

## Curriculum overview: Music

<b>Key Stage 2</b> Students should be able to: <ul style="list-style-type: none"> <li>• Identify a number of instruments and recognise some of them by listening.</li> <li>• Have some understanding of basic notation e.g. the use of a treble clef.</li> <li>• Understand basic singing techniques – e.g. singing in a round.</li> <li>• Describe music through listening by identifying some simple key features, for example, where the music changes in volume/speed.</li> <li>• Be able to imitate simple rhythmic patterns and perform them in time with others.</li> </ul>					
<b>Key skills/content requirements at GCSE</b>					
<p style="text-align: center;"><b><u>Listening &amp; appraising</u></b></p> <p><u>Students will be expected to:</u></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Use knowledge and understanding of musical elements, musical contexts and musical language to analyse unfamiliar music (i.e. individual pieces of music that are not stipulated within the specification).</li> <li>• Make critical judgements about music, using appropriate musical vocabulary.</li> <li>• Formulate critical judgements by attentive listening (rather than just hearing) and aural perception.</li> </ul>		<p style="text-align: center;"><b><u>Composition</u></b></p> <p><u>Students will be expected to:</u></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Compose music that develops musical ideas, uses conventions, and explores the potential of musical structures and resources.</li> </ul>		<p style="text-align: center;"><b><u>Performance</u></b></p> <p><u>Students will be expected to:</u></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Perform music with control, making expressive use of phrasing and dynamics appropriate to the style and mood of the music.</li> </ul>	
<b>Curriculum Overview</b>					
	<b>Autumn</b> <b><u>Tooling up</u></b>	<b>Spring</b> <b><u>Programme music</u></b>	<b>Summer</b> <b><u>Pentatonic Rondo</u></b>	<b>Portable knowledge</b>	<b>Key terms</b>
<b>Year 7</b>	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 rhythmic values of notes letter names and	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	In this unit, students will develop an understanding the use of structure in western serious music, including the importance of repetition and contrast. They will develop their	Knowledge of keyboard skills, ability to read and perform from staff notation and knowledge of the key	<b><u>Keyboard skills/notation introduction</u></b> Dynamics, rhythm, tempo, timbre, pitch texture, beat, pulse, ostinato, rest, semibreve, minim, crotchet, quaver, semiquaver, stave, metre, clef, fluency, accuracy.

	<p>lengths of notes within a staff and be able to perform a melody line (using their right hand only) on the keyboard. Students will also develop their listening and appraising skills, describing how key musical elements are used.</p> <p style="text-align: center;"><b><u>African music</u></b></p> <p>Students develop an understanding of the context of African music. Students will be able to recognise a number of key features and instruments through listening and appraising. Students will learn to sing a number of songs using African language as well as learning to compose a piece of polyrhythmic music using percussion instruments.</p>	<p>programme music to a based on a storm. Students will learn to compose music for specific programme (“a storm”) – selecting, rejecting and developing appropriate musical ideas. Students will appraise storm pieces written by a range of great composers.</p> <p style="text-align: center;"><b><u>Four chord song</u></b></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 a keyboard (2 handed), 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 or a medley of songs that is based on the four chord progression.</p>	<p>performance skills on the keyboard by performing a rondo theme (two handed). They will create their own contrasting episodes, selecting and refining ideas and creating contrast within music. They will analyse and appraise rondo pieces by great composers, comparing sections within the music.</p> <p style="text-align: center;"><b><u>Blues</u></b></p> <p>Students develop an understanding of the origins of blues music including its development due to the slave trade. Students build on their previous knowledge by continuing to develop 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>musical elements will be transferable throughout students musical education. Knowledge from African and blues units of work is 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&amp;4 – Concerto Through Time &amp; Film music – at GCSE level.</p>	<p style="text-align: center;"><b><u>African music</u></b></p> <p>Djembe, , polyrhythm, cross rhythm, ostinato, improvise, call and response, master drummer, A cappella, texture, monophonic, homphonic, polyphonic, metre, harmony, syncopation.</p> <p style="text-align: center;"><b><u>Programme music</u></b></p> <p>Pentatonic scale, chromatic scale, whole tome scale, arpeggio, octaves, cluster chords , discordant/Clash, repetition, variation, accents, crescendo</p> <p style="text-align: center;"><b><u>Four chord song</u></b></p> <p>Chord, broken chord, block chord, arpeggiated chord, tonic, dominant, bass, harmony, chord sequence, lead vocals, backing vocalsm introduction, verse, chorus, bridge, outro</p> <p style="text-align: center;"><b><u>Pentatonic Rondo</u></b></p> <p>Structure (Form), rondo, theme, episodep, pentatonic scale, contrast, Drone, ostinato</p> <p style="text-align: center;"><b><u>Blues</u></b></p> <p>Pentatonic, blues note, improvisation, 12 bar blues, chord, walking bass line, flat, sharp, syncopation.</p>
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<p><b>Year 8</b></p>	<p style="text-align: center;"><b><u>Theme and variations</u></b></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 style="text-align: center;"><b><u>Film music</u></b></p> <p>Students complete a number of listening activities during this unit of work, which will relate directly to the current GCSE specification studied at KS4. 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 by performing character pieces (leitmotifs) 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 and theme and variations units of work, are extended with students composing music to fit with a given film clip or storyboard using</p>	<p style="text-align: center;"><b><u>Childhood Prodigies</u></b></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 style="text-align: center;"><b><u>Minimalism into Club Dance</u></b></p> <p>In this unit, students will learn to listen to minimalist music in order to identify when simple 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</p>	<p style="text-align: center;"><b><u>Reggae</u></b></p> <p>Students build on their understanding of blues music in this unit of work in order to understand the origins and development of history reggae music. Students will learn develop an understanding of the key features of reggae and will learn to sing and perform on the keyboard 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;"><b><u>Rap</u></b></p> <p>Students develop an understanding of the origins of Rap music including its links to reggae music and its links to urban culture. Students develop their confidence in using their voices through performing raps and creating their own spoken word compositions. Students apply their performance skills to accompany their pieces using their ability to use chords and perform riffs developed in earlier units.</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.</p> <p>Knowledge from the Film music unit is directly transferable to AOS4 – Film music – at GCSE level.</p> <p>Knowledge from the Four chord song and Rap units of work is directly transferable to AOS5 – Conventions of Pop – at GCSE level.</p> <p>The compositional techniques learnt in the Childhood Prodigies and Minimalism units are important to support students with their own compositions at GCSE (AOS1).</p>	<p style="text-align: center;"><b><u>Theme and variations</u></b></p> <p>Theme, variation, scale, key, major, minor, articulation, staccato, legato, drone, flat, texture, dynamics, tempo, pitch, sequence.</p> <p style="text-align: center;"><b><u>Film music</u></b></p> <p>Film theme, leitmotif, ostinato, crescendo, diminuendo, accelerando, ritardando, cluster chord, dissonant, transisiton, pedal note, drone, mickey mousing, underscore, digetic music.</p> <p style="text-align: center;"><b><u>Childhood Prodigies</u></b></p> <p>Alberti Bass, Major, Minor, Treble clef, Bass clef, Broken chords, conjunct, disjunct, sequence, tonic, dominant.</p> <p style="text-align: center;"><b><u>Reggae</u></b></p> <p>Riff, hook, ostinato, block chords, bass line, syncopated, time signature, rock-steady.</p> <p style="text-align: center;"><b><u>Minimalism</u></b></p> <p>Gradual Transformation, Metamorphosis, Additive melody, phase shifting, polyphonic texture, diatonic harmony, phasing, ostinato, inversion, retrograde, retrograde inversion.</p> <p style="text-align: center;"><b><u>Rap</u></b></p> <p>Rap, Verse, Chorus, Bridge, Hook, Riff, Beat Boxing, Scratching Synthesizer, Drum Machine, Equality, Ethnicity, Sexual Orientation.</p>
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	expressive musical features and appropriate musical clichés.	musical techniques such as inversion and retrograde in order to compose a more complexed piece made out of simple original material. Students will also relate how the techniques used in minimalist music has been used and adapted in club dance music through performing and listening tasks.			
<b>Year 9</b>	<p><b><u>Folk Music</u></b> Students will learn the key features that contribute to writing an effective tune. Students will also study compound and irregular time signatures. They will apply this understanding to the performance and composition of music in a Irish and Irish and Greek style.</p> <p>They will research the capabilities of their own instrument and compose a piece with exploits their instrument's strengths.</p> <p><b><u>The Baroque Style</u></b> The students will revisit and extend their knowledge of harmonic progressions, including cadences. They will learn how melodies can be constructed above harmonic progressions and they will develop their use of chordal accompaniment.</p>	<p><b><u>Rock and Roll</u></b> Students will study and comparing the key stylistic features of Rock and Roll and Pop Ballads. Students will develop their ensemble performance skills in performing arrangements of Rock around the clock and a choice of pop ballads.</p> <p><b><u>Samba</u></b> Students will learn about the origins of African music and its links to African drumming (which they studied in Year 7) They will develop their ensemble skills further in terms of timing by performing a samba piece. Students will then apply the principles of Samba, African and minimalist music to</p>	<p><b><u>The Classical Style</u></b> Students will learn about the features of the concerto, relating the genre of music to the classical period, a style they are now familiar with. They will appraise and analyse examples of concertos using their understanding of both the style and genre.</p> <p>Students will apply the concept of solo and ensemble learnt though their student of the concerto to create a piece for solo instrument and accompaniment.</p> <p><b><u>Calypso</u></b> Students will learn about the Calypso style relating and comparing it to other styles they are familiar with- African</p>	<p>Performance and composition studies in year 9 are an important foundation for the NEA completed during the GCSE course- e.g. writing an effective melody, creating effective harmonic progressions. Students will practice the process of rehearsing and presenting solo and ensemble performances.</p> <p>All knowledge covered in these Unit of Learning will be relevant depending on the style in which</p>	<p><b>Melodies</b> Scales, modes, range compound time signature, irregular time signature, bouzuki, ornaments, modulation, melody and accompaniment texture.</p> <p><b>Harmonies</b> Tonic, Dominant, Cadence, Harmonic rhythm, Continuo (Basso Continuo), Ornamentation, Terraced dynamics, Balanced phrases, Homophonic, Polyphonic/contrapuntal, Harpsichord</p> <p><b>Rock and Pop</b> Strophic structure, back beat, call and response, fill, distortion, hook/riff, falsetto, middle 8, lead guitar, rhythm guitar, bass guitar, 12 bar blues, walking bass, swung rhythm, chord, broken chord, block chord, arpeggiated chord, cover version</p> <p><b>Rhythms in other cultures</b></p>

	<p>They will student the key features of the Baroque style, comparing it to their understanding of the Classical style developed in Year 7 and 8. They will allso relate their own study to Pachelbel’s Cannon.</p> <p>Studentswill apply their learning to create their own melody and apccaompaiment piece.</p> <p><b><u>Music to a picture</u></b></p> <p>Students will revist their study of programmatic music from Year 7, expolring how music can represent visual imagery. They will study pieces based on pictures, developing their oral and written analysis of the music and how it links to an image. Students will then compose to a brief – creating a composition to an image they are given</p>	<p>compose a rhythmic layered piece. Students will learn to use specialist music software to construct and communicate their composition.</p>	<p>music, Samba and Reggae. They will analyse examples of Calypso music and perform ensemble arrangement of a Calypso piece focusing on communicating typical features of the style.</p> <p><b>Video Game Music</b></p> <p>Students will study the techniques use to compose video game music- relating them to other styles they have previously studied- programme music, film music and minimalism.</p> <p>Students will composer and extended piece to a brief based on a time travel brief game. They will use apporariate music software to support their composition.</p>	<p>students compose for their NEA during the GCSE course</p> <p>Students will cover all areas of study required for the GCSE listening exam at the end of year 11. It is therefore imperative that students retain as much knowledge as possible covered 9 as a foundation for the study of the full AoS in Years 10 and 11.</p>	<p>Djembes, talking drums, dun duns, call and response, surdo, caixa, repinique, tambourim, agogo, shakers, strophic, polyrhythms, cross rhythms</p> <p><b>Classical music</b></p> <p>Balanced Phrases, Cadenza, Virtuoso, Alberti bass, Tutti, Ornament, Movement, crescendo, decrescendo</p> <p><b>Calypso</b></p> <p>Steel drums, syncopated, tremolo.</p> <p><b>Video game music</b></p> <p>Leitmotif, ostinato, crescendo, diminuendo, accelerando, pedal note, drone, mickey mousing, underscore,</p>
<p><b>Year 10</b></p>	<p><b>Performance</b></p> <p>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><b>Composition</b></p> <p>Students begin by revising composition techniques used to</p>	<p><b>Performance</b></p> <p>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><b>Composition</b></p> <p>Students then explore the requirements of</p>	<p><b>Performance</b></p> <p>Students understand what makes a successful ensemble performance, select their ensemble piece, and submit the score.</p> <p><b>Composition</b></p> <p>Students complete a plan for their free composition including their proposed</p>	<p>Performance and composition studies in year 10 are an important preparation for the final recordings and submission of coursework in Y11.</p> <p>All knowledge covered in these areas in year 10 will be relevant depending on the style in which students compose</p>	<p><b>Concerto through time</b></p> <p>Concerto grosso, concertino, continuo, ripieno, virtuoso, terraced dynamics, ritornello form, balanced phrases, homophony, diatonic, cadenza, alberti bass, tutti, movement, rubato, chromatic, dissonance.</p> <p><b>Popular music in context</b></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. Chord, broken chord, block chord, arpeggiated chord, medley,</p>

	<p>compose an effective melody. They then develop their technique in combining melody and chords, including developing accompaniment patterns.</p> <p>Students then complete the composition for their own in</p> <p style="text-align: center;"><b>Listening</b></p> <p>Students build on their learning from Year 9 (Rock and Roll and Pop Ballads, Programme music and Video Game music ) to study AOS 5 and 4 Pop Music over time and Film music</p> <p>Focus on questions that use a score and paragraph answers</p>	<p>composition to a brief, undertaking a supported mock composition</p> <p style="text-align: center;"><b>Listening</b></p> <p>Students build on their learning from Year 9 (Classical Concerto and the Baroque style ) to study AOS 2 Concerto over time</p> <p>Focus on questions that use notation and ascore and comparison answers</p>	<p>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>Students will complete their free composition under controlled conditions within the classroom.</p> <p style="text-align: center;"><b>Listening</b></p> <p>Students build on their learning from Year 9 (Samba Greek music and Calypso ) to study AOS 3 Rhythms of the world</p> <p>Focus on score and notation questions</p>	<p>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>countermelody, bass line, harmony, harmonic progression, major, minor</p> <p style="text-align: center;"><b>Film music &amp; Games music</b></p> <p>Leitmotif, ostinato, crescendo, diminuendo, accelerando, ritardando, pedal note, drone, mickey mousing, underscore, digetic music</p> <p style="text-align: center;"><b>Rhythms of the world</b></p> <p>Djembes, talking drums, dun duns, call and response, , surdo, caixa, repinique, tambourim, agogo, shakers, strophic, bouzoki, oud, rebab, doumbek, modal, trills, glissandi, raga, tala, tabla, sitar, tanpura, cross rhythms, polyrhythms, alap, ghat, jhala, dhol, tumbi, chaal.</p>
<b>Year 11</b>	<p style="text-align: center;"><b>Performance</b></p> <p>Students record their solo performance in the 6 weeks of Year 11. Students will then spend time rehearsing and perfecting their ensemble performance which will also be recorded by the end of January.</p> <p style="text-align: center;"><b>Composition</b></p> <p>Students will then be issued with the brief for their composition 2. Students will then construct a plan for their</p>	<p style="text-align: center;"><b>Performance</b></p> <p>Students will perfecting their ensemble performance which will be recorded by the end of January.</p> <p style="text-align: center;"><b>Composition</b></p> <p>Students will complete the composition to a brief and submit their final version by February half term</p> <p style="text-align: center;"><b>Listening/Theory</b></p> <p>Students will focus on revising all areas of study with a focus on student misconceptions.</p>	<p style="text-align: center;"><b>Listening/Theory</b></p> <p>Further revision of 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..</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>As for Y10</p>

	<p>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 by February half term</p> <p><b><u>Listening/Theory</u></b>  Students will revisit material covered in all AoS  Students will focus on the techniques used to answer specific question types:  Extended paragraphs  Comparing extracts  Notation questions  Describing accompaniments.  Recognising melodic shapes/rhythms/metres</p>	<p>This will be consolidated with exam style questions and past papers which will be completed.</p>			
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**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 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 rap 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 (self-discipline, resilience as learners, creativity, aesthetic sensitivity and fulfilment).

.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.