

Now that the revised curriculum has been taught, please consider the Implementation and Impact of the curriculum you taught.  
 What changes might need to be made to the Curriculum Intent (See Curriculum Map and Overviews) in light of this year's experiences?

### Year 7 Overview 2023-24 – Music

Date	Wk	Week	Units Studied & Learning Outcomes	Key Concepts & Assessment
Tues 5-Sep	A	1	<p><b>Music and space (10 weeks)</b>            Students will learn about the use and manipulation of dynamics including gradations of dynamics such as crescendo and diminuendo. They will aurally explore Gustav Holst's Planet Suite and will perform the main theme from "Jupiter". They will either use Mixcraft or a more traditional route of using classroom sound sources to compose a class "Planets Suite", building on skills and concepts learned about during the unit.</p> <p>Lesson 1 – Understand how different moods can be achieved through the combination of musical elements and experiment with ostinato and crescendo.</p> <p>Lessons 2 and 3 – Explore "Mars, the Bringer of War" with a particular emphasis on tempo, dynamics and instrumentation. Compose, perform and evaluate a group piece in the style of "Mars" creating a suitable mood, using ostinato and other musical features as used by Holst.</p> <p>Lessons 4 and 5 – Explore the main themes from Holst's movement "Jupiter," learning to sing and perform one of these themes. Deliberate listening to identify tempo, dynamics and instrumentation in further movements from Holst's "Planets"</p> <p>Lesson 6 - Understand how different composers have portrayed the moon through music. Create an electronic soundscape about the moon, using a range of pre-recorded synthesised sounds and creating own sound effects manipulated using Mixcraft or acoustic instruments.</p> <p>Lesson 7 - Improvise in a limited time frame, an effective soundscape which describes the planet Pluto (the lost planet) paying particular attention to creating a particular mood.</p> <p>Lessons 8 and 9 – Create a musical soundscape describing one of the Planets using features which Holst uses in his music, selecting, refining and combining sounds and sound sources towards an effective descriptive piece following a composing brief.</p> <p>Lesson 10 - Sharing of work, recording and assessment.</p> <p><b>GW:</b> Students can understand musical elements and talk about how they come together in Holst's 'Planet Suite' to create atmosphere and mood. They can create simple soundscapes which represent a particular planet.</p> <p><b>BI:</b> Students can understand musical elements and talk about how they come together in Holst's 'Planet Suite' to create atmosphere and mood. They can also hear and appreciate devices such as use of silence and ostinato. They can create soundscapes which represent a particular planet, using combinations of different elements of music.</p> <p><b>EW:</b> Students can listen with intelligence to different movements of the Planet Suite and discuss how particular musical elements combine to create particular and apt effects. They can perform and compose music, on their own and in a group, which helps to depict the nuances of a particular planet.</p>	<p><u>Curriculum areas:</u>  <b>Listening</b> – Deliberately listening to Holst's 'Planet suite' and to be able to describe and compare the different movements of this music using appropriate music-specific terminology and understanding what elements of music come together to create this type of musical texture and mood.  <b>Performing</b> – Play themes from 'Mars' and 'Jupiter', both as an individual and as part of a group.  <b>Composing</b> – Create own pieces which reflect the particular characteristics of a particular planet, using the techniques studied; and to perform their music to the rest of the class.</p> <p><u>Assessment of Progress:</u>            Written and verbal responses to both familiar and previously unheard music.            Terminal performance and composition and resulting teacher assessment. Content will be assessed at ST2 (May 24)</p> <p><u>Vocabulary:</u>            General elements of music eg rhythm, melody etc. Language specific to the genre eg ostinato, pulse, rhythm, dissonance, dynamics.</p> <p><u>History:</u>            Holst as a composer and the context of his work. The historical and social context of using music as a means of exploring the unknown – science v art.</p>
11-Sep	B	2		
18-Sep*	A	3		
25-Sep	B	4		
2-Oct	A	5		
9-Oct	B	6		
16-Oct	A	7		
23-Oct	B	8		

			Prior (Y6)	Now (Y7)	Next (Y8)			
			Play and perform in solo and ensemble contexts, using voice and body percussion with increasing accuracy, fluency, control and expression. Also, compose and improvise music for a range of audiences and purposes using the elements of music.	To <b>apply</b> knowledge of the <b>key principles of 'music and space'</b> in context and be able to <b>use</b> those key terms and concepts to understand, perform and compose music which create interesting and varied moods, textures and timbres and which reflect the unique characteristics of a particular planet of the solar system.	Demonstrate the ability to <b>deliberately listen to and appreciate the</b> different characteristics of the music of horror films and be able to understand the concepts and clichés which make this genre of music successful. Use relevant terminology with increasing confidence and understand and appreciate the pivotal place of this genre within a wider musical and historical context.			
<b>Half-Term</b>								
6-Nov	A	9	<b>PRACTICAL ASSESSMENT</b> <b>What makes a good song? (10 weeks)</b>					
13-Nov	B	10						
20-Nov	A	11						
27-Nov	B	ST1						
4-Dec	A	ST1						
11-Dec	B	14						

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18-Dec	A	15	<p>Students will explore the genre of popular song in terms of the different structural, textural and elemental components in order to provide a more in-depth answer to the unit's title: 'What Makes a Good Song?' They will explore song structure and how a typical popular song is made up of different structural elements before exploring (or revisiting) primary (I, IV, V and V7) and secondary chords (VI), song textures and instruments, timbres and sonorities used to accompany popular songs. Hooks are Riffs in popular songs are also explored briefly. Through a series of performing and listening tasks, students use lead sheets of popular songs to perform parts from and to analyse musical features from which introduces them to this form of musical notation. This is not a "song writing" unit, but through the exploration and analyses of popular songs, it does provide valuable skills, knowledge and understanding to prepare pupils to create their own songs in future project.</p> <p>Lesson 1 – Exploring the song 'Shape of you' by Ed Sheeran, looking at lyrics, riffs and structure.          Lesson 2 – Exploring the song 'Shape of you' by Ed Sheeran, looking at melody.          Lesson 3 – Exploring the song 'Shotgun' by George Ezra, looking at lyrics, riffs and structure.          Lesson 4 - Exploring the song 'Shotgun' by George Ezra, looking at melody.          Lessons 6 and 7 – Performing a popular song.          Lesson 8 and 9 – Composing a popular song, using all of the 'good bits' studied so far.          Lesson 10 - Sharing of work, recording and assessment.</p>	<p><u>Curriculum areas:</u>  <b>Listening</b> – Deliberately listening to 'Shape of you' and 'Shotgun' and describe and compare the different elements of these songs using appropriate music-specific terminology.  <b>Performing</b> – Play parts from 'Shape of you' and 'Shotgun', both as an individual and as part of a group.  <b>Composing</b> – Create own songs which utilise the compositional devices studied, eg riff; and to perform their music to the rest of the class.</p> <p><u>Assessment of Progress:</u>          Written and verbal responses to both songs. Terminal performance and composition and resulting teacher assessment. Content will be assessed at ST2 (May 24)</p> <p><u>Vocabulary:</u>          General elements of music eg rhythm, melody etc. Language specific to the genre eg Intro, Verse, Pre-Chorus, Chorus, Middle 8/Bridge, Instrumental Solo, Coda/Outro; Riff, Hook, Melody, Lyrics, Chord, Bass Line, Texture, Accompaniments, Instruments of Popular Music; Melodic Motion – Conjunct and Disjunct.</p> <p><u>History:</u>          The historical and social context of popular song and the communication of personal and social expression in a global context.</p>
<b>Christmas Holiday</b>				
8-Jan	B	16	<p><b>GW: Students can</b> distinguish between riffs, structure, lyrics and melody in songs and describe their use with guidance. They can perform simple parts such as basic riffs of well-known songs on their own and in unison. They can also compose initial ideas for a simple riff, melody and lyrics without arranging them into a structure or performing a</p>	
15-Jan	A	17		

22-Jan	B	18	<p>simple part within a group arrangement of a popular song e.g. a single chorus. They will use the words “Step” and “Leap” when describing melodic motion and identify some common instruments used within popular songs</p> <p><b>BI:</b> Students can describe the use of riffs, structure, lyrics and melody in songs, using appropriate musical vocabulary and perform independent parts of well-known songs on their own and in an ensemble. They can compose a simple riff and melody complete with lyrics and arrange them into a simple structure using elements of popular song form. They can perform a more complex part within a group arrangement of a popular song consisting of more than one part e.g. verses and repeating chorus. They can use the words “Conjunct” and “Disjunct” when describing melodic motion aurally and when looking at melodies in staff notation and understand and use all elements and terms relating to popular song structure through listening and appraising, composing and performing.</p> <p><b>EW:</b> Students can analyse and describe the characteristics of riffs, structure, lyrics and melody and apply their learning to other songs. They can perform independent parts of well-known songs with expression and sensitivity to other parts, taking a lead in an ensemble. They can compose interesting riffs and melodies with lyrics and arrange and perform them within a complete popular song structure. They will also perform technically complex parts within a group arrangement of a popular song complete with more advanced elements e.g. an introduction, bridge/middle 8 and coda and identify how orchestral and acoustic instruments have been used in popular songs.</p>						
29-Jan	A	19							
5-Feb	B	20							
12-Feb	A	21							
<table border="1"> <thead> <tr> <th>Prior (Y6)</th> <th>Now (Y7)</th> <th>Next (Y8)</th> </tr> </thead> <tbody> <tr> <td>Play and perform in solo and ensemble contexts, using voice and body percussion with increasing accuracy, fluency, control and expression. Also, compose and improvise music for a range of audiences and purposes using the elements of music.</td> <td>Understand how popular songs have mass appeal across all age ranges and in a variety of contexts. Also, realise the importance of structure in popular songs and the importance of a memorably melody in a popular song. Expand ways of describing melodic movement and range.</td> <td>Demonstrate the ability to <b>understand and recall key terms</b> pertaining to rock music (in particular the music of Queen) and be able to understand the pivotal place of this genre within a wider musical and historical context. Also, to apply this knowledge to produce a cover version of the song ‘we will rock you’.</td> </tr> </tbody> </table>			Prior (Y6)	Now (Y7)	Next (Y8)	Play and perform in solo and ensemble contexts, using voice and body percussion with increasing accuracy, fluency, control and expression. Also, compose and improvise music for a range of audiences and purposes using the elements of music.	Understand how popular songs have mass appeal across all age ranges and in a variety of contexts. Also, realise the importance of structure in popular songs and the importance of a memorably melody in a popular song. Expand ways of describing melodic movement and range.	Demonstrate the ability to <b>understand and recall key terms</b> pertaining to rock music (in particular the music of Queen) and be able to understand the pivotal place of this genre within a wider musical and historical context. Also, to apply this knowledge to produce a cover version of the song ‘we will rock you’.	
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Half-Term									
26-Feb	B	22	<b>Gamechangers - The Beatles (10 weeks)</b>						
4-Mar	A	23							
11-Mar	B	24							

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18-Mar	A	25	Students will learn how 4 lads from Liverpool changed the course of music forever. They will study a timeline of the band's meteoric rise to fame and discover how their musical style developed in a relatively short space of time and why. They will explore how Lennon and McCartney experimented in the recording studio and the impact this had on live performances and the course of all future music. Students will be left in no doubt that the Beatles were musical 'game-changers.'	<p><u>Curriculum areas:</u></p> <p><b>Listening</b> – Deliberately listening to an eclectic mix of music from throughout the Beatles' career and to contextualise this music, both chronologically and within the general history of music.</p> <p><u>Assessment of Progress:</u></p> <p>Written and verbal responses to both familiar and previously unheard music.          Terminal project and resulting teacher assessment. Content will also be assessed at ST2 (May 23)</p> <p><u>Vocabulary:</u></p> <p>General elements of music eg rhythm, melody etc.</p> <p><u>History:</u></p> <p>The historical and social context of using music as a means of communication and celebration through the ages. Links between Western and non-Western culture.</p>
25-Mar*	B	26		
<b>Easter Holiday</b>				
15-Apr	A	27	Lesson 1 – The early days – Rock n Roll and 'The Quarrymen'.	
22-Apr	B	28	Lesson 2 – The first single 'Please please me' and the rollercoaster journey that followed.	
29-Apr	A	29	Lesson 3 – Song study 1 – Yellow Submarine	
6-May*	A	30	Lesson 4 – Song study 1 – Yellow Submarine	
	B		Lesson 5 – Song study 2 – Hey Jude	
13-May	A	ST2	Lesson 6 – Song study 2 – Hey Jude	
20-May			Lesson 7 – New departures – the recording studio. (particular reference to 'Norwegian Wood').	
	B	ST2	<p><b>LISTENING TEST</b></p> <p>Lesson 8 – An interview with The Beatles</p> <p>Lessons 9 and 10 – Putting it all together – what do you know and what can you do?</p>	

**GW:** Students can understand the historical and cultural importance of The Beatles and can appreciate and talk about selected songs, using appropriate musical terminology.

**BI:** Students can understand the historical and cultural importance of The Beatles and talk about the ways in which they were revolutionary. They can also hear and appreciate devices such as use of recording effects to change how music sounds.

**EW:** Students can listen with intelligence to different Beatles songs and discuss how particular musical elements combine to create particular and apt outcomes. They can understand and reiterate how the Beatles changed the course of the history of music forever.

Prior (Y6)	Now (Y7)	Next (Y8)
To listen to music with increasing attention to detail and recall sounds with aural awareness. And through this develop an understanding of the history of music.	To <b>apply</b> knowledge of the <b>rise to fame of The Beatles</b> in context and be able to <b>use</b> key terms and concepts to their unique place in the history of all music, not just popular music.	Demonstrate the ability to <b>deliberately listen to and appreciate</b> different types of computer game and associated soundtracks and be able to understand the concepts and 'ingredients' which make these soundtracks successful, using relevant terminology with increasing confidence. Also, to understand the pivotal place of this genre within a wider musical and historical context.

**Half-Term**

3-Jun	A	33
10-Jun	B	34
17-Jun	A	35
24-Jun	B	36

**Body Beats (5 weeks)**

Students will explore rhythms and mnemonics to create complex textures, using different parts of their bodies and some junk percussion. Alongside musical development we will draw upon the kinaesthetic benefits of 'body music', providing opportunities for 'creative exercise', developing coordination and well-being. There will be multiple opportunities to perform and compose both as an individual and as part of a group.

Curriculum areas:

**Listening** – Deliberately listening to body music from around the world, for example Ethiopian armpit music, gumboot dancing etc and to be able to describe and compare

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1-Jul	A	37	<p>Lesson 1 – The origins of body music. Exploring the history of and global nature of one of the oldest forms of communication. Looking at pulse and backbeat.</p> <p>Lesson 2 – Use of symbols and simple rhythm-making both as an individual and as part of a group.</p> <p>Lesson 3 – Exploring existing music – Ghanaian circle clapping and ‘Pipes’ from Stomp.</p> <p>Lesson 4 – Rhythms from around the world – listening and performing.</p> <p>Lessons 5 and 6 – Composing and performing your own piece of ‘body music’. Sharing of work and assessment.</p> <p><b>GW:</b> Students can perform simple body percussion rhythms in time, on their own, with a regular sense of pulse. They can keep a steady pulse within a small group of performers.</p> <p><b>BI:</b> Students can perform more complex body percussion rhythms in time, on their own and as part of a group, with a regular sense of pulse. They can take a leading role within a small group of performers.</p> <p><b>EW:</b> Students can perform complex syncopated body percussion rhythms in time, on their own and in a group, with a regular sense of pulse. They can embellish given rhythm patterns to create their own textures within a group.</p> <table border="1"> <thead> <tr> <th>Prior (Y6)</th> <th>Now (Y7)</th> <th>Next (Y8)</th> </tr> </thead> <tbody> <tr> <td>Play and perform in solo and ensemble contexts, using voice and body percussion with increasing accuracy, fluency, control and expression.</td> <td>To <b>apply</b> knowledge of the <b>key principles</b> of ‘<b>body music</b>’ in context and be able to <b>use</b> those key terms and concepts to understand perform and compose rhythms which create interesting and varied textures and timbres.</td> <td>Demonstrate the ability to <b>understand and recall key terms</b> pertaining to music from India and be able to apply these when prompted. Explore the fusion between Indian classical music and Punjabi Bhangra and the pivotal role of rhythm and pulse.</td> </tr> </tbody> </table>	Prior (Y6)	Now (Y7)	Next (Y8)	Play and perform in solo and ensemble contexts, using voice and body percussion with increasing accuracy, fluency, control and expression.	To <b>apply</b> knowledge of the <b>key principles</b> of ‘ <b>body music</b> ’ in context and be able to <b>use</b> those key terms and concepts to understand perform and compose rhythms which create interesting and varied textures and timbres.	Demonstrate the ability to <b>understand and recall key terms</b> pertaining to music from India and be able to apply these when prompted. Explore the fusion between Indian classical music and Punjabi Bhangra and the pivotal role of rhythm and pulse.	<p>versions of this music using appropriate music-specific terminology and understanding what elements of music come together to create this type of musical texture.</p> <p><b>Performing</b> - Play increasingly complex body rhythms and pulses, using syncopation, both as an individual and as part of a group.</p> <p><b>Composing</b> – Create own piece in a chosen style, using the techniques studied; and to perform their music to the rest of the class.</p> <p><u>Assessment of Progress:</u> Written and verbal responses to both familiar and previously unheard music. Terminal performance and composition and resulting teacher assessment.</p> <p><u>Vocabulary:</u> General elements of music eg rhythm, melody etc. Language specific to the genre eg syncopation, son clave, phase, pulse, rhythm, call and response.</p> <p><u>History:</u> Rhythmic and oral traditions from around the world. Adopting these traditions for the stage and the 21<sup>st</sup> century. The historical and social context of using music as a means of communication and celebration through the ages.</p>
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Play and perform in solo and ensemble contexts, using voice and body percussion with increasing accuracy, fluency, control and expression.	To <b>apply</b> knowledge of the <b>key principles</b> of ‘ <b>body music</b> ’ in context and be able to <b>use</b> those key terms and concepts to understand perform and compose rhythms which create interesting and varied textures and timbres.	Demonstrate the ability to <b>understand and recall key terms</b> pertaining to music from India and be able to apply these when prompted. Explore the fusion between Indian classical music and Punjabi Bhangra and the pivotal role of rhythm and pulse.								
8-Jul	B	38								
15-Jul										
	A	39								

(Total: 190 Days)

\* Bank Holidays

Overview of Year 7	
Based on your Flight Path <i>(E.g. Targets 1L – 4L)</i>	By the end of Year 7, students will have learned
<b>GW:</b> <i>(E.g. Grade 1)</i>	Details of what content students should have learned; skills acquired; connections they might within and across subject(s). <i>E.g. Students can demonstrate ...</i>
<b>BI:</b> <i>(E.g. Grades 2-3M)</i>	<i>Students can recognise ....</i>
<b>EW:</b> <i>(E.g. Grades 3U-4L)</i>	<i>Students can understand information from a variety ....</i>

### Prompt Questions

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What changes might need to be made to the Curriculum Intent (See Curriculum Map and Overviews) in light of this year's experiences?

Please revisit the prompts from last year:

- What are the Key concepts for this unit?
- How will it link to wider disciplinary knowledge/cultural capital: history, culture, authentic artefacts, music, art, literature?
- How does it build on prior knowledge and link to other units, concepts, years, GCSE?
- What is it intended students will have learned?
- For each Unit? By the end of the Year?
  - GW: ; BI: ; EW
- Is it worth summarising in a knowledge organiser?
- **Assessment: how do you know they have learned the foundational concepts, curriculum and wider disciplinary knowledge? Does assessment look like GCSE light? Should it?**
- Skills used/learned
- Tier 2/3 vocabulary ((Etymology e.g. of Greek/Latin)