



Department
for Education

Model Music Curriculum: Appendices

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

March 2021

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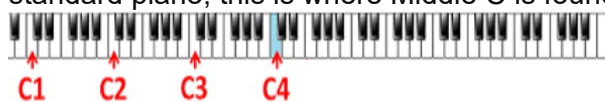
Appendix 1 – Key Stages 1 and 2 Glossary






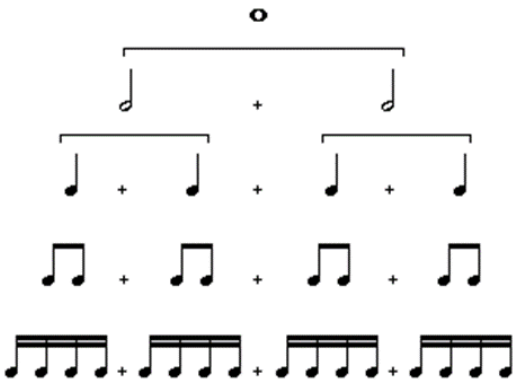
This glossary includes the musical terms that appear in the Model Music Curriculum.







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 <u>1</u> 2 3 <u>1</u> 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 Go Marching In</i>).
Pause	The note or rest that the pause is assigned to should be prolonged.
Pentatonic scale	A scale with five notes, e.g. C D E (F) G A (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 A-B-A-C-A-D-A .
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
1140	O Eucharisti (Hildegard)	4
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
1605	Ave Verum Corpus (Byrd)	7
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
1703	Tocatta and Fugue D minor (J. S. Bach)	7
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 st 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 rd 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
1741	Hallelujah from Messiah (Handel)	3
1741	Sinfony (Overture) from Messiah (Handel)	7
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 st 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 st 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 st 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
1783	Rondo alla Turca (Mozart)	1
1785	Ah! Vous dirais-je, Maman (Mozart)	1
1786	3 rd movement from Horn Concerto No. 4 (Mozart)	6
1787	1st movement from Eine Kleine Nachtmusik (Mozart)	8
1788	1 st movement from <i>Symphony No. 40 in G minor</i> (Mozart)	5
1791	2 nd 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 nd movement from <i>Clarinet Concerto in A major</i> (Mozart)	6
1794	3 rd 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 th movement from <i>Symphony No. 1</i> (Beethoven)	8
1802	1 st movement from Piano Sonata No. 14 'Moonlight' (Beethoven)	3
1803	Overture from <i>Zemira</i> (José Maurício Nunes Garcia)	6
1808	4th movement from Symphony No. 5 (Beethoven)	4
1808	4 th movement from <i>Symphony No. 6 'Pastorale'</i> (Beethoven)	2
1810	Für Elise (Beethoven)	4
1811	3 rd 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
1822	4th movement from <i>Symphony No. 9</i> (Beethoven)	7
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
1826	Mazurkas Op. 24 (Chopin)	6
1827	Clog Dance from <i>La Fille Mal Gardée</i> (Hérold)	2

Romantic Period

Year	Title of piece	Curriculum year
1827	Der Leiermann (Schubert)	8
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
1856	Ride of the Valkyries (Wagner)	8
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
1867	Night on a Bare Mountain (Mussorgsky)	3
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 Irae 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
1880	1812 Overture (Tchaikovsky)	6
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 nd 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 nd 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 (MacDowall)	4
1897	African National Anthem N'Kosi Sileleli 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
1906	Symphonic Variations on an African Air (Coleridge-Taylor)	5
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
1914	Mars from <i>The Planets</i> (Holst)	1
1914	The Lark Ascending (Vaughan Williams)	9
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
1916	Jerusalem (Parry)	9
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
1919	Pastorale for Piano in D Major (Germaine Tailleferre)	9
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
1923	English Folk Song Suite (Vaughan Williams)	5
1923	Pacific 231 (Honegger)	4
1924	Rhapsody in Blue (Gershwin)	1
1924	Nessun Dorma from <i>Turandot</i> (Puccini)	7
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
1928	Runaway Blues (Ma Rainey)	6
1928	Bolero (Ravel)	2
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
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
1939	Take the 'A' Train (Duke Ellington)	4
1939	2nd movement from <i>Concierto de Aranjuez</i> (Rodrigo)	6
1939	Quiet City (Copland)	9

Year	Title of piece	Curriculum year
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
1942	Ceremony of Carols (Britten)	4
1942	God Bless the Child (Billie Holiday)	7
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 nd 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
1956	Hound Dog (Elvis Presley)	2
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
1959	Boogie Stop Shuffle (Charles Mingus)	9

Year	Title of piece	Curriculum year
1960	Threnody to the Victims of Hiroshima (Penderecki)	8
1960	Consider Yourself from <i>Oliver</i> (Bart)	7
1961	Cry Me a River (Ella Fitzgerald)	7
1961	Twist and Shout (The Beatles)	7
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
1964	I Got You (I Feel Good) (James Brown)	3
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 Henery 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)	6
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
1967	With A Little Help from My Friends (The Beatles)	4
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 Chile (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
1969	The Italian Job (Quincy Jones)	8
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
1970	Music for 18 Musicians (Steve Reich)	7

Year	Title of piece	Curriculum year
1971	Drumming (Steve Reich)	7
1971	So Far Away (Carole King)	8
1971	Stairway to Heaven (Led Zeppelin)	8
1972	Superstition (Stevie Wonder)	8
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
1974	Libertango (Piazzolla)	6
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)	7
1976	You Took Advantage of Me (Ella Fitzgerald and Joe Pass)	9
1977	We Will Rock You (Queen)	3
1977	One Love (Bob Marley & The Wailers)	9
1977	Three Little Birds (Bob Marley)	7
1977	Tabula Rasa 1 (Pärt)	8
1977	Stayin' Alive (Bee Gees)	7
1978	Le Freak (Chic)	3
1978	Theme from <i>Superman</i> (John Williams)	4
1978	Venturing Forth from <i>Watership Down</i> (Angela Morley)	7
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
1979	Lost in Music (Sister Sledge)	8
1979	One Step Beyond (Madness)	8
1980	Music from <i>Star Wars</i> (John Williams)	9
1980	Farewell to Stromness (Maxwell Davies)	7
1980	For the Beauty of the Earth (Rutter)	2
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
1984	Smalltown Boy (Bronski Beat)	5
1984	I Want to Break Free (Queen)	8
1984	Free Nelson Mandela (Special AKA)	9

Year	Title of piece	Curriculum year
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
1989	The Magic Number (De La Soul)	9
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
1992	I Have Nothing (Whitney Houston)	9
1993	Greensleeves (Chilcott)	8
1993	Play Dead (Björk)	5
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
1995	Wonderwall (Oasis)	4
1996	Theme from <i>Mission Impossible</i> (Lalo Schifrin)	4
1996	Lux Aeterna (Elgar, arr. Cameron)	3
1996	Theme from <i>Emma</i> (Rachel Portman)	8
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
1997	Paranoid Android (Radiohead)	9
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
1999	Say My Name (Destiny's Child)	6
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 nd 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
2002	For the World from <i>Hero</i> (Tan Dun)	9
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	Canteloves (Toumani Diabaté)	7
2008	Lot's Wife from <i>Caroline, or Change</i> (Jeanine Tesori)	8
2008	Jai Ho from <i>Slumdog Millionaire</i> (A. R. Rahman)	5
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
2011	Wild Man (Kate Bush)	1
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
2012	Night Ferry (Anna Clyne)	2
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
2015	Connect It (Anna Meredith)	6
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
2020	Jerusalem – Our Clouded Hills (arr. Errollyn Wallen)	9
2020	Dawn (Adès)	7

Musical Traditions

Country	Country and suggested artist	Curriculum year
USA	Walkers (Stomp)	1
Brazil	Fanfarra (Cabua-Le-Le) (Sérgio Mendes/Carlinhos Brown)	1
Virgin Islands	Old Time Calypso (Love City Pan Dragons)	1
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
Indonesia	Baris (Gong Kebyar of Peliatan)	2

Country	Country and suggested artist	Curriculum year
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
India	Sahela Re (Kishori Amonkar)	3
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
Trinidad	Tropical Bird (Trinidad Steel Band)	4
England	Bhabiye Akh Larr Gayee (Bhujhangy Group)	4
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
South Africa	Inkanyezi Nezazi (Ladysmith Black Mambazo)	5
Nigeria	Jin-Go-La-Ba (Drums of Passion) (Babatunde Olatunji)	5
Wales	Hela'r Dryw (Hunting the Wren)	5
England	Leave Her, Johnny, Leave Her!	5
Ireland	Danny Boy	5
West Indies	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
Middle East	Sprinting Gazelle (Reem Kelani)	6
England	Scarborough Fair (Martin Carthy)	6
Scotland	Grand Etang/Hull's Reel (Alasdair Fraser & Natalie Haas)	6
Indonesia	Rangsang (Gamelan Wayang Sasak)	6
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
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

Country	Country and suggested artist	Curriculum year
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
Brazil	Mas Que Nada (Sérgio Mendes and Brasil'66)	7
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
India	Munni Badnaam Hui (Lalit Pandit)	7
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
Portugal	Fado (Amália Rodrigues)	8
Scotland	The Tree They Do Grow So High (Pentangle)	8
Middle East	Sari Galin (from Endless Vision album) (Ilyan Moradof)	8
USA	Travelin' Soldier (Dixie Chicks)	8
Finland	Ole le Loila (Various)	8
India	Rag Desh (Various)	8
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
Japan	Zoku (Kodo)	9
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
Ireland	The Coombe (The Chieftains)	9
Zimbabwe	Ujona Uyabaleka (Insingizi)	9

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 Eucharius, 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 Eucharius 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 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.

West Indies – 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 – African Choral – Inkanyezi Nezazi – Ladysmith Black Mambazo

Notable features of African vocal music include call and response, chordal harmonies and repetitive phrases, making African songs a staple of classroom singing activities. Ladysmith Black Mambazo are perhaps the most well-known long-running African choral ensemble, and as well as this track and N’kosi Sikelel iAfrika, pupils may enjoy listening to them in Homeless and Diamonds on the Souls 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 / Canticale* 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).

Toccatina and Fugue in D minor, BWV 565 – Bach – Baroque

This is one of the most famous works in the organ repertoire. The Toccata 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.

Sinfonia (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 called 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 Loves 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 guitar riffs of the 20th century followed by a brass riff layered over it. Both offer ways 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.

90s RnB – 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 17th 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, 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 – Ilyan 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 Wailer

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 Chieftans are cultural ambassadors, recognised for reinventing traditional Irish music on an international scale.

Zimbabwe – African 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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