

Curriculum overview: Music

Content studied during Key Stage 2

Students should be able to:

- Identify a number of instruments and recognise some of them by listening.
- Have some understanding of basic notation e.g. the use of a treble clef.
- Understand basic singing techniques – e.g. singing in a round.
- Describe music through listening by identifying some simple key features, for example, where the music changes in volume/speed.
- Be able to imitate simple rhythmic patterns and perform them in time with others.

Key skills/content requirements at GCSE

<u>Listening & appraising</u>	<u>Composition</u>	<u>Performance</u>
<p><u>Students will be expected to:</u></p> <ul style="list-style-type: none"> • Analyse and evaluate music in aural and/or written form, using knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about repertoire within the Areas of Study. • Use knowledge and understanding of musical elements, musical contexts and musical language to analyse unfamiliar music (i.e. individual pieces of music that have not been stipulated within the specification). • Make critical judgements about music, using appropriate musical vocabulary. • Formulate critical judgements, which will be achieved by attentive listening (rather than just hearing) and aural perception. 	<p><u>Students will be expected to:</u></p> <ul style="list-style-type: none"> • Make use of musical elements, techniques and resources to create and develop musical ideas with technical control and coherence; freely as the composer chooses, and responding to a brief or commission supplied by others. • Compose music that develops musical ideas, uses conventions, and explores the potential of musical structures and resources. 	<p><u>Students will be expected to:</u></p> <ul style="list-style-type: none"> • Make use of musical elements, techniques and resources to interpret and communicate musical ideas with technical control and expression. This must be achieved by one or more of the following means: playing or singing music, improvising, or realising music using music technology. • Perform music with control, making expressive use of phrasing and dynamics appropriate to the style and mood of the music.

Curriculum Overview

	Term 1	Term 2	Term 3	Portable knowledge	Key terms
Year 7	<p><u>Keyboard skills/notation introduction</u></p> <p>During this unit, students will develop an understanding of basic staff notation and keyboard skills. By the end of this unit students will be able to identify the letter names and lengths of notes within a staff and be able to perform a melody line (using their right hand only) on the</p>	<p><u>Programme music</u></p> <p>Students will understand and describe how a particular mood, emotion or story is evident through a piece of music. Students will apply their knowledge of programme music to a composition of their own based on a short story. Students will learn to compose music for specific moods and</p>	<p><u>Stomp</u></p> <p>Students will further develop their knowledge and understanding in previous units by improving their ability to describe musical features within a piece of music accurately and concisely. Students will extend their understanding of texture, rhythm and structure through composing a rhythmic piece</p>	<p>Knowledge of keyboard skills, ability to read and perform from staff notation and knowledge of the key musical elements will be transferable throughout students musical education. Knowledge from African, blues & stomp units of work is</p>	<p><u>Keyboard skills/notation introduction</u> Dynamics, rhythm, tempo, timbre, texture, structure, semibreve, minim, crotchet, quaver, dotted notes, staves, time signature, key signature, treble clef, fluency, accuracy.</p> <p><u>African music</u> Djembe, Slap tone, bass tone, treble tone, polyrhythm, ostinato, improvisation, call and response, call</p>

	<p>keyboard. Students will also develop their listening and appraising skills.</p> <p style="text-align: center;"><u>African music</u></p> <p>Students develop an understanding of the history behind African music and the key areas of African performance and rituals. Students will be able to recognise a number of key features and instruments through listening and appraising. Students further develop their keyboard skills through performing an African piece and will also learn to sing a number of songs using African language as well as learning to compose a piece of polyrhythmic music using djembe drums.</p>	<p>scenarios – selecting, rejecting and developing appropriate musical ideas.</p> <p style="text-align: center;"><u>Blues</u></p> <p>Students develop an understanding of the history behind blues music including its development due to the slave trade. Students build on their previous knowledge by continuing to stretch their listening and appraising skills. Students learn to perform the 12 bar blues chord pattern using their left hands on the keyboards. Students will also learn to use improvisation in order to compose a melodic line based on a blues scale.</p>	<p>(building on what they learnt about rhythm in the African music unit in term 1).</p> <p style="text-align: center;"><u>Theme and variations</u></p> <p>In this unit, students will understand some of the typical conventions from the classical period (1750 – 1810) and be able to identify these through listening tasks. Students will learn to compose a set of variations based on a famous theme by the classical composer, Mozart. Students will use their prior knowledge of key musical features to develop their theme and variations further and evaluate their compositions and identify how the changes made affect the piece.</p>	<p>relevant within AOS3 Rhythms of the World at GCSE level.</p> <p>Knowledge from Programme music and Theme and Variations units is transferable to AOS2&4 – Concerto Through Time & Film music – at GCSE level.</p>	<p>and echo, master drummer, Acapella.</p> <p style="text-align: center;"><u>Programme music</u></p> <p>Specific dynamics – forte, piano, crescendo, diminuendo, Structure – Ternary, Melody, Metre, Pitch, Instrumentation, Major, Minor, Theme, Dissonance, Consonance, Discordant/Clash,</p> <p style="text-align: center;"><u>Blues</u></p> <p>Pentatonic, blues note, improvisation, 12 bar blues, chord, walking bass line, flat, sharp, syncopation.</p> <p style="text-align: center;"><u>Stomp</u></p> <p>Structure – binary, ternary, rondo. Ostinato, polyrhythm, cross-rhythms, texture – monophonic, homophonic and polyphonic, rests.</p> <p style="text-align: center;"><u>Theme and variations</u></p> <p>Theme, variation, chord, major, minor, sequence, retrograde, inversion, augmentation, diminution.</p>
<p>Year 8</p>	<p style="text-align: center;"><u>Film music</u></p> <p>Students complete a number of listening activities during this unit of work, which will relate directly to the current GCSE specification studied in Year 9 and above. Through listening students learn to suggest ways in which the music portrays and action and enhances the atmosphere of a particular scene. Students further develop their performance skills and are encouraged to use two hands – one each for independent parts (melody and chords). Prior knowledge of composition skills, particularly those learnt in the programme unit of work, are extended with students composing music to fit with a given film clip using expressive musical features and appropriate musical clichés.</p>	<p style="text-align: center;"><u>Reggae</u></p> <p>Students build on their understanding of blues music in this unit of work in order to understand the history surrounding reggae music. Students will learn develop an understanding of the key features of reggae and will learn to sing a song by reggae artist, Bob Marley. Students will build on their ability to perform using two hands on either keyboard or guitar in order to play a melodic riff and simple syncopated chord pattern.</p> <p style="text-align: center;"><u>Minimalism</u></p> <p>In this unit, students will learn to listen to minimalist music in order to identify when simple</p>	<p style="text-align: center;"><u>Four chord song</u></p> <p>Students will develop an understanding of how a popular song is constructed and will develop their knowledge of the four chord progression used by many songwriters. Students will develop their ability to play simple chords on guitar or ukulele and create a pattern based on a set of given chords. Students will also develop their performance skills further by performing a popular song that is based on the four chord progression.</p> <p style="text-align: center;"><u>Rock n' roll</u></p> <p>Students will develop an understanding of rock n' roll music from the 1950s-60s and rock anthems. This unit will</p>	<p>Knowledge of keyboard and guitar skills, ability to read and perform from staff notation and knowledge of the key musical elements will be transferable throughout students musical education. Knowledge from the Film music unit is directly transferable to AOS4 – Film music – at GCSE level. Knowledge from the Four chord song & Rock n' roll units of work is directly transferable to AOS5 – Conventions of Pop – at GCSE level. The compositional techniques learnt in the</p>	<p style="text-align: center;"><u>Film music</u></p> <p>Leitmotif, ostinato, crescendo, diminuendo, accellerando, ritardando, pedal note, drone, mickey mousing, underscore, digetic music.</p> <p style="text-align: center;"><u>Childhood Prodigies</u></p> <p>Alberti Bass, Major, Minor, Treble clef, Bass clef, Broken chords, conjunct, disjunct, sequence, tonic, dominant.</p> <p style="text-align: center;"><u>Reggae</u></p> <p>Riff, ostinato, block chords, bass line, syncopated, time signature, rock-steady.</p> <p style="text-align: center;"><u>Minimalism</u></p> <p>Gradual Transformation, Metamorphosis, Additive melody, phase shifting, polyphonic texture, diatonic harmony, phasing, ostinato, inversion, retrograde, retrograde inversion.</p>

	<p align="center"><u>Childhood Prodigies</u></p> <p>During this unit, students will develop an understanding of the lives and music of two of the most prolific composers, Mozart and Beethoven. Students will also further their understanding and knowledge of the classical period (1750 – 1810). Students will use their knowledge and skills developed in the film music unit to perform a piece of music by Mozart or Beethoven using two hands for independent parts fluently and accurately. Students will also develop a clear understanding of melody writing by composing a simple melody to accompany an alberti bass.</p>	<p>changes occur and will understand how the use of these simple changes and material can be effect in creating a highly complexed piece. Students will learn to perform a piece of minimalist music as part of a small group developing their ability to play in time with others. Students will further develop their compositional skills by experimenting with different musical techniques such as inversion and retrograde in order to compose a more complexed piece made out of simple original material.</p>	<p>involve detailed listening questions which build on the prior knowledge learnt in the last two years. Students will complete a series of exam style questions based on the GCSE paper at the end of year 11. Students will work in small groups to develop an ensemble performance of a rock n' roll song. Each student will perform a different role within the group who together will work on perfecting timing, accuracy and fluency.</p>	<p>Childhood Prodigies and Minimalism units are important to support students with their own compositions at GCSE (AOS1).</p>	<p align="center"><u>Four chord song</u></p> <p>Chord, broken chord, block chord, arpeggiated chord, medley, countermelody, bass line, harmony, harmonic progression, major, minor.</p> <p align="center"><u>Rock n' roll</u></p> <p>Strophic structure, back beat, call and response, fill, distortion, hook/riff, falsetto, middle 8, lead guitar, rhythm guitar, bass guitar, portamento, 12 bar blues, walking bass, shuffle rhythms.</p>
Year 9	<p align="center"><u>Performance</u></p> <p>Development of instrumental and rehearsal techniques with a focus on the solo performance aspect of the course. Students receive guidance on suitable performance pieces with regular feedback to maximise progress.</p> <p align="center"><u>Composition</u></p> <p>Composition of short melody part on students own instruments which is based on an image. Students then record/perform their piece using the appropriate computer software.</p> <p align="center"><u>Listening</u></p> <p>AOS4 – Film music. Students build on their prior knowledge of this area of music and explore the difference between music which is written especially for film and classical music which is used in films. Students also understand how to approach an exam style comparison question.</p>	<p align="center"><u>Performance</u></p> <p>Development of instrumental and rehearsal techniques with a focus on the solo performance aspect of the course. Students receive guidance on suitable performance pieces with regular feedback to maximise progress.</p> <p align="center"><u>Composition</u></p> <p>Students understand how to build major and minor chords in different keys. Composition task to create chord progression consolidates this.</p> <p align="center"><u>Listening</u></p> <p>AOS5 – Popular music in context. Students build on knowledge of four chord songs, blues and rock n' roll in order to understand the music from this area of study.</p>	<p align="center"><u>Performance</u></p> <p>Development of instrumental and rehearsal techniques with a focus on the ensemble performance aspect of the course. Students receive guidance on suitable performance pieces with regular feedback and performance opportunities to maximise progress and to safeguard rehearsal time with other students.</p> <p align="center"><u>Composition</u></p> <p>Programme music composition based on a given stimulus is completed building o prior understanding of programme music and film music (similar to the composition to a brief completed in year 11).</p> <p align="center"><u>Listening</u></p> <p>Review of the topics covered in Y9 so far. Students also develop their ability to follow and read a score of notated music.</p>	<p>Knowledge of all performance/rehearsal techniques will be relevant to the final recording of a solo performance and ensemble performance in Year 11 which counts as 30% of the final GCSE mark.</p> <p>Knowledge of how to develop a simple melody and accompaniment and how to structure a simple composition along with how to relate that to a given brief is relevant to the composing element as part of the GCSE coursework in year 11.</p> <p>Knowledge of film music and popular music through the years will be relevant to future GCSE</p>	<p>Sequence, Inversion, Retrograde, Augmentation, Diminution, Ornamentation, Trill, Appoggiatura, Acciaccatura, Mordent, Specific dynamics (Forte, Piano, Crescendo, Diminuendo, mezzo piano, mezzo forte), Perfect cadence, plagal cadence, imperfect cadence, interrupted cadence, primary chords/triads, blues scale, tonic, dominant, dissonance, chromatic, syllabic, melisma, falsetto, panning, sampling, distortion, root position, first inversion chords, second inversion chords, portamento, scat, reverb, multi-tracking, vocoder, fuzz, digetic music, leitmotif, underscore, mickey-mousing, polyphonic, monophonic, homophonic.</p>

	<p><u>Theory</u> Understanding of key terms relating to instrumental techniques, tonality, modulations, working out the relative keys, cadences, chord progressions and the introduction of melodic dictation is covered in the first term.</p>	<p><u>Theory</u> Understanding the difference between harmony and tonality, application of understanding of staff notation and listening skills to melodic dictation practice. Consolidation of understanding with past paper exam questions.</p>	<p><u>Theory</u> Students revise the language of learning from the specification in order to check for misconceptions and gaps in knowledge ahead of their studies in Y10. Students also continue to work on their melodic dictation understanding.</p>	<p>studies. Students will develop a clear understanding of a number of theoretical concepts which help to form music. We will cover the basic harmony/structure of music in detail and key areas of music technology. All of this will be vital to future studies.</p>	
Year 10	<p><u>Performance</u> Students are introduced to the task for their performance 1 (solo) and expectations are outlined. Students start considering appropriate repertoire that will be perfected by September in Year 11. Students source a copy of the music and accompaniment for their solo piece(s).</p> <p><u>Composition</u> Students begin by using the primary chords in a 12 bar blues sequence to experiment with accompaniment textures. Once finalised, students improvise a melody using the blues scale with a focus on melody writing and balanced phrasing. Students use development techniques such as augmentation, diminution, sequence, inversion and retrograde.</p> <p><u>Listening</u> Students re-visit the topics studied in Year 9 in order to check understanding is still clear. Students develop an understanding of the Baroque, Classical and Romantic Concerto.</p> <p><u>Theory</u> Understanding of the key features of the three different periods and the concerto is developed. Students study the sonata form structure in detail.</p>	<p><u>Performance</u> Students begin practicing their performance 1 pieces and the suitability of their choice is assessed. Students must focus on the particular techniques required within the piece they have chosen.</p> <p><u>Composition</u> Students complete a plan for their free composition including their proposed structure, outline of key signature(s), what style it is going to be in and the key features intended to be used from that style.</p> <p><u>Listening</u> Students revise the work covered in the previous term checking understanding and retention of learning from AOS2&4 – Concerto Through Time & Film music. Students begin to understand the key features of Indian classical music and Bhangra music.</p> <p><u>Theory</u> Melodic dictation. Students will also focus on the rhythmic patterns associated with Indian classical music and Bhangra and understand</p>	<p><u>Performance</u> Students understand what makes a successful ensemble performance, select their ensemble piece, and submit the score.</p> <p><u>Composition</u> Students begin developing their free composition under controlled conditions within the classroom.</p> <p><u>Listening</u> Students develop their understanding of African drumming, Calypso and Samba as well as the music of Israel, Greece and Palestine.</p> <p><u>Theory</u> Students learn to play and recognise irregular rhythms and the irregular time signatures often used in music of the Middle East.</p>	<p>Performance and composition studies in year 10 are an important preparation for the final recordings and submission of coursework in Y11. All knowledge covered in these areas in year 10 will be relevant depending on the style in which students compose their two compositions.</p> <p>Students will cover all areas of study required for the listening exam at the end of year 11. It is therefore imperative that students retain as much knowledge as possible covered in year 10 to enable more in depth revision to take place in year 11.</p>	<p><u>Rhythms of the world</u> Djembes, talking drums, dun duns, slap, tone, bass, call and response, isicathamiya, surdo, caixa, repinique, tambourim, agogo, shalers, strophic, rapso, soca, bouzoki, oud, lyra, floyera, karamoudza, toubouleki, maqamat, ululations, zither, rebab, mijwiz, dombek, modal, trills, glissandi, raga, tala, tabla, sitar, tanpura, cross rhythms, polyrhythms, alap, ghat, jhala, dhol, tumbi, chaal.</p> <p><u>Concerto through time</u> Concerto grosso, concertino, continuo, ripieno, virtuoso, terraced dynamics, ritornello form, balanced phrases, homophony, diatonic, cadenza, alberti bass, tutti, movement, rubato, chromatic, dissonance.</p> <p>Plus the theoretical knowledge and knowledge of film music and rock and roll from Y9.</p>

		how to recognise technology used in music.			
Year 11	<p><u>Performance</u> Students record their solo performance in the first 2-3 weeks of Year 11. Students will then spend time rehearsing and perfecting their ensemble performance which will also be recorded during this term.</p> <p><u>Composition</u> Students will complete their free composition in the first 2-3 weeks of Year 11. Students will then be issued with the brief for their composition 2. Students will then construct a plan for their composition identifying what they intend to do and how the plan is to be met. Students will then complete the composition and submit their final version before Christmas.</p> <p><u>Listening/Theory</u> Students will revisit material covered in AOS2&3 – Concerto Through Time and Rhythms of the World.</p>	<p><u>Listening/Theory</u> Students will focus on revising all areas of study with a focus on student misconceptions. This will be consolidated with exam style questions and past papers which will be completed. Feedback will be given during the same lesson in which the exams are completed in order to maximise impact.</p>		<p>Knowledge from Y11 is portable to future studies should students wish to study A Level music or another equivalent. The cultural understanding that students will have is still transferable if students do not study music further.</p>	<p><u>All prior learning plus:</u></p> <p><u>Concerto through time</u> As for Y10</p> <p><u>Rhythms of the world</u> As for Y10</p> <p><u>Popular music in context</u> Strophic structure, back beat, call and response, fill, distortion, hook/riff, falsetto, middle 8, lead guitar, rhythm guitar, bass guitar, portamento, 12 bar blues, walking bass, shuffle rhythms. Chord, broken chord, block chord, arpeggiated chord, medley, countermelody, bass line, harmony, harmonic progression, major, minor.</p> <p><u>Film music & Games music</u> Leitmotif, ostinato, crescendo, diminuendo, accelerando, ritardando, pedal note, drone, mickey mousing, underscore, digetic music.</p>

GCSE external assessment:

- Two performances will be internally assessed/externally moderated (30% of the qualification)
- Two compositions (based on different areas of study) will be internally assessed/externally moderated (30% of the qualification)
- One written examination which is externally assessed (40% of the qualification)

SMSC in performing arts

In music we focus on ensuring that the academic work students engage in facilitates their spiritual, moral, social and cultural development. Every task or project within the department expects students to consider their own thoughts or responses or consider other people's thoughts in relation to different situations. For example, during our studies of African music, blues & reggae at KS3 and in KS4 we encourage students to explore how different people feel within a variety of situations. E.g. persecution (African slave trade), bullying, etc. Much of the work in the department focuses on the personal development of students, looking at how they can develop as mature, young adults being confident within themselves. This can take the form of lessons or extra-curricular activities within lessons, or can involve projects outside of the classroom including outside workshops.

Spiritual development in music

Music lessons provide pupils with the opportunities to be creative and express their response to a range of stimuli. Pupils are encouraged to share their responses to a range of genres, instruments, lyrics and rhythm. Pupils develop their spiritual awareness of music through their enjoyment of listening to and making music either alone or with others.

Moral development in music

Moral education in music, involves pupils expressing their own response to moral dilemmas and emotions. Encouraging critical discussion in response to challenging music is an integral process in learning and development. Students are required to express their own views of a range of musical styles and comment fairly on peers work.

Social development in music

Social education in music provides an individual and collective experience that contributes to a student's social development. Through group collaboration pupils develop social skills as they realise the necessity of pooling ideas, then selecting and developing them with a large degree of co-operation and mutual agreement. Similarly, a performer requires the ability to accept their appropriate place in the group, whether it is as the soloist or a supportive role. Music provides the opportunity to explore and express ideas and feelings. Throughout this process, students will develop their ability to identify, listen to, understand and respect the views and values of others in discussion.

Cultural development in music

Cultural education in music involves students developing appreciation of music drawn from a wide variety of traditions with a diversity of genres, forms and purposes. Pupils have an opportunity to explore aspects of their own culture and begin to recognise, and appreciate, differences in music from different times and places. They can also begin to make connections between different cultures.