Curriculum Area: Music



Intent

Curriculum Statement:

'Music for all' is a fundamental principle of the department's curriculum. The Music Department aims to provide all students with the skills they need to enjoy music for a lifetime. We believe all children can learn to play a musical instrument, given the opportunity, support and commitment needed for success.

Students will be provided with the provision to develop the interrelated skills of performing, composing, appreciating, and listening to music; as well as acquire the ability to make judgements about the quality of music. They will 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.

Through the extended music curriculum offer, students are inspired to nurture a passion for music that develops their cultural capital and also contributes towards their knowledge across their music education.

Year 7

Implementation

Year 7 - Content Assessments Opportunities to develop **CEIAG Personal Development** Literacy / Numeracy **Topics** Assessment type (listening examples) Riffs and loops Students will identify riffs and hooks As well as developing a whole Students recognise and Numeracy A career in music understand how composers in other music. Ability to play music in time allows many to find a multitude of skills, music assists use repeated melodic and Rhythm: Riffs, understanding rhythms and job that combines with our social and personal rhythmic devices called riffs, hooks, bass lines Students will identify how development too. The list below tempo and beat. something you love composers from other times and Ability to compose music using with a promising, demonstrates the many areas of hooks and grounds. ground, verse, chorus, intro, cultures have used ideas similar to different rhythms and divisions rewarding job. personal development students Students will explore riffs. verse, chorus. hooks and riffs to structure their of beats (fractions). will improve within the music hooks and grounds through ballad, groove, music Time signatures – regular and This curriculum will curriculum. The curriculum will performing and composing, irregular patterns. allow students to also allow you to explore the form, sequence, and consider the effect of sequencer, lyrics, Students will identify how music Ostinato – repeated rhythms develop a passion for latest technology for music using these in popular melody, rhythm technology can be used to record Quantising on the Macs developing musical including garage band / Sibelius and control ideas such as hooks and skills and / Logic X as well as exploring the aligning recorded music in time music. riffs use a MIDI sequencer to recording studio with a bespoke **Wider Listening** knowledge, opening Students also learn how **Extracts** construct larger-scale musical **Literacy - Keywords** many wide-ranging mixing desk. hooks and riffs can be Wild thing structures Rhythm: Riffs, hooks, bass lines career opportunities. created and manipulated Eve of the tiger ground, verse, chorus, intro, Performing skills using music technology, James bond -Demonstrate how garage band can verse, chorus, ballad, groove, The music industry is Confidence particularly through the use theme be used to loop and transpose the form, sequence, sequencer, highly competitive, Responsibility of sequencers. Oh pretty hook. Show how the hook can be lyrics, melody, rhythm there's a wide range of Self-motivation careers to choose from cut, copied and pasted within a song. woman

A

	y or Eddcation - Curricularii	Praise You fat			and with the right	a linka mulki i
		boy slim	Students will compose and perform		and, with the right qualifications and	• Integrity
		Seven nation	their own hooks into the sequencer		dedication, a career in	Self-management Communication skills
		army – white	and then manipulate them.		music is achievable.	Communication skills
			and then manipulate them.		music is acmevable.	Collaboration
		stripes	Students will compace minimalist			 Compositional skills
		Smooth Criminal	Students will compose minimalist		Becoming a music	 Imagination
	Charles to any boards	D	pieces using a MIDI sequencer.	Ni	_ Teacher or a	 Creativity
	Students learn how to	Reggae	Students are able to perform the	Numeracy	peripatetic teacher are	Team work
	recognize and use	Rhythm:	melody line and riff of 'Love Fire' by	Ability to play music in time –	often the most	 Motivating others
	characteristics of reggae	Syncopation,	Aswad and improvise a melody to	understanding rhythms and	obvious choices for	 Innovation
	with an understanding of	triplets. riffs,	the accompaniment	tempo and beat.	those looking for a	 Evaluation
	devices, conventions and	bass lines, verse		Ability to compose music using	way into the music	
	context.	and chorus,	To will learn how to play the melody	different rhythms and divisions	industry, but they're	
		pulse, chord	line and chord progression of	of beats (fractions).	not the only options.	
	Students learn how to	rhythms, primary	'Buffalo Soldier' on keyboard to a	Time signatures – regular and	These are just some of	
	recognise the stylistic	chords I,IV,V,	Reggae rhythmic background	irregular patterns.	the many other career	
	features of Reggae music.	major, minor,		Ostinato – repeated rhythms	pathways in music:	
		syncopation.	To understand how to organise and	Off beat chords		
	Students will learn about		structure sounds using ICT learning		The course provides a	
	chords and how chords	Wider Listening	how to copy, cut, paste, clip and drag	Literacy – Keywords	starting point into	
	contribute to the texture of	Extracts	on the computer. They will use icons	Reggae, Rhythm: Syncopation,	employment in many	
	a song.	Reggae and	as short cuts and will load and save.	triplets. riffs, bass lines, verse	of the diverse areas of	
		related		and chorus, pulse, chord	music, including roles	
Term		Bob Marley	To explore and develop composing	rhythms, primary chords I,IV,V,	in specialist areas such	
2		Caribbean styles	ideas demonstrating an	major, minor, syncopation.	as a musician,	
		World music	understanding of syncopation and		composer, song writer,	
		Cultures from	other stylistic features.		conductor, record	
		around the world			producer, sound	
		World music	Revise the definition of a chord, how		technician, roadie,	
		Cultures around	to construct it, how to play it on a		venue manager, studio	
		the world	keyboard using the left hand with		manager, marketer,	
		Protest songs	correct fingering.		sound engineer,	
		Recording			session musician,	
		studios	Students will be given a 'Reggae		music journalist /	
			Recipe' worksheet to assist them		blogger, software	
			with ideas for their composition –		programmer, DJ,	
			melody, chords, riff, and rhythmic		retailer.	
			background.			
			Perform a two-chord sequence and			
			use it as the basis for further			
			composition			
		1	•	1	1	



Quality	y of Education - Curriculum					*
			Identify and describe more subtle characteristics of Reggae music aurally, using accurate vocabulary. Perform accurately and with appropriate style, often taking a lead role. Make a leading contribution to group composition creating new ideas and using adapting given ideas with imagination and appropriate style.			
	Students learn how to	Calypso Music	Listen to and perform a variety of	Numeracy		
	recognize and use	Rhythm:	syncopated Calypso rhythms on	Ability to play music in time –		
	characteristics of calypso	Syncopation,	percussion instruments.	understanding rhythms and		
	with an understanding of	primary chords,		tempo and beat.		
	devices, conventions and	pulse, ostinato,	Students will learn to identify rhythm	Ability to compose music using		
	context.	chord sequence,	patterns within a Calypso piece.	different rhythms and divisions		
	Students will understand	verse & chorus	Perform a piece in Rondo form which	of beats (fractions). Time signatures – regular and		
	the difference between beat	Wider listening	includes an improvised section.	irregular patterns.		
	and rhythm in music.	extracts	morades an improvised section.	Ostinato – repeated rhythms		
Term	Students learn the names of	Caribbean music	Improvise a 4-bar pattern within a	Quantising on the Macs –		
3	tuned / untuned percussion	Bob Marley	group performance.	aligning recorded music in time		
	instruments and how to play	UB40		Syncopated (off beat rhythms)		
	them.		Using garage band, record the	Litana an Manusanda		
	Students will learn how to		improvisation onto a separate track.	Literacy – Keywords Calypso Music		
	improvise an 8-bar rhythm		Students will devise their own	Rhythm: Syncopation, primary		
	pattern		arrangements of pieces they know or	chords, pulse, ostinato, chord		
			don't know for a reggae band.	sequence, verse & chorus		
			Students will lead a rehearsal and			
			direct a performance in a public			
	Ctudonto will loans barr	Falls Music	performance.	Numerous		
	Students will learn how music can enhance an	Folk Music Harmony : Major	Confidently perform solo, or as part of a group, or marked parts, and	Numeracy Ability to play music in time –		
	event, and about the	and Minor	taking a leadership role within a	understanding rhythms and		
Term	challenge of composing	chords,	group.	tempo and beat.		
4	music to a brief or	triplets / dotted	Compose and arrange ideas of their	Ability to compose music using		
	commission for a particular	rhythms,	own to develop given starting points,	different rhythms and divisions		
	event, occasion or audience.	instrumental	with an awareness of the effect on	of beats (fractions).		
		techniques, eg		Time signatures – regular		

Qualit	y of Education - Curriculum				<u> </u>
Qualit	y of Education - Curriculum	glissando, tremolo. Wider listening extracts Folk and country Music of the British Isles Drunken Sailor Star of the County Down	the overall structure / texture of the piece. Describe accurately the differentiating features of different styles of folk music Use appropriate vocabulary to describe the conventions covered through the unit Perform and compose using pentatonic scales and modes as a starting point. Arrange using Garage Band traditional folk melodies. Identify features of traditional folk music and recognize aspects of melodic construction. Make their own arrangement of an old folk tune 'Drunken Sailor'. Learn to perform on a keyboard 'Star of the County Down'. Compose a middle section for Star of the County Down' using the pentatonic scale.	Quantising on the Macs – aligning recorded music in time Riffs and Loops (and Minimalism) Literacy – Keywords Folk Music, Harmony: Major and Minor chords, triplets / dotted rhythms, instrumental techniques, eg glissando, tremolo.	
Term 5	Students will learn how music can enhance an event, and about the challenge of composing music to a brief or commission for a particular event, occasion or audience.	Music for special occasion Harmony: Major and Minor chords, triplets / dotted rhythms, instrumental techniques, eg glissando, tremolo.	Students will perform a simple fanfare, a funeral march and part of a wedding march. Students will compose a fanfare, adding a new section to a funeral march and compose their own piece of music for a special occasion of their choice. Ask students who play instruments to bring them to the classroom to	Numeracy Ability to play music in time – understanding rhythms and tempo and beat. Ability to compose music using different rhythms and divisions of beats (fractions). Roman numerals for identifying chord sequences and primary chords. Time signatures – regular	

A
- /=

		Wider listening	demonstrate sounds and techniques	Quantising on the Macs –	
		extracts	that are a particular feature of the	aligning recorded music in time	
		Fanfares	instrument, eg tremolo and high	Riffs and	
			_		
		Music for	shrieks on string instruments; trills	Loops (and Minimalism)	
		funerals	on brass and woodwind; dark, low		
		Music for	notes on the clarinet; fanfares on	Literacy – Keywords	
		weddings	trumpets; glissandos on the	Music for special occasion	
			trombone.	Harmony: Major and Minor	
				chords,	
			Students will demonstrate greater	triplets / dotted rhythms,	
			awareness of the musical	instrumental techniques, eg	
			possibilities within the first task;	glissando, tremolo.	
			make subtle adjustments and use a		
			variety of musical devices to develop		
			ideas and explore musical		
			conventions.		
	Students learn how to play	Samba	Listen to four pieces of percussion	Numeracy	
	Samba instruments with	Rhythm: Latin	music and identify the key features	Ability to play music in time –	
	good control. Students will	American	and instruments in each.	understanding rhythms and	
	understand the stylistic	rhythms,		tempo and beat.	
	features of Samba Batucada	improvise, cross	Listen and learn about Samba	Ability to compose music using	
	and perform an individual	rhythms,	Batucada, its instruments and the	different rhythms and divisions	
	part in a small group.	syncopation,	function of each in the context of the	of beats (fractions).	
		ostinato, texture,	ensemble. Listen to two examples of	Time signatures – regular	
	Students will understand	polyphony.	Samba Batucada and identify the	patterns	
	how to structure 4 or 8 bar		instruments in each.	Ostinato – repeated rhythms	
	rhythmic improvisation.	Wider Listening		Quantising on the Macs –	
	,	Brazilian samba	Rhythm patterns taught by rote,	aligning recorded music in time	
Term	To demonstrate		students to play each rhythm pattern	Riffs and Loops	
6	understanding of the	Hiring a samba	in turn. Perform the four parts in		
	features associated with	kit	turn; know the signals for moving	Literacy – Keywords	
	Samba Batucada through	Purchasing a	from one section to another. Record	Samba, Rhythm: Latin American	
	composing a backing for	samba kit	and analyse	rhythms, improvise, cross	
	'Carnival Samba'	Costs of	aa.,55	rhythms, syncopation, ostinato,	
	Carrii van Sannisa	musical	Teacher to model the 4 or 8 bar	texture, polyphony.	
		instruments	improvisations then students to	texture, polypholis.	
		Venue hire	perform each in turn.		
		World musics	periorin eden in turn.		
		VVOITA IIIUSICS	Students to work in groups of six		
			each taking an instrumental part but		
			_ · · · · · · · · · · · · · · · · · · ·		
			rehearsing without the instruments		



Quali	Quality of Education - Curriculum					
	before performing by using the instruments.					
	Identify / describe more subtle characteristics of Samba music aurally, using accurate vocabulary.					
	Perform accurately and with appropriate style, often taking a lead					
	role. Make a leading contribution to group					
	composition, creating new ideas and using adapting given ideas with					
	imagination and appropriate style. Make perceptive observations and suggestions when appraising own					
	and others' work. Compose a group piece using ICT					
	layering parts effectively with an appropriate structure.					

Year 8

Year 8 - Content			Assessments	Opportunities for Literacy and	CEIAG	Personal Development
		Topics	Assessment type	Numeracy		
	Students will learn how to	Indian Bhangra	Students will be able to identify and	Numeracy	A career in music	As well as developing a whole
	identify, explore and	Pitch: rag,	explore the different processes and	Scales and intervals	allows many to	multitude of skills, music assists
	perform Indian Classical	improvisation,	contexts of the selected music style.	Ability to play music in time –	find a job that	with our social and personal
	with understanding of its	ascending &	They will select and make expressive	understanding rhythms and tempo	combines	development too. The list below
	conventions and context.	descending	use of tempo, dynamics, phrasing and	and beat.	something you love	demonstrates the many areas of
		scales,	timbre. They improvise and compose	Ability to compose music using	with a promising,	personal development students
	Students will perform and	chromatic,	within the given structure	different rhythms and divisions of	rewarding job.	will improve within the music
Ter	compose their own rag	drone, pitch		beats (fractions).		curriculum. The curriculum will
Ter 1	scale inventing melodic	bend, trills,	Students will perform and explore the	Time signatures – regular and	This curriculum will	also allow you to explore the
_	material, add an	ternary form,	Indian Rag.	irregular patterns.	allow students to	latest technology for music
	accompaniment within the	ornaments,		Ostinato – repeated rhythms	develop a passion	including garage band / Sibelius /
	tal.	tabla, sitar, tal,	Students will rehearse and perform a	Quantising on the Macs – aligning	for developing	Logic X as well as exploring the
		tanpura alap,	group performance of Krishna and the	recorded music in time	musical skills and	recording studio with a bespoke
	They extend and develop	jhor jhala gat	King of Snakes.		knowledge, opening	mixing desk.
	musical ideas within the			Literacy – keywords	many wide-ranging	
	conventions of a rag and tal.	Wider Listening	To compose using the Tal, Raga and	Indian Bhangra	career	 Performing skills
			mnemonics.		opportunities.	



	They learn about the	Indian Classical		Pitch: rag, improvisation,		Confidence
	cultures and contexts in	Music / Bhangra	To listen to Indian music and analyse	ascending & descending scales,	The music industry	 Responsibility
	which these genres are	World musics	and evaluate it.	chromatic, drone, pitch bend, trills,	is highly	Self-motivation
	performed and begin to	Bhangra styles		ternary form, ornaments, tabla,	competitive, there's	 Integrity
	appreciate how they are	Cultures around	To adopt their own musical ideas and	sitar, tal, tanpura alap, jhor jhala	a wide range of	Self-management
	performed.	the world	refine and improve their own and	gat	careers to choose	Communication skills
			others' work.		from and, with the	Collaboration
					right qualifications	Compositional skills
			To listen to a rag, internalize is and		and dedication, a	Imagination
			recall it.		career in music is	Creativity
					achievable.	Team work
			Identify the expressive use of the			Motivating others
			melody/raag, drone and		Becoming a music	Innovation
			tal/percussion within a structure.		Teacher or a	Evaluation
					peripatetic teacher	Evaluation
			Identify the use of mnemonics used in		are often the most	
			Indian music.		obvious choices for	
					those looking for a	
			To perform group work and evaluate		way into the music	
			the way music is created, performed		industry, but	
	6. 1		and heard.		they're not the only	
	Students will learn how to	Rock and Roll	Listen to 'Rock Around the Clock' and	Numeracy	options.	
	identify, explore and perform Rock n Roll with	Rhythm: Primary chords,	identify the instruments playing.	Song writing – structure in music – strophic structure	These are just some	
	understanding of its	major chords,	Understand how the choice of	Ability to play music in time –	of the many other	
	conventions and context,	rhythmic	instruments affects the feel of Rock 'n	understanding rhythms and tempo	career pathways in music:	
	learning to understand the	backings,	Roll songs; the significance of electric	and beat.	music.	
	main musical features of R	Chords II & VI	guitar.	Ability to compose music using	The course provides	
	'n R.	Citorus II a VI	gartari	different rhythms and divisions of	a starting point into	
		Wider listening	Listen to 'Rock Around the Clock',	beats (fractions).	employment in	
		Rock Around	'Tutti Frutti', Little Bitty Baby', 'Earth	Roman numerals for identifying	many of the diverse	
Term		the Clock', 'Tutti	Angel' card sort exercise identifying	chord sequences (primary chords)	areas of music,	
2		Frutti', Little	the introduction, backing singers,	Time signatures – regular patterns	including roles in	
		Bitty Baby',	singing styles, chords and identifying	Ostinato – repeated rhythms	specialist areas	
		'Earth Angel',	one prominent feature in each song.	Quantising on the Macs – aligning	such as a musician,	
		'Cotton Tail' 'It		recorded music in time	composer, song	
		Don't Mean a	Student led lesson - decide on style		writer, conductor,	
		thing' 'We Go	and performance. Singing and playing	Literacy – keywords	record producer,	
		Together' At the	the song on own instruments, tuned	Rock and Roll, Rhythm: Primary	sound technician,	
		Hop'/ 'Rock	percussion and keyboard adding a	chords, major chords, rhythmic	roadie, venue	
		Around the	percussion section from notation.	backings, Chords II & VI	manager, studio	
		Clock', 'Johnny	Video the performance and use De			

4	
	14
	-

Quanty	of Education - Curriculum				
		Be Good' Let's	Bono Thinking Hats as a means of	manager, marketer,	
		Dance', Love	evaluation for further development of	sound engineer,	
		Me Tender'	the performance	session musician,	
		Blue Suede		music journalist /	
		Shoes'	Sing a scat song based on chords I, VI,	blogger, software	
		'Jailhouse Rock'	IV (II), V and listen to examples of scat	programmer, DJ,	
		Let's Dance'	songs by Ella Fitzgerald e.g. 'Cotton	retailer.	
		'Earth Angel'	Tail' and 'It Don't Mean a thing' along		
		Rock and Roll –	with 'We Go Together' from Grease.		
		culture.	Vocally improvise a scat line over		
		American 50's.	backing track.		
		American 50 S.	Dacking track.		
			Students to compose own scat song		
			·		
			based on chords I, IV and V		
			Students sing a D (n D song with		
			Students sing a R 'n R song with		
			accuracy of pitch and rhythm.		
			To understand how the instruments		
			in a R 'n R group contribute to the		
			overall effect		
			To know how to play the chords of a		
			well known R 'n R song		
			To sing and play (Lat's Dance' as a		
			To sing and play 'Let's Dance' as a		
			class ensemble using chords in root		
			position, second inversion and 7 th		
			chord and percussion		
			accompaniment; perform an		
			arrangement of the song.		
			Cinc and common the feetune: -f-		
			Sing and compare the features of a		
			range of Rock 'n Roll songs.		
			To live out the beelings und of Deeli (c		
			To know the background of Rock 'n		
			Roll music and dance in the 1950's; to		
			know how to access information from		
			the Internet and present information		
			in a powerpoint presentation.		

_	A

Quant	/ Of Education - Curriculum	ı	T	T	I	1
			To know how to play the chord progression of some R 'n R songs on keyboard			
			Recognise the key characteristics of Rock and Roll and use appropriate vocabulary to talk about their work. Students will be able to perform accurately and with appropriate style, often taking a lead role.			
Term 3	Students will learn how music is used in the context of film – the history of film music and musical clichés. Students will learn the principles of orchestration – how different instruments create different effects. Students will become aware of how music has become integral part of the film industry.	Film Music Style/ genre tradition: Bass ostinato, melody, orchestral instruments, drone, triplets, motifs, dissonance, chord clusters, major & minor chords, ostinato, minor chords (Dm and Am), tonality, fanfare, arpeggios, major key, accents, romantic themes, rising intervals, phrasing, legato, crescendo, minor chords, suspensions, dissonance,	Understand the process of composing for film – what skills are involved. How does the composer tie all the important themes of the film together in the music. Complete two themes for film scenes. Identify how a film is made and how the music evolves during the film composition. Explain the context and reasons behind including certain types of music in different films. Extend knowledge of compositional techniques. To identify compositional features in film music. To be able to use terminology correctly in both speaking and writing. To be able to identify the key features in the history of film music. To be able to name key 20th century film composers.	Numeracy Ability to play music in time — understanding rhythms and tempo and beat. Ability to compose music using different rhythms and divisions of beats (fractions). Roman numerals for identifying chord sequences Time signatures — regular and irregular patterns. Ostinato — repeated rhythms Quantising on the Macs — aligning recorded music in time Triplets / duplets Literacy — keywords Film Music Style/ genre tradition: Bass ostinato, melody, orchestral instruments, drone, triplets, motifs, dissonance, chord clusters, major & minor chords, ostinato, minor chords (Dm and Am), tonality, fanfare, arpeggios, major key, accents, romantic themes, rising intervals, phrasing, legato, crescendo, minor chords, suspensions.		
		chromatic,	To use appropriate terminology to describe musical clichés.			

A
- /=

Quality	of Education - Curriculum				
		staccato,			
		dynamics.	Students will create their own		
			storyboard and compose a short		
		Wider listening	extract for the film.		
		Planet of the			
		Apes	Using ICT in Music students will		
		James Bond	explore sequencing programs and		
			notation software in order to		
		Entrapment			
		Psycho	compose a clip for a film.		
			Students will be able to demonstrate		
			greater awareness of the musical		
			possibilities within the first task; make		
			subtle adjustments and use a variety		
			of musical devices to develop ideas		
			and explore musical conventions.		
			Their film composition accurately		
			portrays the pictures and uses		
			suitable sounds to illustrate the		
			images.		
	Students will learn to	Polyrhythm into	Aurally identify some key	Numeracy	
	recognise some of the	minimalism	instrumental and rhythmic features of	Ability to play music in time –	
	characteristic instruments	Rhythm:	traditional African drumming.	understanding rhythms and tempo	
	and sounds of African	Syncopation,	traditional African dramming.	and beat.	
	music.	irregular rhythm	Identify call and response rhythms	Ability to compose music using	
	music.			different rhythms and divisions of	
	Students will learn about	patterns,	aurally.	beats (fractions).	
		ostinato, cross	Lindowska and bass. Africa a selection as a	· · · · · · · · · · · · · · · · · · ·	
	call and response and how	rhythms,	Understand how African rhythms can	Roman numerals for identifying	
	syncopated rhythms feature	layering.	feature syncopation.	chord sequences	
	in African music.			Time signatures – regular and	
Term	6. 1	Wider listening	Understand the use of improvisation	irregular patterns.	
4	Students will learn how	African	in African music.	Ostinato – repeated rhythms	
	African music has	drumming.		Quantising on the Macs – aligning	
	influenced and been	Drummers of	Create their own short improvised	recorded music in time	
	influenced by the music of	Burundi	rhythmic and melodic patterns.		
	other cultures.	Stomp		Literacy – keywords	
			Identify and appreciate the way that	Polyrhythm into minimalism	
			musical traditions have crossed over	Rhythm: Syncopation, irregular	
			between different cultures.	rhythm patterns, ostinato, cross	
				rhythms, layering.	
			Understand and demonstrate the use		
			of a drone.		

•	A
_	

Compose a piece that demonstrates characteristics of traditional African music. Appraise their own and others work. Listen to African instrumental and vocal music, perform an African ostinato pattern Students to play from the score on untuned percussion instruments. Teach the song in 2 parts to the class by rote. In groups of five compose a rhythm complex first by notating it on a grid then performing it from memory as a backing to the song 'Amen'. Teach by rote and from musical notation 'Nsana Censele', 'Siyahamba', 'Wimmoweh', 'Nanooma', 'Pata Pata', ' Babetandazo'. Add drones and ostinati to the songs. Perform rhythms to 'Ansam' Listen to African drumming, Ladysmith Black Mombasa and discuss the L.O. Teacher to introduce the historical background of the groups. Some students already have knowledge African step dance so they may wish to lead the sessions and

devise a routine. Groups can compose their own routines to 'Maleezweh'

A
- /=

			Teacher and more able students to demonstrate performance on the instruments. Teacher to model playing the djembe and other instruments, students to develop their own techniques Students will be able to analyse a comparison of African music with music from another culture. Achieve different effects by developing musical ideas within sections. Students will lead call and response over drum ostinato.		
Term 5	Students will develop their ability to identify, explore and make creative use of musical devices found in jazz. During this unit, students learn some basic approaches to improvisation. They develop blues scale motifs within a 12-bar blues, improvise using chord/scale relationships and apply that understanding by developing patterns in a diatonic sequence. They analyse and develop riffs aurally, use ICT as an aid to practice, and begin to understand the importance of improvisation to jazz genres.	Jazz and improvisation Structure: 12 bar blues, verse, chorus, intro, coda, blues scale, improvisation, modal. Wider listening Blues music Jazz standards Slavery American depression Blues Culture	Students will produce a short improvised composition based on a given chord sequence. They should consider and agree the style and context for the improvisation. Draw attention to the difference between improvised music and music that is composed more reflectively. Select suitable examples. Discuss what effect the different processes have on the composer / performer and audience. Discuss the reasons why improvisation has evolved as an important form of musical expression. Explore when and where improvisational music is performed. Listen to a riff-based repertoire and then analyse specific riffs aurally.	Numeracy Song writing – structure in music – 12 bar blues Ability to play music in time – understanding rhythms and tempo and beat. Ability to compose music using different rhythms and divisions of beats (fractions). Roman numerals for identifying chord sequences Time signatures – regular and irregular patterns. Ostinato – repeated rhythms Quantising on the Macs – aligning recorded music in time Literacy – keywords Jazz and improvisation Structure: 12 bar blues, verse, chorus, intro, coda, blues scale, improvisation, modal.	

4	A

Teach students to analyse the metric structure and the placing of each note within that structure. Teach or remind the pupils about diatonic harmony. This generates chords I to VII. Ask students to sing a major scale but, rather than using solfa, use the chord number system, so in the key of C, C is I and G is V, and so on. Listen to some simple diatonic popular tunes and get the students to sing the root notes of the chords. Use ICT to create three backing tracks to accompany the following exercises using chord sequences 1 and 2 below. Incorporate rhythmic styles such as swing, bossa nova, or 'slow rock' at a tempo of 72 beats per minute. Ask the pupils to sing/play the major scale of the tonic key over the backing tracks to see how the scale relates to the harmony. Develop patterns based on the major scale for the pupils to sing/play. Ask the pupils to create their own chord patterns and melodies based on the major scale. Use ICT (sequencing software) to develop a 12-bar blues accompaniment for this activity at a tempo of 72 beats per minute. Create a motif using two notes of the blues scale. A suggested motif would be: CEb CEb (in the key of C) placed on the first four quavers of the bar. Develop this motif by taking it through

the following processes:

A

Qualit	Quality of Education - Curriculum				
			Set up a 12-bar blues accompaniment and play it as the class arrive for the lesson. Clap, say and sing phrases for the class to repeat. When the class is fully involved, remind them about the question-and-answer structure and use this, inviting individual pupils to provide the musical answers to your question. Students will be able to improvise using harmonic rhythmic and melodic devices to sustain and develop musical ideas; make expressive use of tempo, dynamics, phrasing and timbre		
Term 6	Students will learn how jazz musicians use chords as a basis for creating and improvising melodies within a harmonic framework.	Texture: primary chords, jazz chords, added note chords, including 7 th note, chord sequences, riffs, modes, development of melodic ideas Wider listening Jazz standards and modal jazz.	Perform a walking bass line by performing in the mood by Glen Miller. Recognising that notes have been added to primary chords to construct the walking bass line and aurally identifying added note chords. Playing up and down the blues scale. Using the notes of the blues scale in individual improvisations. Perform a boogie-woogie in strict time and then in a swing style. Performing the melody of 'In the mood' with a swing style. Perform 'in the Mood' using 12 bar blues chord sequence, walking bass line, swing style melody plus improvisation using notes of the blues scale.	Numeracy Song writing – structure in music – 12 bar blues Ability to play music in time – understanding rhythms and tempo and beat. Ability to compose music using different rhythms and divisions of beats (fractions). Roman numerals for identifying chord sequences Time signatures – regular patterns. Ostinato – repeated rhythms Quantising on the Macs – aligning recorded music in time Literacy – keywords Chords into jazz Texture: primary chords, jazz chords, added note chords, including 7 th note, chord sequences, riffs, modes, development of melodic ideas.	

4	
	1

Quality of Education - Curriculum Perform a riff based on the notes of primary chords from 'All that Jazz'. Perform a chord sequence from 'All that Jazz' that uses a variety of chords that students have learnt. Use appropriate notation to record ideas. Evaluate own and others work against assessment criteria. Students will be able to identify and appraised the use of chords and describing how they create different effects in a variety of jazz music Perform a melody in a swing style over a walking bass line in time and with a jazz feel. Compose a piece of jazz that uses primary chords, added note chords, improvisation and jazz riffs.



Year 9

	Year 9 - Content		Assessments	Opportunities for Literacy and	CEIAG	Personal Development
		Topics	Assessment type	Numeracy		
Term 1	This unit develops students' ability to recognise that music enhances a visual image or sells a product, and to compose their own examples. During this unit pupils explore how music can convey ideas and communicate messages in a range of media. They investigate how music can create an effect and how various musical devices, together with other media, can convey a message. They identify how personal responses to music can be influenced by environments and by the use of musical elements and resources. They also compose, refine and record pieces in which a sense of time, place, mood or intention is essential.	Music and the media How musical elements can be combined in order to create different intended effects. products in advertising, TV, video, recorded music, pictures, plays, sound sources: keyboards, instruments, ICT equipment, recording equipment, TV and video, music: film music. Wider listening Adverts recorded from radio & TV.	Create music that enhances a visual stimulus, such as film or advertising; evaluate how music is used in different situations Introduce the unit by exploring how music is ever present in our lives and is used to influence our thoughts. Watch and listen to a number of scenes from films or TV programmes and analyse how images/emotions/situations are enhanced and how our perception of the image is influenced. Discuss the use of resources (instrumental colour), structure, lyrics/words (if any), and all other musical and compositional devices. Ask questions, eg What do these films/programmes gain by their use of music? What would be their effect without music? Ask students to brainstorm ideas in response to the question Where do you hear music? Answers will include a variety of media and places, eg television, radio, films, shops, aeroplanes. Explore the purpose of such music through questions, eg Why is it there? What is it trying to achieve? How does it make you feel? How does it affect your interpretation of a linked visual image/situation? Does the music ever conflict with the image?	Ability to play music in time — understanding rhythms and tempo and beat. Ability to compose music using different rhythms and divisions of beats (fractions). Roman numerals for identifying chord sequences Time signatures — regular and irregular patterns. Ostinato — repeated rhythms Quantising on the Macs — aligning recorded music in time Literacy — keywords Advertising, TV, video, recorded music, pictures, plays, sound sources: keyboards.	A career in music allows many to find a job that combines something you love with a promising, rewarding job. This curriculum will allow students to develop a passion for developing musical skills and knowledge, opening many wide-ranging career opportunities. The music industry is highly competitive, there's a wide range of careers to choose from and, with the right qualifications and dedication, a career in music is achievable. Becoming a music Teacher or a peripatetic teacher are often the most obvious choices for	As well as developing a whole multitude of skills, music assists with our social and personal development too. The list below demonstrates the many areas of personal development students will improve within the music curriculum. The curriculum will also allow you to explore the latest technology for music including garage band / Sibelius / Logic X as well as exploring the recording studio with a bespoke mixing desk. Performing skills Confidence Responsibility Self-motivation Integrity Self-management Communication skills Collaboration Compositional skills Imagination Creativity Team work Motivating others Innovation Evaluation



Sing a range of songs used in the media and discuss why they have been chosen.

Demonstrate the effect of using different music with an image, eg a painting (Claude Monet's 'Sunrise') accompanied by Claude Debussy's 'Claire de lune' and the music from 'Jaws'; a video clip accompanied by two contrasting pieces of music; a current TV advertisement that uses music as an integral part of the campaign (one with no speech/lyrics, if possible).

Using specific examples, explore current TV/radio advertisements that contain a range of music. Distinguish and comment on the effect of those that use original background music/existing music/no music/jingles.

Ask students why a particular piece of music may have been chosen to represent a particular product or service. Ask them to consider, eg What prominent musical features can be extracted from the advertisement's jingle or soundtrack? What effect does the music have on the listener and how does it affect their perception of the product? How do the features of an effective jingle relate to the visual image?

Listen to some examples of music from film soundtracks where tension, emotion, anticipation and dramatic effect are created. Ask pupils to explore the role of music within the those looking for a way into the music industry, but they're not the only options.
These are just some of the many other career pathways in music:

The course provides a starting point into employment in many of the diverse areas of music, including roles in specialist areas such as a musician, composer, song writer, conductor, record producer, sound technician, roadie, venue manager, studio manager, marketer, sound engineer, session musician, music journalist / blogger, software programmer, DJ, retailer.

context of the film's action and storylines. How does the music contribute to the dramatic impact of the visual images?

Explore how this level of tension, etc is created by using various devices, eg repetition, sequence, levels and textures of orchestration, discords, chromaticism, gradations and contrasts of tempo, dynamics, duration, major/minor/atonal. Select various dramatic scenes from a play or plays with which students are familiar. Groups rehearse the scene, then compose, refine, develop and perform it with their own incidental music.

Ask students in groups to choose a product/service (original or existing) to advertise, and to plan and create a radio advertisement of their own, using information gained from the above discussions. Refine, develop and record the work using ICT or other methods. Groups could explore the effect of different voices and levels of language formality in relation to musical decisions — transitions, reinforcement, matches, contrasts, etc.

Groups could select music that is already composed and explain why they think this music would be suitable.

Groups could use ICT to manipulate selected sections of music.

4	
	14

Corby Business Academy Quality of Education - Curriculum Contact an advertising agency and ask if you could have some adverts that you could set to music and make it into a competition where the ad agency judge the results. Interview year 6 students to find out In this unit students' Commissioned Numeracy create a children's TV TV theme. what they are interested in. The Song writing - structure in music theme for a newly How musical results may generate a theme for a binary and ternary form (AB and commissioned kids TV programme. ABA) elements can programme. be combined in Ability to play music in time order to create Listen to a variety of children's TV understanding rhythms and tempo They investigate how different themes. Use a mix of class and group and beat. intended discussion, leading to individuals Ability to compose music using music can create an effect and how various effects. writing an article entitled 'What different rhythms and divisions of musical devices, together makes a good children's TV theme?' beats (fractions). for an online encyclopedia, possibly Roman numerals for identifying with other media, can convey a message. using audio illustration. chord sequences Time signatures – regular and Identify some common features and They also compose, irregular patterns. refine and record pieces differences in the range of TV themes Ostinato – repeated rhythms in which a sense of time, selected from different times. What Quantising on the Macs - aligning place, mood or intention makes the differences? What causes recorded music in time the similarities? Discuss impact of ICT is essential. Term on the way we hear music today. Literacy – keywords Bass ostinato, melody, orchestral Listen to some other TV themes and instruments, drone, triplets, motifs,

concentrate on the instrumentation. Discuss the role of instrumentation and the role it plays in the arrangements. Perform a TV theme with simple classroom accompaniment, using a variety of acoustic and electronic instruments

Set the students the task of writing a TV theme. Give them a clear brief – a frame, a choice of set forms and a requirement to use one or more hooks in their song. Possibly provide a subject for the track – something

dissonance, chord clusters, major & minor chords, ostinato, minor chords (Dm and Am), tonality, fanfare, arpeggios, major key, accents, romantic themes, rising intervals, phrasing, legato, crescendo, minor chords, suspensions.

4	
	14

Quality of Education - Curriculum topical and relevant to the class/year school/group. Some students may need guidance with chord patterns, and these could be pre-composed for them. Show how to access general MIDI sounds to create and build an instrumental composition with drums, accompanying patterns and pads. In this unit, students learn Dance music Discuss how dance music is a Numeracy Structure: form, universal genre used in all cultures, Ability to play music in time to recognise and times and places. Set the task for understanding rhythms and tempo understand how verse, chorus, composers structure dance intro, outro, students in this unit: to compose their and beat. Ability to compose music using music and how arrangement, own dacne music, drawing on all skills, knowledge and understanding different rhythms and divisions of instrumental arrangements ballad, pop can play an important part standard, developed throughout key stage 3. beats (fractions). in the success of dance rhythm, lead, Identify different uses and contexts Roman numerals for identifying for different types of dance music and sequencer, cutchord sequences music. ask pupils to identify particular Time signatures – regular and copy-paste, They learn to create their general MIDI, intentions, eg use, effect. irregular patterns. dance music, working backing track, Ostinato – repeated rhythms within fixed parameters. acoustic, Revise the concept of hooks and form Quantising on the Macs – aligning They also learn how music electronic. studied in year 7 by listening to dance recorded music in time technology can be used to musc and analysing the class structure, shape, arrange Wider Listening compositions that were made for Literacy – keywords and provide a backing to Any dance 'Hooks and riffs'. Analyse the Structure: form, verse, chorus, dance music. music structure of particular dance tracks. intro, outro, arrangement, ballad, pop standard, rhythm, lead, This unit develops Listen to other dance tracks that have sequencer, cut-copy-paste, general students' ability to been popular in different times, eq MIDI, backing track, acoustic, dance music from differentparts of evaluate, explore, compose electronic. and perform different the world. Use a mix of class and styles of dance music with group discussion, leading to understanding of musical individuals writing an article entitled devices, structures, 'What makes a popular dance track?' processes and cultural for an online encyclopedia, possibly influences. using audio illustration. Identify some common features and differences in the range of dance

4	A

tracks selected from different times. What makes the differences? What causes the similarities? Discuss impact of ICT on the way we hear music today.

Ask pairs to create two contrasting melodies / hooks. Remind them to make use of melodic, rhythmic and verbal hooks as used in the unit on 'Hooks and riffs'.

Listen to some other dance tracks and concentrate on the instrumentation. Discuss the role of rhythm and lead guitars, strings, keyboards and drums in pop music, and the contrasting roles they play in the arrangement. Perform a dance track with simple classroom accompaniment, using a variety of acoustic and electronic instruments.

Set the pupils the task of writing a dance track. Give them a clear brief — a three-minute time frame, a choice of set forms and a requirement to use one or more hooks in their song. Possibly provide a subject for the track — something topical and relevant to the class/year school/group. Some pupils may need guidance with chord patterns, and these could be pre-composed for them.

Explain the importance of structure and planning, and discuss the formulaic nature of most dance music. Allow pupils to use keyboards and acoustic instruments, but stress

•	A

that the songs must be performed		
'live'.		
Perform every track to the rest of the		
class. Make a recording of each track		
and, after the 'live' performances,		
play the tape and discuss which track		
had most impact and why. Take a		
class vote on the most effective track,		
and then perform it as a class.		
Using the class's choice of pupil-		
composed dance track, show how		
music technology can be used to		
arrange tracks. Show how drum		
patterns can be sequenced, how		
sections can be cut, copied and		
pasted, and how hooks can be		
incorporated. (This builds on the work		
in the unit on 'Hooks and riffs'.)		
Show how to access general MIDI		
sounds to create and build an		
instrumental arrangement of a song		
with drums, accompanying patterns		
and pads.		
When you have created a backing		
track for the dance track, perform the		
track with the vocals sung 'live' by the		
class against the pre-recorded		
backing track. Discuss the use of		
backing tracks in performance, and		
the musical advantages and		
disadvantages that they give. Discuss		
the ethics of mimed performance on		
stage or television.		
Ask the class how they feel about		
musicians miming on stage. Prompt		
3		

the discussion with some

•	

Quality of Education - Curriculum controversial questions and video recordings. Students could use a multi-track recorder to record their song, to mix the recording and to produce a stereo mixdown. Students will be able to describe in detail (including notate) the structure and arrangement of existing dance music; compose their own coherent extended compositions (possibly using music technology) by adapting and discarding material within a related genre, style and tradition. BTEC Unit 1 Term BTEC Unit 1 Term BTEC Unit 1



Year 10 GCSE

	Year 10 - Content		Assessments		CEIAG	Personal Development
		Topics	Assessment type			(listening examples)
Term 1	AoS 1 Developing awareness of your own instrument's capabilities. Students prepare group presentations in instrumental families, including specific techniques. Students could prepare a simple piece to perform together to the class. AoS 5: Conventions of Pop Exploration of the different styles through class/group performances, composition tasks and listening exercises Assessment: End of Unit Listening Test	Developing own instrument Wider listening Any related instrumental study / listening.	Composition: Developing initial ideas Three note composition Primary chords and cadences Analysis of nursery rhymes National Anthem compositions Word setting Chord sequences	Numeracy Songwriting – structure in music – binary / ternary / rondo / ritornello / variation form. Perform in time. Roman numerals for identifying chord sequences Time signatures – regular and irregular patterns. Sight- reading rhythms / note values. Literacy – keywords Instrumental techniques relating to instrument including a study of their instrument.	A career in music allows many to find a job that combines something you love with a promising, rewarding job. This curriculum will allow students to develop a passion for developing musical skills and knowledge, opening many wide-ranging career opportunities. The music industry is highly competitive, there's a wide range of careers to choose from and, with the right qualifications and dedication, a	As well as developing a whole multitude of skills, music assists with our social and personal development too. The list below demonstrates the many areas of personal development students will improve within the music curriculum. The curriculum will also allow you to explore the latest technology for music including garage band / Sibelius / Logic X as well as exploring the recording studio with a bespoke mixing desk. Performing skills Confidence Responsibility Self-motivation Integrity Self-management Communication skills
Term 2	AoS 1 Developing awareness of your own instrument's capabilities. Students prepare group presentations in instrumental families, including specific techniques. Students could prepare a simple piece to perform together to the class.	Developing own instrument specific techniques	Composition: Developing initial ideas Three note composition Primary chords and cadences Analysis of nursery rhymes National Anthem compositions Word setting Chord sequences	Numeracy Composing – structure in music – binary / ternary / rondo / ritornello / variation form Ability to compose music in time – understanding rhythms and tempo and beat. Ability to compose music using different rhythms and divisions of beats (fractions). Roman numerals for identifying chord sequences	career in music is achievable. Becoming a music Teacher or a peripatetic teacher are often the most obvious choices for those looking for a way into the music	 Collaboration Compositional skills Imagination Creativity Team work Motivating others Innovation Evaluation

A

	AoS 5: Conventions of Pop Exploration of the different styles through class/group performances, composition tasks and listening exercises Assessment: End of Unit Listening Test			Time signatures – regular and irregular patterns. Ostinato – repeated rhythms Quantising on the Macs – aligning recorded music in time Literacy – keywords Related techniques specific to instrument i.e. vibrato / expression / Italian terms.	industry, but they're not the only options. These are just some of the many other career pathways in music: The course provides a starting point into employment in many of the diverse areas
Term 3	AoS 1 Performance 'master classes'. Students select potential pieces to practice and improve over the term. Record for self-assessment against criteria (NB this recording cannot be used as a final submission). AoS 3: Rhythms of the World Exploration of the different styles through workshops (an opportunity to bring in external organisations), group performances and compositions.	Rhythms of the world Wider listening Cultural elements relating to world musics.	End of unit listening test. Composition: Short compositions tasks based on AoS 3. Short group composition tasks based on the rhythm and note patterns in the style of one of the Rhythms of the World.	Numeracy Understanding rhythms and tempo and beat. Ability to compose music using different rhythms and divisions of beats (fractions). Complex time signatures Roman numerals for identifying chord sequences Time signatures – regular and irregular patterns. Ostinato – repeated rhythms Quantising on the Macs – aligning recorded music in time Literacy – keywords Tempo, syncopation, layering, ostinato, polyphonic, monophonic, solo, homophonic	of music, including roles in specialist areas such as a musician, composer, song writer, conductor, record producer, sound technician, roadie, venue manager, studio manager, marketer, sound engineer, session musician, music journalist / blogger, software programmer, DJ, retailer.
Term 4	AoS 1 Performance 'master classes'. Students select potential pieces to practice and improve over the term. Record for selfassessment against criteria (NB this	Rhythms of the world	End of unit listening test. Composition: Short compositions tasks based on AoS 3. Short group composition tasks based on the rhythm and note patterns in the style of one of the Rhythms of the World.	Numeracy understanding rhythms and tempo and beat. Ability to compose music using different rhythms and divisions of beats (fractions). Time signatures – regular and irregular patterns. Ostinato – repeated rhythms	

A
- 7

Quality	of Education - Curriculum				
	recording cannot be			Quantising on the Macs – aligning	
	used as a final			recorded music in time	
	submission).				
	·			Literacy – keywords	
	AoS 3: Rhythms of the			Tempo, syncopation, layering,	
	World			ostinato, polyphonic,	
	Exploration of the			monophonic, solo, homophonic	
	different styles through			menophome, solo, nemophome	
	workshops (an				
	opportunity to bring in				
	external organisations),				
	group performances and				
	compositions.				
	AoS 1 and Practical	Film music	End of year assessment: Year 10 Mock	Numeracy	
	Component	Ensemble	Listening Exam comprising questions	Understanding rhythms and	
	Students use lesson and	performance	from AoS 3, 4 and 5	tempo and beat.	
	home learning time to		Composition:	Ability to compose music using	
	finalise their choice for		Controlled tasks (composition for the	different rhythms and divisions of	
	their AoS 1 performance.		Integrated portfolio).	beats (fractions).	
				Time signatures – regular and	
	Students prepare (or are			irregular patterns.	
	given by the teacher)		Completion of composition for	Ostinato – repeated rhythms	
	group performances to		Integrated Portfolio and submission.	Quantising on the Macs – aligning	
	be rehearsed and then			recorded music in time	
	workshopped during				
	lessons in preparation for			Literacy – keywords	
	their Ensemble			Film Music	
Term	Performance.			Style/ genre tradition:	
5	i ciroimaneci			Bass ostinato, melody, orchestral	
	AoS 4: Film Music			instruments, drone, triplets,	
	Exploration of how music			motifs, dissonance, chord clusters,	
	can create a			major & minor chords, ostinato,	
	mood/emotion,			minor chords (Dm and Am),	
				The state of the s	
	significant characters or			tonality, fanfare, arpeggios, major	
	actions.			key, accents, romantic themes,	
	This can be done through			rising intervals, phrasing, legato,	
	workshops, short			crescendo, minor chords,	
	performance and			suspensions.	
	composition tasks.				
	Students spend the first				
	part of the term defining				



	their brief and then the main part of the term writing their				
	composition.				
Term 6	AoS 1 and Practical Component Students use lesson and home learning time to finalise their choice for their AoS 1 performance. Students prepare (or are given by the teacher) group performances to be rehearsed and then workshopped during lessons in preparation for their Ensemble Performance. AoS 4: Film Music Exploration of how music can create a mood/emotion, significant characters or actions. This can be done through workshops, short performance and composition tasks. Students spend the first part of the term defining their brief and then the main part of the term writing their composition.	Film music Ensemble performance Wider listening	End of year assessment: Year 10 Mock Listening Exam comprising questions from AoS 3, 4 and 5 Composition: Controlled tasks (composition for the Integrated portfolio). Completion of composition for Integrated Portfolio and submission.	Numeracy Song writing – structure in music – binary / ternary / rondo / ritornello / variation form Ability to play music in time – understanding rhythms and tempo and beat. Ability to compose music using different rhythms and divisions of beats (fractions). Roman numerals for identifying chord sequences Time signatures – regular and irregular patterns. Ostinato – repeated rhythms Quantising on the Macs – aligning recorded music in time Literacy – keywords Film Music Style/ genre tradition: Bass ostinato, melody, orchestral instruments, drone, triplets, motifs, dissonance, chord clusters, major & minor chords, ostinato, minor chords (Dm and Am), tonality, fanfare, arpeggios, major key, accents, romantic themes, rising intervals, phrasing, legato, crescendo, minor chords, suspensions.	



Year 11 GCSE Music

	Year 11 - Content		- Content Assessments		CEIAG	Personal Development
		Topics	Assessment type			
Term 1	AoS 1 Students record their AoS 1 performance during this term, in a context chosen by the teacher. Students choose and finalise their Ensemble Performance choice. Lesson time for preparation will depend on the type of students in the class. AoS 2: The Concerto through Time Exploration of the concerto through reformances, composition tasks and listening exercises. If time, review AoS 5 as well.	Performance 1 recording Concerto through time	Composition: Release of Composition Briefs. Workshop through the briefs with students, linking this (where appropriate) to the relevant areas of study. Assessment: End of Unit Listening Test	Numeracy Songwriting – structure in music – binary / ternary / rondo / ritornello / variation form Ability to play music in time – understanding rhythms and tempo and beat. Ability to compose music using different rhythms and divisions of beats (fractions). Roman numerals for identifying chord sequences Time signatures – regular and irregular patterns. Ostinato – repeated rhythms Quantising on the Macs – aligning recorded music in time Literacy – keywords Baroque, Classical , Romantic, Concerto, Concerto Grosso, Cadenza, Practice of comparison question relating to Concerto through time.	A career in music allows many to find a job that combines something you love with a promising, rewarding job. This curriculum will allow students to develop a passion for developing musical skills and knowledge, opening many wide-ranging career opportunities. The music industry is highly competitive, there's a wide range of careers to choose from and, with the right qualifications and dedication, a	As well as developing a whole multitude of skills, music assists with our social and personal development too. The list below demonstrates the many areas of personal development students will improve within the music curriculum. The curriculum will also allow you to explore the latest technology for music including garage band / Sibelius / Logic X as well as exploring the recording studio with a bespoke mixing desk. Performing skills Confidence Responsibility Self-motivation Integrity Self-management Communication skills Collaboration Compositional skills Imagination Creativity
Term 2	AoS 1 Students record their AoS 1 performance during this term, in a context chosen by the teacher. Students choose and finalise their Ensemble Performance choice.	Performance 1 recording Concerto through time	Composition: Release of Composition Briefs. Workshop through the briefs with students, linking this (where appropriate) to the relevant areas of study. Assessment: End of Unit Listening Test	Numeracy Structure in music – binary / ternary / rondo / ritornello / variation form Ability to play music in time – understanding rhythms and tempo and beat.	career in music is achievable. Becoming a music Teacher or a peripatetic teacher are often the most obvious choices for	 Team work Motivating others Innovation Evaluation

	Lesson time for preparation will depend on the type of students in the class. AoS 2: The Concerto through Time Exploration of the concerto through class/group performances,			Ability to compose music using different rhythms and divisions of beats (fractions). Roman numerals for identifying chord sequences Time signatures – regular and irregular patterns. Ostinato – repeated rhythms Literacy – keywords Baroque, Classical, Romantic,	those looking for a way into the music industry, but they're not the only options. These are just some of the many other career pathways in music: The course provides
	composition tasks and listening exercises. If time, review AoS 5 as well.			Concerto, Concerto Grosso, Cadenza, Practice of comparison question relating to Concerto through time.	a starting point into employment in many of the diverse areas of music, including roles in
Term 3	Prepare and record ensemble performances. Revisit AoS 3 and AoS 4 through practical workshops and listening tests.	Recording of performances	Composition: Students select most appropriate composition brief and controlled time is given for the OCR set brief composition.	Numeracy Ability to play music in time — understanding rhythms and tempo and beat. Ability to compose music using different rhythms and divisions of beats (fractions). Roman numerals for identifying chord sequences Time signatures — regular and irregular patterns. Literacy — keywords Related techniques specific to instrument i.e. vibrato / expression / Italian terms.	specialist areas such as a musician, composer, song writer, conductor, record producer, sound technician, roadie, venue manager, studio manager, marketer, sound engineer, session musician, music journalist / blogger, software programmer, DJ, retailer.
Term 4	Prepare and record ensemble performances. Revisit AoS 3 and AoS 4 through practical workshops and listening tests.	Recording of performances	Composition: Students select most appropriate composition brief and controlled time is given for the OCR set brief composition.	Numeracy Ability to play music in time — understanding rhythms and tempo and beat. Roman numerals for identifying chord sequences Time signatures — regular and irregular patterns. Ostinato — repeated rhythms	

A

Qualit	y of Education - Curriculum		
			Quantising on the Macs – aligning recorded music in time
			Literacy – keywords Related techniques specific to
			instrument i.e. vibrato / expression / Italian terms.
Term 5	Revision of AoS 2, 3 and 4. Students recap vocabulary and do practice questions. Listening Exam	Submission of Integrated portfolio and Practical component.	Numeracy Sructure in music — binary / ternary / rondo / ritornello / variation form Ability to play music in time — understanding rhythms and tempo and beat. Ability to compose music using different rhythms and divisions of beats (fractions). Roman numerals for identifying chord sequences Time signatures — regular and irregular patterns. Ostinato — repeated rhythms Quantising on the Macs — aligning recorded music in time Literacy — keywords Related techniques specific to instrument i.e. vibrato / expression / Italian terms.
Term 6	Listening Exam	Listening Exam	



Year 12 A level music

	Year 12 - Content	1	Assessments	Opportunities for Literacy /	CEIAG	Personal Development
		Topics	Assessment type	Numeracy		(listening examples)
Term 1	Introduction to the course (4 weeks): Building on knowledge and experience at GCSE. Consolidating basic musical vocabulary and knowledge Studying exemplar performances and compositions. Looking at the assessment criteria for the coursework tasks. Free composition, Vocal Music, performance (3 weeks) Free composition inspirations and task setting: Discussing possible routes into free composition, based on GCSE experiences	Introduction to A level Music Performing. Free composition exercises and task setting. Vocal Music set works. Listening J.S. Bach, Cantata, Ein feste Burg, BWV 80: Movements 1, 2 and 8 Mozart, The Magic Flute: Act 1 Nos. 4 and 5	Preparation for the performance component is ongoing	Numeracy Division/Fractions – note values and how shorter notes fit into longer notes Structure – Binary, Ternary, Rondo Inverted chords Retrograde – serialism Triplets – 3 into 2 Irregular patterns Roman numerals revisit Bach choral (parallel 5ths / octaves) Literacy Keywords PLC distributed. Keywords related to Vocal music set works.	A career in music allows many to find a job that combines something you love with a promising, rewarding job. This curriculum will allow students to develop a passion for developing musical skills and knowledge, opening many wide-ranging career opportunities. The music industry is highly competitive, there's a wide range of careers to choose from and, with the right qualifications and dedication, a career in music is achievable. Becoming a music Teacher or a peripatetic teacher are often the most obvious choices for	As well as developing a whole multitude of skills, music assists with our social and personal development too. The list below demonstrates the many areas of personal development students will improve within the music curriculum. The curriculum will also allow you to explore the latest technology for music including garage band / Sibelius / Logic X as well as exploring the recording studio with a bespoke mixing desk. Performing skills Confidence Responsibility Self-motivation Integrity Self-management Communication skills Collaboration Compositional skills Imagination Creativity Team work Motivating others Innovation Evaluation



Quality of Education - Curriculum

Providing examples and guidance towards inspirations.

Work on composition commences.

Vocal Music:
J.S. Bach, *Cantata, Ein feste Burg, BWV 80*:
Movements 1, 2 and 8
Mozart, *The Magic Flute*:
Act 1 Nos. 4 and 5

Explore these pieces by using the students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music.

Once each piece has been studied, comparative and evaluative skills can be practised between the two.

This area of study is diverse but coverage at this stage should reflect Baroque and Classical approaches to vocal music. those looking for a way into the music industry, but they're not the only options.

These are just some of the many other career pathways in music:

The course provides a starting point into employment in many of the diverse areas of music, including roles in specialist areas such as a musician, composer, song writer, conductor, record producer, sound technician, roadie, venue manager, studio manager, marketer, sound engineer, session musician, music journalist / blogger, software programmer, DJ, retailer.

A

Quality	of Education - Curriculum				
	Preparation for the				
	performance				
	component is ongoing				
	Vocal Music, free	Performing	Work on free composition is	Numeracy	
	composition,	Free composition	ongoing.	Division/Fractions – note values and	
	performance (7 weeks):	,		how shorter notes fit into longer	
	Vocal Music:	Vocal Music set	Preparation for the performance	notes	
				Structure – Binary, Ternary, Rondo	
	Vaughan Williams, On	works and wider	component is	Inverted chords	
	Wenlock Edge: Nos. 1, 3	listening	ongoing.	Retrograde – serialism	
	and 5		Essay on vocal music	Triplets – 3 into 2	
		Listening		Irregular patterns	
	Wider listening might	Vaughan Williams,		Roman numerals revisit	
	include Baroque,	On Wenlock Edge:		Bach choral (parallel 5ths / octaves)	
	Classical and Romantic	Nos. 1, 3 and 5		Literacy	
	choral music. Schubert			Keywords PLC distributed.	
	and Fanny Mendelssohn			Keywords related to Vocal music set	
	lieder, and extracts from			works.	
	operas by Verdi and				
	Wagner.				
	wagner.				
Term					
2	In each case, look at the				
	relationship of the words				
	and music and the use of				
	musical elements,				
	musical contexts and				
	musical language.				
	There should be				
	coverage of the full				
	chronological period				
	from 1600s to 1900s,				
	including a range of				
	structures and styles.				
	l , ,				
	Work on free				
	composition is ongoing.				

Quali	y of Education - Curriculum	T	T	T	1	T
	Preparation for the					
	performance component					
	is ongoing.					
Term 3	is ongoing. Instrumental Music (3 weeks): Vivaldi, Concerto in D Minor, Op. 3 No. 11 Clara Schumann, Piano Trio in G minor, Op.17: Movement 1 Berlioz, Symphonie Fantastique: Movement 1 Explore these pieces by using the students' knowledge and understanding of musical elements, musical	Performing. Free composition. Preparation for composition to a brief assessing technique. Instrumental Music set works Listening Vivaldi, Concerto in D Minor, Op. 3 No. 11 Clara Schumann, Piano Trio in G minor, Op.17: Movement 1 Berlioz, Symphonie Fantastique: Movement 1	Free composition is ongoing. Preparatory exercises are started towards composition to a brief assessing technique. Preparation for the performance component is ongoing. Essay on Instrumental music	Numeracy Division/Fractions – note values and how shorter notes fit into longer notes Structure – Binary, Ternary, Rondo Inverted chords Retrograde – serialism Triplets – 3 into 2 Irregular patterns Roman numerals revisit Bach choral (parallel 5ths / octaves) Literacy Keywords PLC distributed. Keywords related to Instrumental music set works.		
	instrumental music.					



Quality	of Education - Curriculum		1	1	1	,
	Free composition is					
	·					
	ongoing.					
	Preparatory exercises are					
	started towards					
	composition to a brief					
	assessing technique.					
	Preparation for the					
	performance component					
	is ongoing.					
	Instrumental Music (3	Performance	Free composition is ongoing.	Numeracy		
	weeks):	Free composition		Division/Fractions – note values and		
	Wider listening might	Preparation for	Preparatory exercises are	how shorter notes fit into longer		
	include examples of	composition to a	continued towards composition	notes		
	movements from	brief assessing	to a brief assessing technique.	Structure – Binary, Ternary, Rondo		
	Classical sand Romantic	=	to a bilei assessing technique.	Inverted chords		
		technique		Retrograde – serialism		
	symphonies, chamber	Instrumental Music	Preparation for the performance	Triplets – 3 into 2		
	music and other	wider listening	component is ongoing.	Irregular patterns Roman numerals revisit		
	instrumental works.	Music for Film set		Bach choral (parallel 5ths / octaves)		
		works	Essay on film music.	Bacif choral (parallel 5ths / octaves)		
	Music for Film (3 weeks):			Literacy		
То има	Bernard Herrmann,	Listening		Keywords PLC distributed.		
Term	Psycho excerpts	Bernard Herrmann,		Keywords related to film music set		
-4	Rachel Portman, The	Psycho excerpts		works.		
	Duchess excerpts	Rachel Portman, <i>The</i>				
		Duchess excerpts				
	Explore these pieces by					
	using the students'					
	knowledge and					
	understanding of musical					
	elements, musical					
	contexts and musical					
	language to make critical					
	judgements about the					
	music.					

A

Quality	of Education - Curriculum				7-1
	Once each piece has				
	been studied				
	comparative and				
	evaluative skills can be				
	practised between the				
	two.				
	This area of study is				
	diverse but coverage at				
	this stage should reflect				
	varied approaches to				
	creating mood and				
	atmosphere.				
	Free composition is				
	ongoing.				
	Preparatory exercises are				
	continued towards				
	composition to a brief				
	assessing technique.				
	Preparation for the				
	performance component				
	is ongoing.				
	Music for Film:	Performing.	Wider listening test	Numeracy	
	Danny Elfman <i>, Batman</i>	Free composition.	_	Division/Fractions – note values and	
	Returns excerpts	Preparation for		how shorter notes fit into longer	
	Wider listening across a	composition to a		notes	
	range of film styles	brief assessing		Structure – Binary, Ternary, Rondo Inverted chords	
Term	should reinforce the	technique		Retrograde – serialism	
5	study of Music for Film.	Music for Film set		Triplets – 3 into 2	
	·	works and wider		Irregular patterns	
	Free composition is	listening		Roman numerals revisit	
	ongoing.	_		Bach choral (parallel 5ths / octaves)	
		Listening		Litarrani	
				Literacy Keywords PLC distributed.	
				Reywords PLC distributed.	

A
— /=

Quality	Preparatory exercises are	Danny Elfman,		Keywords related to Instrumental	
	continued towards	Batman Returns		music set works.	
	composition to a brief	excerpts			
	•	excerpts			
	assessing technique.				
	Preparation for the				
	performance				
	component is ongoing.				
	Popular Music and Jazz:	Performing.	Preparatory exercises are		
	The Beatles: selected	Free composition.	continued towards composition		
	songs from Revolver	Preparation for	to a brief assessing technique.		
	Courtney Pine: selected	composition to a			
	songs from <i>Back in the</i>	brief assessing			
	Day	technique			
	Kate Bush: selected	Popular Music and			
	songs from Hounds of	Jazz set works.			
	Love				
	Explore these pieces by	Listening /			
	using the students'	Appraising			
	knowledge and	The Beatles: selected			
	understanding of musical	songs from Revolver			
Term	elements, musical	Courtney Pine:			
6	contexts and musical	selected songs from			
	language to make critical	Back in the Day			
	judgements about the	Kate Bush: selected			
	music.	songs from Hounds			
		of Love.			
	Once each piece has	, , , ,			
	been studied,				
	comparative and				
	evaluative skills can be				
	practised between them.				
	P				
	Free composition is				
	ongoing.				
	00-				
				1	



Quanty	Quality of Education - Curriculum							
	Preparatory exercises are							
	continued towards							
	composition to a brief							
	assessing technique.							
	Preparation for the							
	performance component							
	is ongoing.							

	Year 13 - Content	Assessments		Opportunities for Literacy / Numeracy	CEIAG	Personal Development
		Topics	Assessment type			(listening examples)
Term 1	Thorough revision of areas of study from Year One (4 weeks) Popular Music & Jazz (3 weeks): Wider listening should place these pieces within a context of jazz and popular music in the second half of the 20th and the 21st centuries. Revise, refine, complete and record free composition. Continue preparatory work towards brief assessing technique.	Performing. Finish and record free composition. Preparatory work for composition to a brief assessing technique. Popular Music and Jazz wider listening. Revision of areas of study from Year One Popular Music & Jazz (3 weeks):	Wider listening essay based on popular and jazz. Free composition	Numeracy Division/Fractions – note values and how shorter notes fit into longer notes Structure – Binary, Ternary, Rondo Inverted chords Retrograde – serialism Triplets – 3 into 2 Irregular patterns Roman numerals revisit Bach choral (parallel 5ths / octaves) Literacy Keywords PLC distributed. Keywords related to popular music set works.	A career in music allows many to find a job that combines something you love with a promising, rewarding job. This curriculum will allow students to develop a passion for developing musical skills and knowledge, opening many wide-ranging career opportunities. The music industry is highly competitive, there's a wide range of careers to choose from and, with the right qualifications and dedication, a	As well as developing a whole multitude of skills, music assists with our social and personal development too. The list below demonstrates the many areas of personal development students will improve within the music curriculum. The curriculum will also allow you to explore the latest technology for music including garage band / Sibelius / Logic X as well as exploring the recording studio with a bespoke mixing desk. Performing skills Confidence Responsibility Self-motivation Integrity Self-management Communication skills Collaboration Compositional skills Imagination



Saurey	Preparation for the				career in music is	Creativity
	performance component is ongoing.				achievable.	Team work Matirization at house
	Fusions:	Performing.	Continue preparatory work	Numeracy	Becoming a music	Motivating othersInnovation
	Debussy, <i>Estampes</i> : Nos.	Preparatory work for	towards brief assessing	Division/Fractions – note values and	Teacher or a	• Evaluation
	1 and 2	composition to a	technique.	how shorter notes fit into longer	peripatetic teacher	
	Anoushka Shankar:	brief assessing		notes	are often the most	
	Breathing under water	technique	Preparation for the performance	Structure – Binary, Ternary, Rondo Inverted chords	obvious choices for those looking for a	
	selected tracks	Fusions set works	component is ongoing.	Retrograde – serialism	way into the music	
	Familia Valera Miranda:	and wider listening.		Triplets – 3 into 2	industry, but	
	Caña quema selected			Irregular patterns	they're not the only	
	songs	Listening /		Roman numerals revisit	options.	
	Explore these pieces by	Appraising		Bach choral (parallel 5ths / octaves)	These are just some of the many other	
	using the students'	Debussy, Estampes:		Literacy	career pathways in	
	knowledge and	Nos. 1 and 2		Keywords PLC distributed.	music:	
	understanding of musical			Keywords related to Instrumental		
	elements, musical	Anoushka Shankar:		music set works.	The course provides	
	contexts and musical	Breathing under			a starting point into	
Term	language to make critical	water selected tracks			employment in many of the diverse	
2	judgements about the				areas of music,	
	music.	Familia Valera			including roles in	
		Miranda: <i>Caña</i>			specialist areas	
	Once they have been	<i>quema</i> selected			such as a musician,	
	studied, comparative and	songs			composer, song	
	evaluative skills can be				writer, conductor, record producer,	
	practised between them.				sound technician,	
	M/iday listaying also da				roadie, venue	
	Wider listening should build on the GCSE study				manager, studio	
	of fusions among music				manager, marketer,	
	of different styles.				sound engineer, session musician,	
	or different styles.				music journalist /	
	Continue preparatory				blogger, software	
	work towards brief				programmer, DJ,	
	assessing technique.				retailer.	
	222223O 600					
		<u> </u>	l			

A
— /=

Quality	or Education - Curriculum				1	
	Preparation for the					
	performance component					
	is ongoing.					
	New Directions:	Performing.	Continue preparatory work	Numeracy		
	Cage, Three Dances for	Preparatory work for	towards brief assessing	Division/Fractions – note values and		
	two prepared pianos: No.	composition to a	technique.	how shorter notes fit into longer		
	1	brief assessing		notes		
	Stravinsky, The Rite of	technique	Preparation for the performance	Structure – Binary, Ternary, Rondo Inverted chords		
	Spring excerpts	New Directions set	component is ongoing.	Retrograde – serialism		
	Saariaho, <i>Petals</i>	works and wider		Triplets – 3 into 2		
		listening.		Irregular patterns		
	Explore these pieces by			Roman numerals revisit		
	using the students'	Listening /		Bach choral (parallel 5ths / octaves)		
	knowledge and	Appraising				
	understanding of musical	Cage, Three Dances		Literacy Keywords PLC distributed.		
	elements, musical	for two prepared		Keywords related to New Directions		
	contexts and musical	pianos: No. 1		music set works.		
	language to make critical	•				
Term	judgements about the	Stravinsky, The Rite				
3	music.	of Spring excerpts				
	Once each piece has					
	been studied,	Saariaho, <i>Petals</i>				
	comparative and					
	evaluative skills can be					
	practised between them.					
	Wider listening should					
	explore pieces in Western					
	music that have					
	attempted new and					
	innovative ideas, or					
	carried such ideas to new					
	extremes or new					
	audiences.					
	3.3310110031					

A
- /

-	ity of Eddeation - Carriculant	1	1	1	1	
	Continue preparatory					
	work towards brief					
	assessing technique.					
	Dranavation for the					
	Preparation for the					
	performance component					
	is ongoing.					
	Thorough revision of all	Performing.	Final Recital	Numeracy		
	areas of study.	Preparatory work for	Techniques examination	Division/Fractions – note values and		
		composition to a		how shorter notes fit into longer		
	Continue preparatory	brief assessing		notes Structure – Binary, Ternary, Rondo		
	work towards brief	technique.		Inverted chords		
	assessing technique.	Revision of all areas		Retrograde – serialism		
Terr	n	of study.		Triplets – 3 into 2		
4	Preparation for the	Thorough revision of		Irregular patterns		
	performance component	all areas of study.		Roman numerals revisit		
	is ongoing.			Bach choral (parallel 5ths / octaves)		
				Literacy		
				Keywords PLC distributed.		
				Keywords related to Instrumental		
	- 16: 1			music set works.		
	Record final	Record performance.		Numeracy Division/Fractions – note values and		
	performance.	Complete and record		how shorter notes fit into longer		
		composition to a		notes		
	Complete and record	brief assessing		Structure – Binary, Ternary, Rondo		
	composition to a brief	technique.		Inverted chords		
	assessing technique.	Revision of all areas		Retrograde – serialism		
Terr		of study.		Triplets – 3 into 2		
5	Revise areas of study.			Irregular patterns Roman numerals revisit		
				Bach choral (parallel 5ths / octaves)		
				(1.1.1.1.1.1.1.1.1.1.1.1.1.1.1.1.1.1.1.		
				Literacy		
				Keywords PLC distributed.		
				Keywords related to Instrumental		
				music set works.		



Term	Examination		
6			