

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 Literacy / Numeracy	CEIAG	Personal Development (listening examples)
		Topics	Assessment type			
Term 1	Students recognise and understand how composers use repeated melodic and rhythmic devices called riffs, hooks and grounds.	Riffs and loops	Students will identify riffs and hooks in other music.	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). Time signatures – regular and irregular patterns. Ostinato – repeated rhythms Quantising on the Macs – aligning recorded music in time Literacy -Keywords Rhythm: Riffs, hooks, bass lines ground, verse, chorus, intro, verse, chorus, ballad, groove, form, sequence, sequencer, lyrics, melody, rhythm	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	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. <ul style="list-style-type: none"> • Performing skills • Confidence • Responsibility • Self-motivation
	Students will explore riffs, hooks and grounds through performing and composing, and consider the effect of using these in popular music.	Rhythm: Riffs, hooks, bass lines ground, verse, chorus, intro, verse, chorus, ballad, groove, form, sequence, sequencer, lyrics, melody, rhythm	Students will identify how composers from other times and cultures have used ideas similar to hooks and riffs to structure their music			
	Students also learn how hooks and riffs can be created and manipulated using music technology, particularly through the use of sequencers.	Wider Listening Extracts Wild thing Eye of the tiger James bond – theme Oh pretty woman	Students will identify how music technology can be used to record and control ideas such as hooks and riffs use a MIDI sequencer to construct larger-scale musical structures Demonstrate how garage band can be used to loop and transpose the hook. Show how the hook can be cut, copied and pasted within a song.			

		Praise You fat boy slim Seven nation army – white stripes Smooth Criminal	Students will compose and perform their own hooks into the sequencer and then manipulate them. Students will compose minimalist pieces using a MIDI sequencer.		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 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:	<ul style="list-style-type: none"> • Integrity • Self-management • Communication skills • Collaboration • Compositional skills • Imagination • Creativity • Team work • Motivating others • Innovation • Evaluation
Term 2	<p>Students learn how to recognize and use characteristics of reggae with an understanding of devices, conventions and context.</p> <p>Students learn how to recognise the stylistic features of Reggae music.</p> <p>Students will learn about chords and how chords contribute to the texture of a song.</p>	<p>Reggae Rhythm: Syncopation, triplets. riffs, bass lines, verse and chorus, pulse, chord rhythms, primary chords I,IV,V, major, minor, syncopation.</p> <p>Wider Listening Extracts Reggae and related Bob Marley Caribbean styles World music Cultures from around the world World music Cultures around the world Protest songs Recording studios</p>	<p>Students are able to perform the melody line and riff of 'Love Fire' by Aswad and improvise a melody to the accompaniment</p> <p>To will learn how to play the melody line and chord progression of 'Buffalo Soldier' on keyboard to a Reggae rhythmic background</p> <p>To understand how to organise and structure sounds using ICT learning how to copy, cut, paste, clip and drag on the computer. They will use icons as short cuts and will load and save.</p> <p>To explore and develop composing ideas demonstrating an understanding of syncopation and other stylistic features.</p> <p>Revise the definition of a chord, how to construct it, how to play it on a keyboard using the left hand with correct fingering.</p> <p>Students will be given a 'Reggae Recipe' worksheet to assist them with ideas for their composition – melody, chords, riff, and rhythmic background.</p> <p>Perform a two-chord sequence and use it as the basis for further composition</p>	<p>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). Time signatures – regular and irregular patterns. Ostinato – repeated rhythms Off beat chords</p> <p>Literacy – Keywords Reggae, Rhythm: Syncopation, triplets. riffs, bass lines, verse and chorus, pulse, chord rhythms, primary chords I,IV,V, major, minor, syncopation.</p>	<p>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.</p>	

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

		<p>glissando, tremolo.</p> <p>Wider listening extracts Folk and country Music of the British Isles Drunken Sailor Star of the County Down</p>	<p>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</p> <p>Perform and compose using pentatonic scales and modes as a starting point.</p> <p>Arrange using Garage Band traditional folk melodies.</p> <p>Identify features of traditional folk music and recognize aspects of melodic construction.</p> <p>Make their own arrangement of an old folk tune 'Drunken Sailor'.</p> <p>Learn to perform on a keyboard 'Star of the County Down'.</p> <p>Compose a middle section for Star of the County Down' using the pentatonic scale.</p>	<p>Quantising on the Macs – aligning recorded music in time Riffs and Loops (and Minimalism)</p> <p>Literacy – Keywords Folk Music, Harmony: Major and Minor chords, triplets / dotted rhythms, instrumental techniques, eg glissando, tremolo.</p>		
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.	<p>Music for special occasion</p> <p>Harmony: Major and Minor chords, triplets / dotted rhythms, instrumental techniques, eg glissando, tremolo.</p>	<p>Students will perform a simple fanfare, a funeral march and part of a wedding march.</p> <p>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.</p> <p>Ask students who play instruments to bring them to the classroom to</p>	<p>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</p>		

		<p>Wider listening extracts</p> <p>Fanfares</p> <p>Music for funerals</p> <p>Music for weddings</p>	<p>demonstrate sounds and techniques that are a particular feature of the instrument, eg tremolo and high shrieks on string instruments; trills on brass and woodwind; dark, low notes on the clarinet; fanfares on trumpets; glissandos on the trombone.</p> <p>Students will 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.</p>	<p>Quantising on the Macs – aligning recorded music in time</p> <p>Riffs and</p> <p>Loops (and Minimalism)</p> <p>Literacy – Keywords</p> <p>Music for special occasion</p> <p>Harmony: Major and Minor chords,</p> <p>triplets / dotted rhythms, instrumental techniques, eg glissando, tremolo.</p>		
Term 6	<p>Students learn how to play Samba instruments with good control. Students will understand the stylistic features of Samba Batucada and perform an individual part in a small group.</p> <p>Students will understand how to structure 4 or 8 bar rhythmic improvisation.</p> <p>To demonstrate understanding of the features associated with Samba Batucada through composing a backing for 'Carnival Samba'</p>	<p>Samba</p> <p>Rhythm: Latin American rhythms, improvise, cross rhythms, syncopation, ostinato, texture, polyphony.</p> <p>Wider Listening</p> <p>Brazilian samba</p> <ul style="list-style-type: none"> • Hiring a samba kit • Purchasing a samba kit • Costs of musical instruments • Venue hire <p>World musics</p>	<p>Listen to four pieces of percussion music and identify the key features and instruments in each.</p> <p>Listen and learn about Samba Batucada, its instruments and the function of each in the context of the ensemble. Listen to two examples of Samba Batucada and identify the instruments in each.</p> <p>Rhythm patterns taught by rote, students to play each rhythm pattern in turn. Perform the four parts in turn; know the signals for moving from one section to another. Record and analyse</p> <p>Teacher to model the 4 or 8 bar improvisations then students to perform each in turn.</p> <p>Students to work in groups of six each taking an instrumental part but rehearsing without the instruments</p>	<p>Numeracy</p> <p>Ability to play music in time – understanding rhythms and tempo and beat.</p> <p>Ability to compose music using different rhythms and divisions of beats (fractions).</p> <p>Time signatures – regular patterns</p> <p>Ostinato – repeated rhythms</p> <p>Quantising on the Macs – aligning recorded music in time</p> <p>Riffs and Loops</p> <p>Literacy – Keywords</p> <p>Samba, Rhythm: Latin American rhythms, improvise, cross rhythms, syncopation, ostinato, texture, polyphony.</p>		



			<p>before performing by using the instruments.</p> <p>Identify / describe more subtle characteristics of Samba music aurally, using accurate vocabulary. Perform accurately and with appropriate style, often taking a lead role.</p> <p>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.</p> <p>Compose a group piece using ICT layering parts effectively with an appropriate structure.</p>			
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Year 8

Year 8 - Content		Assessments		Opportunities for Literacy and Numeracy	CEIAG	Personal Development
		Topics	Assessment type			
Term 1	Students will learn how to identify, explore and perform Indian Classical with understanding of its conventions and context.	Indian Bhangra Pitch: rag, improvisation, ascending & descending scales, chromatic, drone, pitch bend, trills, ternary form, ornaments, tabla, sitar, tal, tanpura alap, jhor jhala gat	Students will be able to identify and explore the different processes and contexts of the selected music style. They will select and make expressive use of tempo, dynamics, phrasing and timbre. They improvise and compose within the given structure	Numeracy Scales and intervals Ability to play music in time – 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 Quantising on the Macs – aligning recorded music in time Literacy – keywords Indian Bhangra	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.	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.
	Students will perform and compose their own rag scale inventing melodic material, add an accompaniment within the tal. They extend and develop musical ideas within the conventions of a rag and tal.		Students will perform and explore the Indian Rag. Students will rehearse and perform a group performance of Krishna and the King of Snakes. Wider Listening To compose using the Tal, Raga and mnemonics.			<ul style="list-style-type: none"> Performing skills

	<p>They learn about the cultures and contexts in which these genres are performed and begin to appreciate how they are performed.</p>	<p>Indian Classical Music / Bhangra World musics Bhangra styles Cultures around the world</p>	<p>To listen to Indian music and analyse and evaluate it.</p> <p>To adopt their own musical ideas and refine and improve their own and others' work.</p> <p>To listen to a rag, internalize it and recall it.</p> <p>Identify the expressive use of the melody/raag, drone and tal/percussion within a structure.</p> <p>Identify the use of mnemonics used in Indian music.</p> <p>To perform group work and evaluate the way music is created, performed and heard.</p>	<p>Pitch: rag, improvisation, ascending & descending scales, chromatic, drone, pitch bend, trills, ternary form, ornaments, tabla, sitar, tal, tanpura alap, jhor jhala gat</p>	<p>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.</p> <p>Becoming a music Teacher or a peripatetic teacher are often the most obvious choices for those looking for a way into the music industry, but they're not the only options.</p>	<ul style="list-style-type: none"> • Confidence • Responsibility • Self-motivation • Integrity • Self-management • Communication skills • Collaboration • Compositional skills • Imagination • Creativity • Team work • Motivating others • Innovation • Evaluation
Term 2	<p>Students will learn how to identify, explore and perform Rock n Roll with understanding of its conventions and context, learning to understand the main musical features of Rock n Roll.</p>	<p>Rock and Roll Rhythm: Primary chords, major chords, rhythmic backings, Chords II & VI</p> <p>Wider listening Rock Around the Clock', 'Tutti Frutti', Little Bitty Baby', 'Earth Angel', 'Cotton Tail' 'It Don't Mean a thing' 'We Go Together' At the Hop' 'Rock Around the Clock', 'Johnny</p>	<p>Listen to 'Rock Around the Clock' and identify the instruments playing.</p> <p>Understand how the choice of instruments affects the feel of Rock n Roll songs; the significance of electric guitar.</p> <p>Listen to 'Rock Around the Clock', 'Tutti Frutti', Little Bitty Baby', 'Earth Angel' card sort exercise identifying the introduction, backing singers, singing styles, chords and identifying one prominent feature in each song.</p> <p>Student led lesson - decide on style and performance. Singing and playing the song on own instruments, tuned percussion and keyboard adding a percussion section from notation. Video the performance and use De</p>	<p>Numeracy Song writing – structure in music – strophic structure 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 (primary chords) Time signatures – regular patterns Ostinato – repeated rhythms Quantising on the Macs – aligning recorded music in time</p> <p>Literacy – keywords Rock and Roll, Rhythm: Primary chords, major chords, rhythmic backings, Chords II & VI</p>	<p>These are just some of the many other career pathways in music:</p> <p>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</p>	

		<p>Be Good' Let's Dance', Love Me Tender' Blue Suede Shoes' 'Jailhouse Rock' Let's Dance' 'Earth Angel' Rock and Roll – culture. American 50's.</p>	<p>Bono Thinking Hats as a means of evaluation for further development of the performance</p> <p>Sing a scat song based on chords I, VI, IV (II), V and listen to examples of scat songs by Ella Fitzgerald e.g. 'Cotton Tail' and 'It Don't Mean a thing' along with 'We Go Together' from Grease. Vocally improvise a scat line over backing track.</p> <p>Students to compose own scat song based on chords I, IV and V</p> <p>Students sing a R 'n R song with accuracy of pitch and rhythm.</p> <p>To understand how the instruments in a R 'n R group contribute to the overall effect</p> <p>To know how to play the chords of a well known R 'n R song</p> <p>To sing and play 'Let's Dance' as a class ensemble using chords in root position, second inversion and 7th chord and percussion accompaniment; perform an arrangement of the song.</p> <p>Sing and compare the features of a range of Rock 'n Roll songs.</p> <p>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.</p>		<p>manager, marketer, sound engineer, session musician, music journalist / blogger, software programmer, DJ, retailer.</p>	
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			<p>To know how to play the chord progression of some R'nR songs on keyboard</p> <p>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.</p>			
Term 3	<p>Students will learn how music is used in the context of film – the history of film music and musical clichés.</p> <p>Students will learn the principles of orchestration – how different instruments create different effects.</p> <p>Students will become aware of how music has become integral part of the film industry.</p>	<p>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, chromatic,</p>	<p>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.</p> <p>Complete two themes for film scenes.</p> <p>Identify how a film is made and how the music evolves during the film composition.</p> <p>Explain the context and reasons behind including certain types of music in different films.</p> <p>Extend knowledge of compositional techniques. To identify compositional features in film music.</p> <p>To be able to use terminology correctly in both speaking and writing.</p> <p>To be able to identify the key features in the history of film music.</p> <p>To be able to name key 20th century film composers.</p> <p>To use appropriate terminology to describe musical clichés.</p>	<p>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</p> <p>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.</p>		

		<p>staccato, dynamics.</p> <p>Wider listening Planet of the Apes James Bond Entrapment Psycho</p>	<p>Students will create their own storyboard and compose a short extract for the film.</p> <p>Using ICT in Music students will explore sequencing programs and notation software in order to compose a clip for a film.</p> <p>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.</p>		
Term 4	<p>Students will learn to recognise some of the characteristic instruments and sounds of African music.</p> <p>Students will learn about call and response and how syncopated rhythms feature in African music.</p> <p>Students will learn how African music has influenced and been influenced by the music of other cultures.</p>	<p>Polyrhythm into minimalism Rhythm: Syncopation, irregular rhythm patterns, ostinato, cross rhythms, layering.</p> <p>Wider listening African drumming. Drummers of Burundi Stomp</p>	<p>Aurally identify some key instrumental and rhythmic features of traditional African drumming.</p> <p>Identify call and response rhythms aurally.</p> <p>Understand how African rhythms can feature syncopation.</p> <p>Understand the use of improvisation in African music.</p> <p>Create their own short improvised rhythmic and melodic patterns.</p> <p>Identify and appreciate the way that musical traditions have crossed over between different cultures.</p> <p>Understand and demonstrate the use of a drone.</p>	<p>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</p> <p>Literacy – keywords Polyrhythm into minimalism Rhythm: Syncopation, irregular rhythm patterns, ostinato, cross rhythms, layering.</p>	

			<p>Compose a piece that demonstrates characteristics of traditional African music.</p> <p>Appraise their own and others work.</p> <p>Listen to African instrumental and vocal music, perform an African ostinato pattern</p> <p>Students to play from the score on untuned percussion instruments.</p> <p>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 'A-men'.</p> <p>Teach by rote and from musical notation 'Nsana Censele', 'Siyahamba', 'Wimmoweh', 'Nanooma', 'Pata Pata', 'Babetandazo'. Add drones and ostinati to the songs.</p> <p>Perform rhythms to 'Ansam'</p> <p>Listen to African drumming, Ladysmith Black Mombasa and discuss the L.O.</p> <p>Teacher to introduce the historical background of the groups.</p> <p>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'</p>			
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			<p>Teacher and more able students to demonstrate performance on the instruments.</p> <p>Teacher to model playing the djembe and other instruments, students to develop their own techniques</p> <p>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.</p>			
Term 5	<p>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.</p> <p>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.</p> <p>They analyse and develop riffs aurally, use ICT as an aid to practice, and begin to understand the importance of improvisation to jazz genres.</p>	<p>Jazz and improvisation</p> <p>Structure: 12 bar blues, verse, chorus, intro, coda, blues scale, improvisation, modal.</p> <p>Wider listening Blues music Jazz standards Slavery American depression Blues Culture</p>	<p>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.</p> <p>Draw attention to the difference between improvised music and music that is composed more reflectively. Select suitable examples.</p> <p>Discuss what effect the different processes have on the composer / performer and audience.</p> <p>Discuss the reasons why improvisation has evolved as an important form of musical expression. Explore when and where improvisational music is performed.</p> <p>Listen to a riff-based repertoire and then analyse specific riffs aurally.</p>	<p>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</p> <p>Literacy – keywords Jazz and improvisation Structure: 12 bar blues, verse, chorus, intro, coda, blues scale, improvisation, modal.</p>		

			<p>Teach students to analyse the metric structure and the placing of each note within that structure.</p> <p>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 sol-fa, use the chord number system, so in the key of C, C is I and G is V, and so on.</p> <p>Listen to some simple diatonic popular tunes and get the students to sing the root notes of the chords.</p> <p>Use ICT to create three backing tracks to accompany the following exercises using chord sequences 1 and 2 below.</p> <p>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.</p> <p>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: C E\flat C E\flat (in the key of C) placed on the first four quavers of the bar. Develop this motif by taking it through the following processes:</p>			
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			<p>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.</p> <p>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</p>			
Term 6	<p>Students will learn how jazz musicians use chords as a basis for creating and improvising melodies within a harmonic framework.</p>	<p>Chords into jazz</p> <p>Texture: primary chords, jazz chords, added note chords, including 7th note, chord sequences, riffs, modes, development of melodic ideas</p> <p>Wider listening Jazz standards and modal jazz.</p>	<p>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.</p> <p>Playing up and down the blues scale. Using the notes of the blues scale in individual improvisations.</p> <p>Perform a boogie-woogie in strict time and then in a swing style.</p> <p>Performing the melody of 'In the mood' with a swing style.</p> <p>Perform 'in the Mood' using 12 bar blues chord sequence, walking bass line, swing style melody plus improvisation using notes of the blues scale.</p>	<p>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</p> <p>Literacy – keywords Chords into jazz Texture: primary chords, jazz chords, added note chords, including 7th note, chord sequences, riffs, modes, development of melodic ideas.</p>		



		<p>Perform a riff based on the notes of primary chords from ‘All that Jazz’.</p> <p>Perform a chord sequence from ‘All that Jazz’ that uses a variety of chords that students have learnt.</p> <p>Use appropriate notation to record ideas.</p> <p>Evaluate own and others work against assessment criteria.</p> <p>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</p> <p>Perform a melody in a swing style over a walking bass line in time and with a jazz feel.</p> <p>Compose a piece of jazz that uses primary chords, added note chords, improvisation and jazz riffs.</p>			
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Year 9

Year 9 - Content		Assessments		Opportunities for Literacy and Numeracy	CEIAG	Personal Development
		Topics	Assessment type			
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.	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	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 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. <ul style="list-style-type: none"> • Performing skills • Confidence • Responsibility • Self-motivation • Integrity • Self-management • Communication skills • Collaboration • Compositional skills • Imagination • Creativity • Team work • Motivating others • Innovation • Evaluation
	During this unit pupils explore how music can convey ideas and communicate messages in a range of media.		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?			
	They investigate how music can create an effect and how various musical devices, together with other media, can convey a message.		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?			
	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.					

			<p>Sing a range of songs used in the media and discuss why they have been chosen.</p> <p>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).</p> <p>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.</p> <p>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?</p> <p>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</p>		<p>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:</p> <p>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.</p>	
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		<p>context of the film's action and storylines. How does the music contribute to the dramatic impact of the visual images?</p> <p>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.</p> <p>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.</p> <p>Groups could select music that is already composed and explain why they think this music would be suitable.</p> <p>Groups could use ICT to manipulate selected sections of music.</p>			
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			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.			
Term 2	<p>In this unit students' create a children's TV theme for a newly commissioned programme.</p> <p>They investigate how music can create an effect and how various musical devices, together with other media, can convey a message.</p> <p>They also compose, refine and record pieces in which a sense of time, place, mood or intention is essential.</p>	<p>Commissioned TV theme.</p> <p>How musical elements can be combined in order to create different intended effects.</p>	<p>Interview year 6 students to find out what they are interested in. The results may generate a theme for a kids TV programme.</p> <p>Listen to a variety of children's TV themes. Use a mix of class and group discussion, leading to individuals writing an article entitled 'What makes a good children's TV theme?' for an online encyclopedia, possibly using audio illustration.</p> <p>Identify some common features and differences in the range of TV themes selected from different times. <i>What makes the differences? What causes the similarities?</i> Discuss impact of ICT on the way we hear music today.</p> <p>Listen to some other TV themes and 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</p> <p>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</p>	<p>Numeracy</p> <p>Song writing – structure in music – binary and ternary form (AB and ABA)</p> <p>Ability to play music in time – understanding rhythms and tempo and beat.</p> <p>Ability to compose music using different rhythms and divisions of beats (fractions).</p> <p>Roman numerals for identifying chord sequences</p> <p>Time signatures – regular and irregular patterns.</p> <p>Ostinato – repeated rhythms</p> <p>Quantising on the Macs – aligning recorded music in time</p> <p>Literacy – keywords</p> <p>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.</p>		

			<p>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.</p> <p>Show how to access general MIDI sounds to create and build an instrumental composition with drums, accompanying patterns and pads.</p>			
Term 3	<p>In this unit, students learn to recognise and understand how composers structure dance music and how instrumental arrangements can play an important part in the success of dance music.</p> <p>They learn to create their dance music, working within fixed parameters. They also learn how music technology can be used to structure, shape, arrange and provide a backing to dance music.</p> <p>This unit develops students' ability to evaluate, explore, compose and perform different styles of dance music with understanding of musical devices, structures, processes and cultural influences.</p>	<p>Dance music Structure: form, verse, chorus, intro, outro, arrangement, ballad, pop standard, rhythm, lead, sequencer, cut-copy-paste, general MIDI, backing track, acoustic, electronic.</p> <p>Wider Listening Any dance music</p>	<p>Discuss how dance music is a universal genre used in all cultures, times and places. Set the task for students in this unit: to compose their own dance music, drawing on all skills, knowledge and understanding developed throughout key stage 3. Identify different uses and contexts for different types of dance music and ask pupils to identify particular intentions, <i>eg use, effect</i>.</p> <p>Revise the concept of hooks and form studied in year 7 by listening to dance music and analysing the class compositions that were made for 'Hooks and riffs'. Analyse the structure of particular dance tracks.</p> <p>Listen to other dance tracks that have been popular in different times, <i>eg dance music from different parts of the world</i>. Use a mix of class and group discussion, leading to individuals writing an article entitled 'What makes a popular dance track?' for an online encyclopedia, possibly using audio illustration.</p> <p>Identify some common features and differences in the range of dance</p>	<p>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</p> <p>Literacy – keywords Structure: form, verse, chorus, intro, outro, arrangement, ballad, pop standard, rhythm, lead, sequencer, cut-copy-paste, general MIDI, backing track, acoustic, electronic.</p>		

		<p>tracks selected from different times. <i>What makes the differences? What causes the similarities?</i> Discuss impact of ICT on the way we hear music today.</p> <p>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'.</p> <p>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.</p> <p>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.</p> <p>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</p>			
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		<p>that the songs must be performed 'live'.</p> <p>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.</p> <p>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'.)</p> <p>Show how to access general MIDI sounds to create and build an instrumental arrangement of a song with drums, accompanying patterns and pads.</p> <p>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.</p> <p>Ask the class how they feel about musicians miming on stage. Prompt the discussion with some</p>			
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			<p>controversial questions and video recordings.</p> <p>Students could use a multi-track recorder to record their song, to mix the recording and to produce a stereo mixdown.</p> <p>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.</p>			
Term 4	BTEC Unit 1					
Term 5	BTEC Unit 1					
Term 6	BTEC Unit 1					

Year 10 GCSE

Year 10 - Content		Assessments			CEIAG	Personal Development (listening examples)
		Topics	Assessment type			
Term 1	<p>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.</p> <p>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</p>	<p>Developing own instrument</p> <p>Wider listening Any related instrumental study / listening.</p>	<p>Composition: Developing initial ideas</p> <p>Three note composition Primary chords and cadences</p> <p>Analysis of nursery rhymes</p> <p>National Anthem compositions</p> <p>Word setting Chord sequences</p>	<p>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.</p> <p>Literacy – keywords Instrumental techniques relating to instrument including a study of their instrument.</p>	<p>A career in music allows many to find a job that combines something you love with a promising, rewarding job.</p> <p>This curriculum will allow students to develop a passion for developing musical skills and knowledge, opening many wide-ranging career opportunities.</p> <p>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.</p>	<p>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.</p> <ul style="list-style-type: none"> • Performing skills • Confidence • Responsibility • Self-motivation • Integrity • Self-management • Communication skills • Collaboration • Compositional skills • Imagination • Creativity • Team work • Motivating others • Innovation • Evaluation
	<p>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.</p>	<p>Developing own instrument specific techniques</p>	<p>Composition: Developing initial ideas</p> <p>Three note composition Primary chords and cadences</p> <p>Analysis of nursery rhymes</p> <p>National Anthem compositions</p> <p>Word setting Chord sequences</p>	<p>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</p>	<p>Becoming a music Teacher or a peripatetic teacher are often the most obvious choices for those looking for a way into the music</p>	

	<p>AoS 5: Conventions of Pop</p> <p>Exploration of the different styles through class/group performances, composition tasks and listening exercises</p> <p>Assessment: End of Unit Listening Test</p>			<p>Time signatures – regular and irregular patterns.</p> <p>Ostinato – repeated rhythms</p> <p>Quantising on the Macs – aligning recorded music in time</p> <p>Literacy – keywords</p> <p>Related techniques specific to instrument i.e. vibrato / expression / Italian terms.</p>	<p>industry, but they're not the only options. These are just some of the many other career pathways in music:</p> <p>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.</p>	
Term 3	<p>AoS 1</p> <p>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).</p> <p>AoS 3: Rhythms of the World</p> <p>Exploration of the different styles through workshops (an opportunity to bring in external organisations), group performances and compositions.</p>	<p>Rhythms of the world</p> <p>Wider listening</p> <p>Cultural elements relating to world musics.</p>	<p>End of unit listening test.</p> <p>Composition:</p> <p>Short compositions tasks based on AoS 3.</p> <p>Short group composition tasks based on the rhythm and note patterns in the style of one of the Rhythms of the World.</p>	<p>Numeracy</p> <p>Understanding rhythms and tempo and beat.</p> <p>Ability to compose music using different rhythms and divisions of beats (fractions).</p> <p>Complex time signatures</p> <p>Roman numerals for identifying chord sequences</p> <p>Time signatures – regular and irregular patterns.</p> <p>Ostinato – repeated rhythms</p> <p>Quantising on the Macs – aligning recorded music in time</p> <p>Literacy – keywords</p> <p>Tempo, syncopation, layering, ostinato, polyphonic, monophonic, solo, homophonic</p>		
Term 4	<p>AoS 1</p> <p>Performance 'master classes'. Students select potential pieces to practice and improve over the term. Record for self-assessment against criteria (NB this</p>	<p>Rhythms of the world</p>	<p>End of unit listening test.</p> <p>Composition:</p> <p>Short compositions tasks based on AoS 3.</p> <p>Short group composition tasks based on the rhythm and note patterns in the style of one of the Rhythms of the World.</p>	<p>Numeracy</p> <p>understanding rhythms and tempo and beat.</p> <p>Ability to compose music using different rhythms and divisions of beats (fractions).</p> <p>Time signatures – regular and irregular patterns.</p> <p>Ostinato – repeated rhythms</p>		

	<p>recording cannot be used as a final submission).</p> <p>AoS 3: Rhythms of the World Exploration of the different styles through workshops (an opportunity to bring in external organisations), group performances and compositions.</p>			<p>Quantising on the Macs – aligning recorded music in time</p> <p>Literacy – keywords Tempo, syncopation, layering, ostinato, polyphonic, monophonic, solo, homophonic</p>		
Term 5	<p>AoS 1 and Practical Component Students use lesson and home learning time to finalise their choice for their AoS 1 performance.</p> <p>Students prepare (or are given by the teacher) group performances to be rehearsed and then workshopped during lessons in preparation for their Ensemble Performance.</p> <p>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.</p> <p>Students spend the first part of the term defining</p>	Film music Ensemble performance	<p>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).</p> <p>Completion of composition for Integrated Portfolio and submission.</p>	<p>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 Quantising on the Macs – aligning recorded music in time</p> <p>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.</p>		

	their brief and then the main part of the term writing their composition.					
Term 6	<p>AoS 1 and Practical Component Students use lesson and home learning time to finalise their choice for their AoS 1 performance.</p> <p>Students prepare (or are given by the teacher) group performances to be rehearsed and then workshopped during lessons in preparation for their Ensemble Performance.</p> <p>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.</p> <p>Students spend the first part of the term defining their brief and then the main part of the term writing their composition.</p>	<p>Film music Ensemble performance</p> <p>Wider listening</p>	<p>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).</p> <p>Completion of composition for Integrated Portfolio and submission.</p>	<p>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</p> <p>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.</p>		

Year 11 GCSE Music

Year 11 - Content		Assessments		CEIAG	Personal Development	
		Topics	Assessment type			
Term 1	<p>AoS 1 Students record their AoS 1 performance during this term, in a context chosen by the teacher.</p> <p>Students choose and finalise their Ensemble Performance choice. Lesson time for preparation will depend on the type of students in the class.</p> <p><i>AoS 2: The Concerto through Time Exploration of the concerto through class/group performances, composition tasks and listening exercises. If time, review AoS 5 as well.</i></p>	<p>Performance 1 recording</p> <p>Concerto through time</p>	<p>Composition: Release of Composition Briefs.</p> <p>Workshop through the briefs with students, linking this (where appropriate) to the relevant areas of study.</p> <p>Assessment: End of Unit Listening Test</p>	<p>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</p> <p>Literacy – keywords Baroque, Classical , Romantic, Concerto, Concerto Grosso, Cadenza,</p> <p>Practice of comparison question relating to Concerto through time.</p>	<p>A career in music allows many to find a job that combines something you love with a promising, rewarding job.</p> <p>This curriculum will allow students to develop a passion for developing musical skills and knowledge, opening many wide-ranging career opportunities.</p> <p>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.</p>	<p>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.</p> <ul style="list-style-type: none">• Performing skills• Confidence• Responsibility• Self-motivation• Integrity• Self-management• Communication skills• Collaboration• Compositional skills• Imagination• Creativity• Team work• Motivating others• Innovation• Evaluation
	Term 2	<p>AoS 1 Students record their AoS 1 performance during this term, in a context chosen by the teacher.</p> <p>Students choose and finalise their Ensemble Performance choice.</p>	<p>Performance 1 recording</p> <p>Concerto through time</p>	<p>Composition: Release of Composition Briefs.</p> <p>Workshop through the briefs with students, linking this (where appropriate) to the relevant areas of study.</p> <p>Assessment: End of Unit Listening Test</p>	<p>Numeracy Structure in music – binary / ternary / rondo / ritornello / variation form Ability to play music in time – understanding rhythms and tempo and beat.</p>	<p>Becoming a music Teacher or a peripatetic teacher are often the most obvious choices for</p>

	<p>Lesson time for preparation will depend on the type of students in the class.</p> <p><i>AoS 2: The Concerto through Time</i> Exploration of the concerto through class/group performances, composition tasks and listening exercises. If time, review AoS 5 as well.</p>			<p>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</p> <p>Literacy – keywords Baroque, Classical, Romantic, Concerto, Concerto Grosso, Cadenza,</p> <p>Practice of comparison question relating to Concerto through time.</p>	<p>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:</p> <p>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.</p>	
Term 3	<p>Prepare and record ensemble performances.</p> <p>Revisit AoS 3 and AoS 4 through practical workshops and listening tests.</p>	Recording of performances	<p>Composition: Students select most appropriate composition brief and controlled time is given for the OCR set brief composition.</p>	<p>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.</p> <p>Literacy – keywords Related techniques specific to instrument i.e. vibrato / expression / Italian terms.</p>		
Term 4	<p>Prepare and record ensemble performances.</p> <p>Revisit AoS 3 and AoS 4 through practical workshops and listening tests.</p>	Recording of performances	<p>Composition: Students select most appropriate composition brief and controlled time is given for the OCR set brief composition.</p>	<p>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</p>		

				<p>Quantising on the Macs – aligning recorded music in time</p> <p>Literacy – keywords Related techniques specific to instrument i.e. vibrato / expression / Italian terms.</p>		
Term 5	<p>Revision of AoS 2, 3 and 4. Students recap vocabulary and do practice questions.</p> <p>Listening Exam</p>		Submission of Integrated portfolio and Practical component.	<p>Numeracy 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</p> <p>Literacy – keywords Related techniques specific to instrument i.e. vibrato / expression / Italian terms.</p>		
Term 6	Listening Exam		Listening Exam			

Year 12 A level music

Year 12 - Content		Assessments		Opportunities for Literacy / Numeracy	CEIAG	Personal Development (listening examples)
		Topics	Assessment type			
Term 1	Introduction to the course (4 weeks): Building on knowledge and experience at GCSE.	Introduction to A level Music Performing.	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. <ul style="list-style-type: none"> • Performing skills • Confidence • Responsibility • Self-motivation • Integrity • Self-management • Communication skills • Collaboration • Compositional skills • Imagination • Creativity • Team work • Motivating others • Innovation • Evaluation
	Consolidating basic musical vocabulary and knowledge	Free composition exercises and task setting. Vocal Music set works.				
	Studying exemplar performances and compositions.	Listening J.S. Bach, <i>Cantata, Ein feste Burg, BWV 80</i> : Movements 1, 2 and 8				
	Looking at the assessment criteria for the coursework tasks.	Mozart, <i>The Magic Flute</i> : Act 1 Nos. 4 and 5				
	Free composition, Vocal Music, performance (3 weeks)					
	Free composition inspirations and task setting: Discussing possible routes into free composition, based on GCSE experiences					

	<p>Providing examples and guidance towards inspirations. Work on composition commences.</p> <p>Vocal Music: J.S. Bach, <i>Cantata, Ein feste Burg, BWV 80</i>: Movements 1, 2 and 8 Mozart, <i>The Magic Flute</i>: Act 1 Nos. 4 and 5</p> <p>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.</p> <p>Once each piece has been studied, comparative and evaluative skills can be practised between the two.</p> <p>This area of study is diverse but coverage at this stage should reflect Baroque and Classical approaches to vocal music.</p>				<p>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:</p> <p>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.</p>	
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	Preparation for the performance component is ongoing					
Term 2	<p>Vocal Music, free composition, performance (7 weeks):</p> <p>Vocal Music:</p> <p>Vaughan Williams, <i>On Wenlock Edge</i>: Nos. 1, 3 and 5</p> <p>Wider listening might include Baroque, Classical and Romantic choral music. Schubert and Fanny Mendelssohn lieder, and extracts from operas by Verdi and Wagner.</p> <p>In each case, look at the relationship of the words and music and the use of musical elements, musical contexts and musical language.</p> <p>There should be coverage of the full chronological period from 1600s to 1900s, including a range of structures and styles.</p> <p>Work on free composition is ongoing.</p>	<p>Performing</p> <p>Free composition</p> <p>Vocal Music set works and wider listening</p> <p>Listening</p> <p>Vaughan Williams, <i>On Wenlock Edge</i>: Nos. 1, 3 and 5</p>	<p>Work on free composition is ongoing.</p> <p>Preparation for the performance component is ongoing.</p> <p>Essay on vocal music</p>	<p>Numeracy</p> <p>Division/Fractions – note values and how shorter notes fit into longer notes</p> <p>Structure – Binary, Ternary, Rondo</p> <p>Inverted chords</p> <p>Retrograde – serialism</p> <p>Triplets – 3 into 2</p> <p>Irregular patterns</p> <p>Roman numerals revisit</p> <p>Bach choral (parallel 5ths / octaves)</p> <p>Literacy</p> <p>Keywords PLC distributed.</p> <p>Keywords related to Vocal music set works.</p>		

	Preparation for the performance component is ongoing.					
Term 3	<p>Instrumental Music (3 weeks):</p> <p>Vivaldi, <i>Concerto in D Minor</i>, Op. 3 No. 11</p> <p>Clara Schumann, <i>Piano Trio in G minor</i>, Op.17: Movement 1</p> <p>Berlioz, <i>Symphonie Fantastique</i>: Movement 1</p> <p>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.</p> <p>Once each piece has been studied, comparative and evaluative skills can be practised between the two.</p> <p>This area of study is diverse but coverage at this stage should reflect Baroque and 19th-century approaches to instrumental music.</p>	<p>Performing.</p> <p>Free composition.</p> <p>Preparation for composition to a brief assessing technique.</p> <p>Instrumental Music set works</p> <p>Listening</p> <p>Vivaldi, <i>Concerto in D Minor</i>, Op. 3 No. 11</p> <p>Clara Schumann, <i>Piano Trio in G minor</i>, Op.17: Movement 1</p> <p>Berlioz, <i>Symphonie Fantastique</i>: Movement 1</p>	<p>Free composition is ongoing.</p> <p>Preparatory exercises are started towards composition to a brief assessing technique.</p> <p>Preparation for the performance component is ongoing.</p> <p>Essay on Instrumental music</p>	<p>Numeracy</p> <p>Division/Fractions – note values and how shorter notes fit into longer notes</p> <p>Structure – Binary, Ternary, Rondo</p> <p>Inverted chords</p> <p>Retrograde – serialism</p> <p>Triplets – 3 into 2</p> <p>Irregular patterns</p> <p>Roman numerals revisit</p> <p>Bach choral (parallel 5ths / octaves)</p> <p>Literacy</p> <p>Keywords PLC distributed.</p> <p>Keywords related to Instrumental music set works.</p>		

	<p>Free composition is ongoing.</p> <p>Preparatory exercises are started towards composition to a brief assessing technique.</p> <p>Preparation for the performance component is ongoing.</p>					
Term 4	<p>Instrumental Music (3 weeks): Wider listening might include examples of movements from Classical and Romantic symphonies, chamber music and other instrumental works.</p> <p>Music for Film (3 weeks): Bernard Herrmann, <i>Psycho</i> excerpts Rachel Portman, <i>The Duchess</i> excerpts</p> <p>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.</p>	<p>Performance Free composition Preparation for composition to a brief assessing technique Instrumental Music wider listening Music for Film set works</p> <p>Listening Bernard Herrmann, <i>Psycho</i> excerpts Rachel Portman, <i>The Duchess</i> excerpts</p>	<p>Free composition is ongoing.</p> <p>Preparatory exercises are continued towards composition to a brief assessing technique.</p> <p>Preparation for the performance component is ongoing.</p> <p>Essay on film music.</p>	<p>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)</p> <p>Literacy Keywords PLC distributed. Keywords related to film music set works.</p>		

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

	<p>Preparatory exercises are continued towards composition to a brief assessing technique.</p> <p>Preparation for the performance component is ongoing.</p>	<p>Danny Elfman, <i>Batman Returns</i> excerpts</p>		<p>Keywords related to Instrumental music set works.</p>		
Term 6	<p>Popular Music and Jazz:</p> <p>The Beatles: selected songs from <i>Revolver</i></p> <p>Courtney Pine: selected songs from <i>Back in the Day</i></p> <p>Kate Bush: selected songs from <i>Hounds of Love</i></p> <p>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.</p> <p>Once each piece has been studied, comparative and evaluative skills can be practised between them.</p> <p>Free composition is ongoing.</p>	<p>Performing.</p> <p>Free composition.</p> <p>Preparation for composition to a brief assessing technique</p> <p>Popular Music and Jazz set works.</p> <p>Listening / Appraising</p> <p>The Beatles: selected songs from <i>Revolver</i></p> <p>Courtney Pine: selected songs from <i>Back in the Day</i></p> <p>Kate Bush: selected songs from <i>Hounds of Love</i>.</p>	<p>Preparatory exercises are continued towards composition to a brief assessing technique.</p>			

	<p>Preparatory exercises are continued towards composition to a brief assessing technique.</p> <p>Preparation for the performance component is ongoing.</p>					
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Year 13 - Content		Assessments		Opportunities for Literacy / Numeracy	CEIAG	Personal Development (listening examples)
		Topics	Assessment type			
Term 1	Thorough revision of areas of study from Year One (4 weeks)	Performing. Finish and record free composition. Preparatory work for composition to a brief assessing technique.	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)	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.
	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 21 st centuries.	Popular Music and Jazz wider listening. Revision of areas of study from Year One Popular Music & Jazz (3 weeks):				
	Revise, refine, complete and record free composition.					
	Continue preparatory work towards brief assessing technique.					

	Preparation for the performance component is ongoing.				career in music is achievable.	<ul style="list-style-type: none"> • Creativity • Team work • Motivating others • Innovation • Evaluation
Term 2	<p>Fusions: Debussy, <i>Estampes</i>: Nos. 1 and 2 Anoushka Shankar: <i>Breathing under water</i> selected tracks Familia Valera Miranda: <i>Caña quema</i> selected songs 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.</p> <p>Once they have been studied, comparative and evaluative skills can be practised between them.</p> <p>Wider listening should build on the GCSE study of fusions among music of different styles.</p> <p>Continue preparatory work towards brief assessing technique.</p>	<p>Performing. Preparatory work for composition to a brief assessing technique Fusions set works and wider listening.</p> <p>Listening / Appraising Debussy, <i>Estampes</i>: Nos. 1 and 2</p> <p>Anoushka Shankar: <i>Breathing under water</i> selected tracks</p> <p>Familia Valera Miranda: <i>Caña quema</i> selected songs</p>	<p>Continue preparatory work towards brief assessing technique.</p> <p>Preparation for the performance component is ongoing.</p>	<p>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)</p> <p>Literacy Keywords PLC distributed. Keywords related to Instrumental music set works.</p>	<p>Becoming a music Teacher or a peripatetic teacher are often the most obvious choices for 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:</p> <p>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.</p>	

	Preparation for the performance component is ongoing.					
Term 3	<p>New Directions: Cage, <i>Three Dances for two prepared pianos</i>: No. 1 Stravinsky, <i>The Rite of Spring</i> excerpts Saariaho, <i>Petals</i></p> <p>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 them.</p> <p>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.</p>	<p>Performing. Preparatory work for composition to a brief assessing technique New Directions set works and wider listening.</p> <p>Listening / Appraising Cage, <i>Three Dances for two prepared pianos</i>: No. 1 Stravinsky, <i>The Rite of Spring</i> excerpts Saariaho, <i>Petals</i></p>	<p>Continue preparatory work towards brief assessing technique.</p> <p>Preparation for the performance component is ongoing.</p>	<p>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)</p> <p>Literacy Keywords PLC distributed. Keywords related to New Directions music set works.</p>		

	<p>Continue preparatory work towards brief assessing technique.</p> <p>Preparation for the performance component is ongoing.</p>					
Term 4	<p>Thorough revision of all areas of study.</p> <p>Continue preparatory work towards brief assessing technique.</p> <p>Preparation for the performance component is ongoing.</p>	<p>Performing.</p> <p>Preparatory work for composition to a brief assessing technique.</p> <p>Revision of all areas of study.</p> <p>Thorough revision of all areas of study.</p>	Final Recital Techniques examination	<p>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)</p> <p>Literacy Keywords PLC distributed. Keywords related to Instrumental music set works.</p>		
Term 5	<p>Record final performance.</p> <p>Complete and record composition to a brief assessing technique.</p> <p>Revise areas of study.</p>	<p>Record performance.</p> <p>Complete and record composition to a brief assessing technique.</p> <p>Revision of all areas of study.</p>		<p>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)</p> <p>Literacy Keywords PLC distributed. Keywords related to Instrumental music set works.</p>		



Term 6		Examination				
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