Council England

### Individual responses to DfE Curriculum Framework survey

A series of questions were devised in collaboration with members of the Expert Panel and distributed amongst music education networks. We are grateful to all individuals who completed the survey. With thanks to Music Mark Members and Music Mark Schools who were involved in focus groups and a survey which helped to inform the development of this publication.

### Individual and organisational support

We are grateful to the many individuals who supported and contributed to the creation of the Model Music Curriculum. We also appreciate the contributions made by the following organisations:

Ark Schools  
Ark Isaac Newton Academy  
Arts Council England  
Bolton Music Service

Bristol Plays Music  
Churchfield Junior School, Redbridge  
David Ross Education Trust

Education Endowment Foundation and the Royal Society of Arts  
 English Folk Dance and Song Society  
 Greater London Authority – The London Curriculum  
 Hampshire Music Service  
 HEITE Group  
 Incorporated Society of Musicians  
 London Borough of Barking and Dagenham Music Education Council  
 Music in Secondary Schools Trust  
 Music Mark

National Youth Choirs of Scotland  
 Royal College of Music  
 Royal College of Music – Junior Department Sing Up  
 Shoreditch Park Academy  
 Southwark Music Service  
 Tower Hamlets Arts & Music Education Service  
 UK Music  
 Voices Foundation  
 West London Free School

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## Appendix 8 – Statutory Guidance

### National curriculum in England: music programmes of study

#### Purpose of study

Music is a universal language that embodies one of the highest forms of creativity. A high-quality music education should engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. As pupils progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon.

#### Aims

The national curriculum for music aims to ensure that all pupils:

- perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians,
- learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence,
- understand and explore how music is created, produced and communicated, including through the interrelated dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.

#### Attainment targets

By the end of each key stage, pupils are expected to know, apply and understand the matters, skills and processes specified in the relevant programme of study.

### Subject content

#### Key Stage 1

Pupils should be taught to:

- use their voices expressively and creatively by singing songs and speaking chants and rhymes,
- play tuned and untuned instruments musically,
- listen with concentration and understanding to a range of high-quality live and recorded music,
- experiment with, create, select and combine sounds using the interrelated dimensions of music.

## Key Stage 2

Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory.

Pupils should be taught to:

- play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression,
- improvise and compose music for a range of purposes using the interrelated dimensions of music,
- listen with attention to detail and recall sounds with increasing aural memory,
- use and understand staff and other musical notations,
- appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians,
- develop an understanding of the history of music.

## Key Stage 3

Pupils should build on their previous knowledge and skills through performing, composing and listening. They should develop their vocal and/or instrumental fluency, accuracy and expressiveness, and understand musical structures, styles, genres and traditions, identifying the expressive use of musical dimensions. They should listen with increasing discrimination and awareness to inform their practice as musicians. They should use technologies appropriately and appreciate and understand a wide range of musical contexts and styles.

Pupils should be taught to:

- play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression,
- improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions,
- use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions,
- identify and use the interrelated dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices,
- listen with increasing discrimination to a wide range of music from great composers and musicians,
- develop a deepening understanding of the music that they perform and to which they listen, and its history.

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