KIMICHI SCHOOL WORCESTER · CURRICULUM JOURNEY

Music

A core subject for every pupil, every week

How Music builds, year on year, from Lower School A to Upper Seniors

Lower School A
Year 7

- Singing, rhythm, pulse and notation
- Instrumental foundations, ensemble routines and joyful performance

MILESTONE
First ensemble performance

Lower School B
Year 8

- Technique, composition, improvisation and reflecting on performance
- Growing independence in rehearsal and ensemble work

MILESTONE
First composition of their own

Inters
Year 9

- Performance, composition, appraising, theory and ensemble leadership
- Preparing for the next stage through challenge and creativity

MILESTONE
GCSE options decision

Lower Seniors
Year 10

- GCSE pathway: performance, composition and showcase
- Technical development, musicality and confident performance

MILESTONE
Public showcase performance

Upper Seniors
Year 11

- Final performances, composition work, auditions and exam preparation
- Showcasing talent, discipline and creativity

MILESTONE
GCSE, and auditions where wanted

WITH ENGLISH
Lyrics, narrative and the confidence to perform a text aloud.

WITH MATHS
Rhythm, fractions, pattern and the arithmetic of pulse.

WITH WELLBEING
Regulation, belonging and something to be visibly good at.

CONSTANT AT EVERY STAGE

Classes of no more than ten · Music at the heart · Personalised pathways · Every pupil performs · Instrumental tuition included in the fees

Every stage builds knowledge, skills, confidence and character — with music enriching learning all the way through.

INTENT — WHY WE TEACH IT

Music is not an enrichment subject at Kimichi; it is the spine of the school. Every pupil learns an instrument, every pupil performs, and instrumental tuition is included in the fees rather than sold as an extra. We teach it this way because it works for the young people who come to us: many arrive having found mainstream school impossible, and music is the most reliable route we know back into learning. It gives a pupil something they are visibly good at before it asks them to be good at anything else.

WHY THE SEQUENCE RUNS THIS WAY

The first two years build the physical and aural foundations — pulse, notation, technique — because nothing later is possible without them. Composition is introduced at Lower School B, once a pupil has enough technique to have something to say. Inters is the bridging year in which appraising and theory become formal, so that the GCSE course begins with the vocabulary already in place rather than teaching it alongside performance. The final two years are the qualification itself, with performance opportunities deliberately front-loaded so that the assessed performance is not the first time a pupil has played to an audience.

WHAT IT BUILDS ON, AND WHAT IT LEADS TO

Builds on whatever a pupil arrives with, including nothing at all — a complete beginner and an advanced player can sit in the same ensemble, which is one of the few places in education where that is genuinely true. Leads to GCSE Music, to A level or BTEC elsewhere, to junior conservatoire and to the Kimichi Symphony Orchestra. Several former pupils have gone on to study music at conservatoire level.

HOW IT IS ASSESSED

Ongoing assessment through performance, which is continuous rather than episodic. Termly recorded performance and composition review. Instrumental grade examinations where a pupil wants them, at their own pace. At Key Stage 4, GCSE Music: performance, composition and appraising. Practical work is assessed as it happens, in the room, rather than saved for a single high-stakes occasion.

ADAPTED FOR OUR PUPILS

Performance anxiety is taken seriously and planned for: playing to one trusted adult counts as performing, and builds towards playing to more. Pupils with sensory sensitivities have access to ear defenders and to a quiet space adjacent to rehearsal. Instrument choice follows the pupil, not the timetable. For pupils on a reduced or phased timetable, the instrumental lesson is protected first — it is usually the reason they come in at all.

IMPACT — WHAT YOU WOULD SEE

Pupils who play, regularly and by choice. Pupils who can talk about music using the right words and mean them. A visible shift in a young person who arrived unable to speak in a group and now performs in front of one. Ensembles that function, with the more able supporting the less experienced as a matter of routine. Progression to GCSE Music at a rate far above the national picture, and pupils who continue to play after they leave.

WHAT HELPS AT HOME

Listen together and talk about what you hear. Ask to be played something rather than asking whether practice is done. Ten focused minutes most days beats an hour once a week. Come to the concerts — performing to people who care is the whole point.