Year 7 Music (18 sessions)					
		Session focus	Knowledge & Skills	Assessment	NC Coverage
Autumn Term	1	**Do Now**: *Symphony No.7 (Beethoven, 1812); identify features from this period, then continue to draw parallels across upcoming DN tasks; make historical/geographical/scientific (etc) links throughout for context.* **Main:** Whole class singing; Body Percussion; MDR – "Building our Music Community" ; improvised body percussion	• Beethoven and characteristics of the Classical/Romantic transition. • Pulse, rhythm and beat. • Importance of ensemble performance. • Purpose of body percussion. • Sing as part of a whole class ensemble. • Maintain a steady pulse. • Improvise simple body percussion patterns. • Perform confidently within a group.	• Observation of participation and ensemble skills. • Teacher assessment of pulse accuracy and rhythmic confidence. • Verbal responses about Beethoven and historical context.	• Listening to, reviewing and evaluating music from the Western Classical Tradition. • Identifying stylistic features of music from different historical periods. • Developing an understanding of the historical and cultural context in which music was created. • Making connections between music and wider learning, including history, geography, science and society. • Singing confidently and expressively as part of a whole-class ensemble. • Using the voice as a musical instrument with increasing accuracy and control. • Performing rhythmic patterns through body percussion. • Creating, developing and performing improvised rhythmic ideas. • Developing pulse, rhythm and ensemble awareness. • Performing both individually and collaboratively. • Understanding the inter-related dimensions of music, particularly rhythm, duration, texture, timbre and structure. • Developing listening, leadership and communication skills through ensemble performance. • Creating and composing music both individually and with others through improvisation activities. • Evaluating similarities and differences between musical styles and traditions.
	2	**Do Now**: *Eine Kleine Nachtmusik (Mozart, 1787)* **Main:** Body Percussion; developing and performing ostinatos; note values and rests; writing notation by hand (2 bars)	• Note values and rests. • Ostinato patterns. • Basic rhythmic notation. • Create and perform rhythmic ostinato. • Accurately read and write simple rhythms. • Notate a two-bar rhythm.	• Completed written notation task. • Performance of rhythmic ostinato. • Peer assessment of rhythmic accuracy.	• Listening to music from the Western Classical Tradition • Performing body percussion patterns accurately. • Creating and developing rhythmic ostinatos. • Understanding note values and rests. • Reading and writing basic musical notation. • Composing and recording a two-bar rhythmic idea. • Developing understanding of duration, structure and rhythm. • Performing and evaluating musical ideas within an ensemble context.
	3	**Do Now**: *William Tell Overture (Rossini, 1829)* **Main:** Djembe (1) – Traditional West African Drumming; call and response; introduction to history and accurate performance techniques;	• Origins of traditional West African drumming. • Call-and-response structure. • Basic djembe techniques. • Produce correct djembe tones. • Respond accurately in call-and-response activities. • Perform basic traditional rhythms.	• Practical demonstration of technique. • Teacher observation of timing and listening skills. • Questioning on historical context.	• Listening to and evaluating music from the Western Classical Tradition • Performing confidently and accurately as part of an ensemble. • Learning and performing music from a non-Western musical tradition. • Developing practical skills on percussion instruments through correct djembe technique. • Understanding the cultural and historical significance of traditional West African drumming. • Exploring the role of music within different communities and societies. • Performing call-and-response patterns, developing listening, memory and communication skills. • Understanding pulse, rhythm, metre and ensemble cohesion. • Developing awareness of the inter-related dimensions of music, particularly duration, texture, timbre and structure. • Creating and performing rhythmic patterns both individually and as part of a group. • Comparing musical traditions from different cultures and historical periods. • Developing confidence, discipline and musical leadership within ensemble settings.
	4	**Do Now**: *Venturing Forth, from Watership Down (Angela Morley, 1978)* **Main:** Djembe (2) – Traditional West African Drumming	• Development of ensemble drumming. • Polyrhythmic traditions in African music. • Sustain rhythms independently. • Perform in a layered ensemble. • Refine hand technique and accuracy.	• Ensemble performance. • Assessment of rhythmic consistency and confidence.	• Extending performance skills on percussion instruments. • Refining ensemble awareness and listening. • Recognising music by significant composers from diverse backgrounds. • Developing understanding of rhythm, pulse and texture. • Evaluating performance outcomes.

	5	**Do Now**: *Black History Month – identify key artists* **Main:** BHM – exploring the works of Black British Artists; create artist portfolio	• Significant Black British artists and their contributions. • Historical influence of Black musicians on UK culture. • Research and evaluate musical careers. • Present information in an artist portfolio. • Identify stylistic features of artists' work.	• Completed artist portfolio. • Class discussion and questioning. • Research quality and presentation.	• Listening to and evaluating music from diverse traditions and cultures. • Understanding music's social, cultural and historical context. • Broadening knowledge of influential musicians and genres. • Developing critical listening and evaluative skills. • Encouraging understanding of diversity within British musical culture.
	6	**Do Now**: *Twist & Shout (The Beatles, 1963) explore the differences between this and previous DN task song choices; development of modern music.* **Main:** Keyboards (1) – Play basic rhythms; add pitch to play simple melodies (treble clef only); students to read basic staff notation; time signatures; HA pianists given trickier pieces to play and extend, including bass clef parts.	• Development of popular music during the 20th century. • Staff notation, treble clef and time signatures. • Relationship between rhythm and pitch. • Read simple staff notation. • Play melodies on keyboards. • Maintain pulse while performing.	• Performance of notated melody. • Teacher check of notation reading. • Questioning on musical periods and genres.	• Listening to, reviewing and evaluating music from contrasting historical periods and musical traditions. • Developing an understanding of the historical development of music from the Classical and Romantic periods to modern popular music. • Recognising and discussing differences in instrumentation, texture, rhythm, structure, performance forces and musical purpose. • Using appropriate musical vocabulary to compare and evaluate contrasting styles. • Developing instrumental performance skills on the keyboard. • Performing rhythms and simple melodies with increasing accuracy and fluency. • Reading and interpreting basic staff notation in the treble clef. • Understanding time signatures and their role in organising metre and rhythm. • Developing knowledge of the inter-related dimensions of music, particularly pitch, duration, timbre, texture and structure. • Performing both individually and as part of a class ensemble. • Building musical literacy through conventional staff notation. • Providing stretch and challenge through bass clef reading and more advanced repertoire for higher-attaining students. • Developing understanding of how music is created, communicated and recorded using notation.
	7	**Do Now**: *Symphony No.9, 4th movement (Beethoven, 1824)* **Main:** Keyboards (2) – Develop basic melodies; include focus on dynamics and tempo; class perform together. HA pianists continue from last week; give opportunity to mentor other students where appropriate.	• Dynamics and tempo markings. • Beethoven's Symphony No. 9 and its significance. • Expressive performance techniques. • Apply dynamics and tempo changes. • Perform melodies with expression. • Support peers through mentoring.	• Group performance. • Teacher assessment of expressiveness. • Peer feedback.	• Developing instrumental performance skills. • Understanding dynamics and tempo as musical elements. • Performing expressively. • Ensemble music-making. • Evaluating performance and improving accuracy.
Spring Term	8	**Do Now**: *Little Fugue (JS Bach, 1707)* **Main:** Ukulele (1); Hawaiian tradition; identifying pitches; paired improvisation using four notes	• Origins of the ukulele and Hawaiian traditions. • Pitch recognition. • Improvisation principles. • Identify and play pitches. • Improvise using a limited note set. • Work creatively in pairs.	• Paired improvisation task. • Observation of technique and pitch accuracy.	• Listening to, reviewing and evaluating music from the Western Classical Tradition • Identifying key characteristics of Baroque music, including texture, melody and structure. • Developing awareness of music from different historical periods and traditions. • Learning to play an instrument with increasing technical control and accuracy. • Identifying and performing pitches on the ukulele. • Developing understanding of pitch relationships and melodic movement. • Performing individually and as part of an ensemble. • Exploring the cultural and historical context of the ukulele and Hawaiian musical traditions. • Recognising how music reflects different communities and cultures around the world. • Creating and developing musical ideas through improvisation. • Working collaboratively through paired improvisation activities. • Understanding the inter-related dimensions of music, particularly pitch, rhythm, timbre, texture and structure. • Developing confidence in musical decision-making and creative expression. • Listening and responding to the musical ideas of others during improvisation.

	9	**Do Now**: *Senorita (Justin Timberlake, 2002)* **Main:** Ukulele (2)	• Chord shapes and accompaniment patterns. • Contemporary popular music influences. • Perform melodies and accompaniments. • Develop fluency on the instrument. • Play confidently within a group.	• Group performance. • Teacher observation of technique and accuracy.	• Developing instrumental proficiency. • Performing music from popular styles. • Strengthening ensemble and accompaniment skills. • Understanding harmony through chords. • Improving accuracy and fluency in performance.
	10	**Do Now**: *Braveheart (James Horner, 1995)* **Main:** Keyboards (3) – Introduction to chords (harmony); explore genres (romance /horror/comedy) and the chords/tonality common across each	• Chords and harmony. • Tonality and genre conventions. • Musical characteristics of horror, romance and comedy. • Play simple chord progressions. • Identify harmonic features of different genres. • Experiment with compositional ideas.	• Performance of chord progressions. • Genre identification activities. • Teacher questioning.	• Understanding harmony and chord progressions. • Exploring how music communicates mood and character. • Comparing genres and styles. • Developing compositional understanding of tonality. • Exploring the inter-related dimensions of music, particularly harmony, timbre and structure.
	11	**Do Now**: *Leitmotifs – name the character/film that each of the clips represents* **Main:** Film Music (1) – International women's day – female composers; perform some of their leitmotifs on keyboards	• Leitmotifs and their purpose. • Contributions of female film composers. • Links between music and character. • Recognise famous leitmotifs. • Perform leitmotifs on keyboards. • Analyse how music represents characters.	• Listening quiz. • Keyboard performance. • Discussion of composer contributions.	• Listening to and evaluating music in film. • Understanding leitmotif as a compositional technique. • Studying significant composers from under-represented groups. • Performing thematic material. • Understanding music's role in communicating meaning.
	12	**Do Now**: *One Love (Bob Marley, 1977)* **Main:** Film Music (2) – create a short leitmotif for given character/setting using keyboards	• Structure and purpose of leitmotifs. • Musical elements used to represent characters and settings. • Compose a short leitmotif. • Make effective musical choices. • Perform and evaluate compositions.	• Completed composition. • Self and peer evaluation. • Teacher feedback.	• Composing original music for a purpose. • Creating music to represent character and setting. • Applying knowledge of pitch, rhythm, tempo and timbre. • Developing creative decision-making. • Evaluating the effectiveness of musical ideas.
Summer Term	13	**Do Now**: *Married Life (Up!)* **Main:** Introduce Romeo and Draculet Brief; create plan to show horror vs romantic; listen to examples of both genres – what do we need to consider? Tonality; write out scale and associated chords; Rhythm (meter; Instrumentation; Dynamics & Tempo	• Musical characteristics of horror and romance genres. • Tonality, scales and chord relationships. • Instrumentation, tempo, dynamics and metre. • Analyse genre conventions. • Plan a composition. • Select suitable musical elements.	• Composition planning document. • Listening analysis activities. • Teacher questioning.	• Analysing music through the elements of music. • Understanding genre conventions. • Planning and composing music for a brief. • Exploring tonality, instrumentation, rhythm and structure. • Comparing contrasting musical styles.
	14	**Do Now**: *Halloween Theme (Halloween)* **Main:** Introduce Charanga/MuseScore; Create horror themes (8 bars max)	• Use of dissonance and minor tonality. • Digital notation software (Charanga/MuseScore). • Compose an 8-bar horror theme. • Use notation software effectively. • Develop ideas independently.	• Draft composition. • Software proficiency. • Teacher review of musical decisions.	• Composing using music technology. • Creating music for a specific purpose. • Understanding minor tonality, dissonance and tension. • Using notation software. • Developing musical literacy and compositional skills.
	15	**Do Now**: *Theme from Romeo and Juliet* **Main:** Create romantic themes (8 bars)	• Features of romantic film music. • Major tonality and consonant harmony. • Compose an 8-bar romantic theme. • Contrast musical styles effectively. • Refine notation and structure.	• Romantic composition. • Peer comparison between genres. • Teacher feedback on musical effectiveness.	• Composing in a contrasting style. • Applying understanding of major tonality and lyrical melody. • Using notation to record musical ideas. • Exploring expressive devices including dynamics and tempo. • Evaluating and refining compositions.
	16*	**Do Now**: *Love Actually Theme* **Main:** Leitmotifs	• How composers develop recurring themes. • Connections between themes and narrative. • Refine previously composed motifs. • Link music to character and plot.	• Finalised leitmotif. • Self-evaluation against success criteria.	• Developing thematic material. • Using motifs to communicate character and narrative. • Extending compositional skills. • Understanding structure and unity in composition. • Peer evaluation and refinement of creative work.

			• Evaluate compositional effectiveness.	• Teacher assessment of development.	
	17 18	**Film Study** – Musical Theatre – Into the Woods; music analysis aligned to elements of music.	• Features of musical theatre. • Use of musical elements to communicate meaning. • Relationship between music, lyrics and storytelling. • Analyse music using the elements of music. • Identify how composers create dramatic impact. • Discuss and justify musical observations.	• Written or verbal analysis. • Retrieval of key musical terminology. • Listening assessment.	• Listening to and evaluating a substantial musical work. • Understanding music from the theatre tradition. • Applying musical vocabulary accurately. • Identifying and analysing pitch, rhythm, texture, timbre, dynamics, tempo and structure. • Understanding how music communicates narrative and dramatic meaning.

2026/27 – 4 out of 8 classes have an additional lesson across the year; this time is used to delve deeper on the previous session's learning

**This session can be taught out of sequence, so some classes receive the session earlier in the Spring Term, depending on timetabling and other school events, inset days or bank holidays.*

Year 7 Homework – to support explicit retrieval and recognition of notes.

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- Note Identification
- Note Construction
- Keyboard Note Identification
- Fretboard Note Identification