Quality of Education - Curriculum

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 Opportunities to Assessments **CEIAG** Personal develop **Development Topics** Assessment type Students recognise and Riffs and loops Students will identify riffs and **Numeracy** A career in music As well as developing a hooks whole understand how Ability to play music in allows many to find a job in other music. composers use Rhythm: Riffs, hooks, time – understanding that combines something

Term 1 Riffs and

Loops

grounds. Students will explore riffs, hooks and grounds through performing and composing, and consider the effect of using these in popular music.

Students also learn

how hooks and riffs

can be created and

repeated melodic and

riffs, hooks and

rhythmic devices called

and cultures have used ideas groove, form, similar to hooks and riffs to sequence, sequencer, structure their music lyrics, melody, rhythm **Wider Listening** Students will identify how music **Extracts** technology can be used to record and control ideas such as hooks Wild thing Eve of the tiger James and riffs use a MIDI sequencer to bond – theme construct larger-scale musical Oh pretty structures

Students will identify how

composers from other times

Demonstrate how garage band

transpose the hook. Show how

can be used to loop and

bass lines ground,

woman

verse, chorus, intro,

verse, chorus, ballad,

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,

rhythms and tempo

Ability to compose music

using different rhythms

and beat.

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

you love with a

from

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.

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

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Quality 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 Students learn how to Drumming Listen to and perform a variety of Numeracy Ability to play music in recognize and use Rhythm: Syncopation, syncopated Calypso rhythms characteristics of primary chords, pulse, on percussion instruments. time – understanding drumming with an ostinato, chord rhythms and tempo and understanding of sequence, verse & Students will learn to identify beat. rhythm patterns within a Calypso Ability to compose music devices, chorus conventions and using different rhythms piece. Wider listening and divisions of beats context. **extracts** Caribbean Perform a piece in Rondo form (fractions). Time signatures – regular Students will understand music Bob Marley which includes an improvised the difference between **UB40** and irregular patterns. section. Term beat and rhythm in Ostinato – repeated An rhythms Quantising on the music. Students learn Improvise a 4-bar pattern introduction the names of tuned / within a group performance. Macs – aligning recorded to untuned percussion music in time Syncopated **Drumming** instruments and how to Using garage band, record the (off beat rhythms) play them. improvisation onto a separate Literacy – Keywords track. Students will learn Calypso Music how to improvise an Students will devise their own Rhythm: Syncopation, 8-bar rhythm pattern arrangements of pieces they know primary chords, pulse, ostinato, chord sequence, or don't know for a reggae band.



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Term

Film Music

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, chromatic,

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.

To use appropriate terminology to describe musical clichés.

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

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	tremolo.	the	aligning recorded music in	
		piece.	time	
	Wider listening	Describe accurately the	Riffs and	
	extracts	differentiating features of	Loops (and Minimalism)	
	Folk and country Music	different styles of folk music		
	of the British Isles	Use appropriate vocabulary to	Literacy – Keywords	
	Drunken Sailor Star of	describe the conventions	Folk Music, Harmony: Major	
	the County Down	covered through the unit	and	
			Minor chords,	
		Perform and compose using	triplets / dotted	
		pentatonic scales and modes	rhythms, instrumental	
		as a starting point.	techniques, eg	
			glissando, tremolo.	
		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		
	1	compose a middle section for		



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Term

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Rhythms of

the World

Students learn now 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.

Students will understand how to structure 4 or 8 bar rhythmic improvisation.

To demonstrate understanding of the features associated with Samba Batucada through composing a backing for 'Carnival Samba'

Samba
Rhythm: Latin
American rhythms,
improvise, cross
rhythms, syncopation,
ostinato, texture,
polyphony.

Wider Listening Brazilian samba

- Hiring a samba kit
- Purchasing a samba kit
- Costs of musical instruments
- Venue hire
 World musics

Listen to four pieces of percussion music and identify the key features and instruments in each.

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.

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

Teacher to model the 4 or 8 bar improvisations then students to perform each in turn.

Students to work in groups of six each taking an instrumental part but rehearsing without the instruments.

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 patterns

Ostinato – repeated rhythms Quantising on the Macs – aligning recorded music in time Riffs and Loops

Literacy – Keywords

Samba, Rhythm: Latin American rhythms, improvise, cross rhythms, syncopation, ostinato, texture, polyphony.

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	Wider listening	demonstrate sounds and	Quantising on the Macs –
	extracts	techniques	aligning recorded music in time
	Fanfares Music	that are a particular feature of	Riffs and
	for funerals	the instrument, eg tremolo and	Loops (and Minimalism)
	Music for	high shrieks on string	
	weddings	instruments; trills on brass and	Literacy – Keywords
		woodwind; dark, low notes on	Music for special occasion
		the clarinet; fanfares on	Harmony: Major and
		trumpets; glissandos on the	Minor chords,
		trombone.	triplets / dotted rhythms,
			instrumental techniques,
		Students will demonstrate	eg glissando, tremolo.
		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	
		Identify / describe more subtle	
		characteristics of Samba music	
		aurally, using accurate	
		vocabulary. Perform accurately	
		and with appropriate stule often	



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Term

An Introduct

to Ukule

ucation -	Curriculum
	Students learn how
	to play the ukulele
	Samba instrument
	with good control.
	Students will
	understand the
	musical features o
	ukulele and
	perform an
	individual part in a
	small group.
	Students will have a
	understanding of th
tion ele	evolution of pop
eie-	music from the 10E

Ukulele ostinato, texture, polyphony. Triad/Onbeat/Offbeat/syncopation/Chor d sequence 12 bar blues/Rock and Roll/Reggae/Britpop/ Tablature/ukulele/tuni

ng/fret/strumming

elements – for

rhythmic work

undertaken in year 7.

This also revisits triads

and the elements of a

pop song from year 7 keyboard skills unit.

music from the 1950s This unit revisits some to today. This will be of the musical informed by their understanding of the examples, parts of the political and social context, as well as the development of technology.

Students should be able to use tablature. and play a simple piece on the ukulele using chords: C,F,G7, Am, Dm, Em. They should be able to use a simple strumming pattern and maintain this throughout a song.

This unit teaches students about Rhythm: rhythms, eras in pop, alongside learning the ukulele from scratch. improvise, cross rhythms, syncopation,

By learning the ukulele, students learn about basic triads and chord patterns.

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 patterns Ostinato – repeated

rhythms Quantising on the Macs - aligning recorded music in time Riffs and Loops

Literacy – Keywords

Samba, Rhythm: Latin American rhythms, improvise, cross rhythms, syncopation, ostinato, texture, polyphony.

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Year 8

Year 8 - Content		Assessments		Opportunities for Literacy	CEIAG	Personal
		Topics	Assessment type	and		Development
Term 1 Melodies of the world The world Term 1 Term 1 Melodies of the world The worl	tudents will earn how to dentify, explore nd erform Indian lassical with nderstanding of s conventions nd context. tudents will erform and ompose their wn rag scale eventing melodic naterial, add an ccompaniment vithin the tal. hey extend and evelop musical deas within the onventions of a rag nd tal.	Indian Bhangra Pitch: rag, improvisation, ascending & descending scales, chromatic, drone, pitch bend, trills, ternary form, ornaments, tabla, sitar, tal, tanpura alap, jhor jhala gat Wider Listening	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 Students will perform and explore the Indian Rag. Students will rehearse and perform a group performance of Krishna and the King of Snakes. To compose using the Tal, Raga and mnemonics.	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 wideranging 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. • Performing skills

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

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	Be Good' Let's	Bono Thinking Hats as a means of		manager, marketer,	
	Dance', Love Me	evaluation for further		sound engineer,	
	Tender' Blue Suede	development of the performance		session musician,	
	Shoes'			music journalist /	
	'Jailhouse Rock' Let's	Sing a scat song based on chords		blogger, software	
	Dance'	I, VI, IV (II), V and listen to		programmer, DJ,	
	'Earth Angel' Rock and	examples of scat songs by Ella		retailer.	
	Roll – culture.	Fitzgerald e.g. 'Cotton Tail' and 'It			
	American 50's.	Don't Mean a thing' along with			
	7.1110110011 30 3.	'We Go Together' from Grease.			
		Vocally improvise a scat line over			
		backing track.			
		Students to compose own scat			
		song based on chords I, IV and			
		V			
		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 'Let's Dance'			
		as a class ensemble using			
		chords in root position, second			
		inversion and 7 th chord and	ļ		
		percussion accompaniment;	ļ		
		T	ļ		
		perform an arrangement of the			
		song.	ļ		
			ļ		
		Sing and compare the features of a	ļ		
		range of Rock 'n Roll songs.			
		To know the background of Rock			
		'n Roll music and dance in the			

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			To know how to play the chord	
			progression of some R 'n R songs	
			on	
			keyboard	
			Reybourd	
			Possagnica the key characteristics	
			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	
	Students will learn	Film Music	Understand the process of	Numeracy
	how music is used	Style/ genre	composing for film – what skills	Ability to play music in time –
	in the context	tradition:	are involved.	understanding rhythms and
	of film – the	Bass ostinato, melody,	How does the composer tie all the	tempo and beat.
	history of film	orchestral	important themes of the film	Ability to compose music
	music and musical	instruments, drone,	together in the music.	using different rhythms and
	clichés.	triplets, motifs,		divisions of beats (fractions).
		dissonance, chord	Complete two themes for film	Roman numerals for identifying
	Students will learn	clusters, major &		chord sequences
	the principles of	minor chords,	scenes. Identify how a film is	Time signatures – regular
	orchestration – how	ostinato, minor	,	and irregular patterns.
	different	chords (Dm and Am),	made and how	Ostinato – repeated rhythms
	instruments create	tonality, fanfare,	the music evolves during the	Quantising on the Macs –
	different effects.	-	film composition.	aligning recorded music in
	different effects.	arpeggios,	min composition.	time
Term	Students will	major key,	Explain the context and	
3		accents, romantic	reasons behind including	Triplets / duplets
	become aware of	themes, rising	_	
Melodies and	how music has	intervals, phrasing,	certain types of music in	Literacy – keywords
rhythms of	become integral	legato, crescendo,	different films.	Film Music
disco	part of the film	minor chords,		Style/ genre tradition:
disco	industry.	suspensions,	Extend knowledge of	Bass ostinato, melody,
		dissonance,	compositional techniques. To	orchestral instruments, drone,
		chromatic,	identify compositional features in	triplets, motifs, dissonance,
			film music.	chord clusters, major & minor
				chords, ostinato, minor
			To be able to use terminology	chords (Dm and Am), tonality,
			correctly in both speaking and	fanfare, arpeggios, major key,
			writing.	accents, romantic themes,
				rising intervals, phrasing,
			To be able to identify the key	legato, crescendo, minor
			features in the history of film	chords, suspensions.
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		staccato,			
		dynamics.	Students will create their		
		·	own storyboard and		
		Wider listening Planet	compose a short extract for		
		of the Apes	the film.		
		James Bond			
		Entrapment	Using ICT in Music students		
		Psycho	will explore sequencing		
		1 Sychio	programs and notation		
			software in order to 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		
	Students will learn to	Polyrhythm into	Aurally identify some	Numeracy	
	recognise some of	minimalism Rhythm:	key	Ability to play music in time –	
	the characteristic	Syncopation, irregular	instrumental and rhythmic	understanding rhythms and	
	instruments and	rhythm patterns,	features of traditional African	tempo and beat.	
	sounds of African	ostinato, cross rhythms,		Ability to compose music	
	music.	layering.	drammig.	using different rhythms and	
	music.	idycinig.	Identify call and response	divisions of beats (fractions).	
	Students will learn	Wider listening African	rhythms aurally.	Roman numerals for	
	about call and	drumming. Drummers	Triy timis durany.	identifying chord	
	response and how	of Burundi	Understand how African rhythms	sequences	
T	syncopated rhythms	Stomp	can feature syncopation.	Time signatures – regular and	
Term 4	feature in African	Stomp	currentare sympopation.	irregular patterns.	
4	music.		Understand the use of	Ostinato – repeated rhythms	
Leitmotifs and	masic.		improvisation in African music.	Quantising on the Macs –	
Themes	Students will learn		improvisation in Amean music.	aligning recorded music in	
	how African music		Create their own short	time	
	has influenced		improvised rhythmic and	une	
	and been		melodic patterns.	Literacy – keywords	
	influenced by the		meiodic patterns.	Polyrhythm into	
	music of other		Identify and appreciate the way		
	cultures.		that musical traditions have	minimalism Rhythm:	
	cuitures.			Syncopation, irregular	
			crossed over between different	rhythm patterns, ostinato,	

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	Common o minos that		
	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		
	Afficali Ostiliato pattern		
	Charles to along the sta		
	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 'A- men'.		
	backing to the song A-men.		
	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		
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Quality of Education - Cu	rriculum				7—1
			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		
	Students will	Jazz and	Students will produce a short	Numeracy	
	develop their	improvisation	improvised composition based	Song writing – structure in	
	ability to identify,		on a given chord sequence.	music –	
	explore and make	Structure: 12	They should	12 bar blues	
	creative use of	bar blues, verse,	consider and agree the style	Ability to play music in time –	
	musical devices	chorus, intro, coda,	and context for the	understanding rhythms and	
	found in jazz.	blues scale,	improvisation.	tempo and beat.	
	During this unit,	improvisation, modal.	iniprovisación:	Ability to compose music using	
	students learn	mprovisación, medan	Draw attention to the difference	different rhythms and	
	some basic	Wider listening	between improvised music and	divisions of beats (fractions).	
	approaches to	Blues music	music that is composed more	Roman numerals for	
Term	improvisation.	Jazz standards Slavery	reflectively. Select suitable	identifying chord	
5	•	American depression	examples.	sequences	
3	They develop	Blues	•	Time signatures – regular	
Disco Writing	blues scale	Culture	Discuss what effect the	and irregular patterns.	
Disco Wilting	motifs within a		different processes have on	Ostinato – repeated rhythms	
	12-bar blues,		the composer / performer and	Quantising on the Macs –	
	improvise using		audience.	aligning recorded music in	
	chord/scale			time	
	relationships and		Discuss the reasons why		
	apply that		improvisation has evolved as an	Literacy – keywords Jazz	
	understanding		important form of musical	and improvisation	
	by developing		expression. Explore when and	Structure: 12 bar blues,	
	patterns in a		where improvisational music is	verse, chorus, intro, coda,	



Quality of Education - Curriculum 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 sol- fa, 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 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 C Eb C Eb develop a 12-bar blues accompaniment for this activity at a tempo of 72 beats per

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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

They should be able

to use more advanced

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Quality of Education	Students learn how	Millando	This unit to a short students all such	Numeracy		A
	to play the ukulele	Rhythm: rhythms,	This unit teaches students about	Ability to play music in		
	Samba		eras in pop, alongside learning the ukulele from scratch.	time – understanding		
	instruments with	improvise, cross rhythms, syncopation,	the ukulele from Stratth.	rhythms and tempo and		
	good control.	' ' ' ' '	By learning the ukulele, students	. '		
	Students will	ostinato, texture, polyphony. Triad/On-	By learning the ukulele, students learn about basic triads and	Ability to compose music		
	understand the	beat/Off-	chord patterns.	using different rhythms		
	musical features	beat/syncopation/Chor	i ·	and divisions of beats		
	of ukulele and	d sequence 12 bar		(fractions).		
	perform an	blues/Rock and		Time signatures – regular		
Torm	individual part in	Roll/Reggae/Britpop/		patterns		
Term 6	a small group.	Tablature/ukulele/tuni		Ostinato – repeated		
		ng/fret/strumming		rhythms Quantising on		
Decades ukulele	Students will have	g,,		the Macs – aligning		
ukulele	an understanding o	f		recorded music in time		
	the evolution of po	PThis unit revisits some		Riffs and Loops		
	music from the	of the musical				
	1950s to today. This	s elements – for		Literacy – Keywords		
	will be informed by	examples, parts of the		Samba, Rhythm: Latin		
	their understanding			American rhythms,		
	of the political and	undertaken in year 7.		improvise, cross rhythms,		
	social context, as	This also revisits triads		syncopation, ostinato,		
	well as the	and the elements of a		texture, polyphony.		
	development of	pop song from year 7				
	technology.	keyboard skills unit.				
	tecinology.					
	Students should be					
	able to use					
	tablature, and play					
	a simple piece on					
	the ukulele using a					
	more advanced					
	range of chords					
	built from year 7					
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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



Year 9

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. Term 1 They investigate how music can Genres of film of film and wards and film or recate an effect and how various musical devices, together of the mage of media. Term 2 They investigate how music can coreate an effect and how various musical devices, together of the mage of media. Term 2 They investigate how music can coreate an effect and how various musical devices, together of the mage is limiting the moust of the mage is limiting the mousic stored and the music store of the mage is limiting the mousic stored and the music store of advertising; evaluate how music to a devertising; evaluate how music to sequence to create different intended effects. products in advertising, products in advertising, advertising; evaluate how music to sequence to create different intended effects. products in advertising, advertising; evaluate how music to sequence to create different intended effects. products in advertising, advertising; evaluate how music to sused in different situations or advertising, evaluate how music is used in different situations and divisions of beats (fractions). Roman numerals for lidentifying chord sequences of developing musical allow students to developing musical and divisions of beats (fractions). Roman numerals for lidentifying chord sequences of music products in divisions of beats (fractions). Roman numerals for lidentifying chord sequences of music products in divisions of beats (fractions). Roman numerals for lidentifying chord sequences of the vibrate of the music and divisions of beats (fractions). Roman numerals for lidentifying chord sequences of the vibrate of the music of the list combined of the vibrate of the music of the music of the music of		T				Personal
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. Term 1 Term 1 They investigate how music can convey if and an earned of film 1 the music can convey idea, and communicate messages in a range of media. Term 1 They investigate how music can coreate an effect and how various musical devices, together 1 to recognise that music enhances a visual image or sells a product, and to compose their own elements can 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. Term 2 Term 3 Centre 1 the music in time – understanding rhythms and tempo and beat. Subdility to onlose music using different rhythms and divisions of beats (fractions). Roman numerals for lidentifying chord sequences of the work 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 gentlement intended effects. Tv. Ty programmes and analyse how images/emotions/situations are enhanced and how our gentlement intended effects. Tv. Ty and video, 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 gentlement intended effects. Double the uniderstanding rhythms and divisions of beats (fractions). Roman unerals for lidentifying chord skills and knowledg		Topics	Assessment type	and		Development
other media, can convey a message. Ask students to brainstorm ideas in response to the question personal responses to music can be influenced by the convey a message. They identify how personal responses to music can be influenced by the conveyage of the conv	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. Term 1 Genres of film 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	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	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	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:	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 wideranging 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	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



Quality of Education - Curriculum

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

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.

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Quality of Education - Curriculum		
	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.	
	their own incidental music.	
	Ask students in groups to shoose a	
	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	
	Groups could use for to	

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Quality of Education - Cu	rriculum					
Quality of Education			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.			
	In this unit	Commissioned	Interview year 6 students to find out	Numeracy		
	students'	TV theme. How	what they are interested in. The	Song writing – structure in		
	create a	musical elements	results may generate a theme for	music – binary and ternary		
	children's TV			-		
		can	a kids TV programme.	form (AB and ABA)		
	theme for a	be combined in		Ability to play music in time –		
	newly	order to create	Listen to a variety of children's TV	understanding rhythms and		
	commissioned	different intended	themes. Use a mix of class and	tempo and beat.		
	programme.	effects.	group discussion, leading to	Ability to compose music		
	- 1		individuals writing an article	using different rhythms and		
	They		entitled 'What makes a good	divisions of beats		
	investigate how		children's TV theme?' for an online	(fractions).		
	music can		encyclopedia, possibly using audio	Roman numerals for		
	create an effect		illustration.	identifying chord		
	and how			sequences		
	various		Identify some common features	Time signatures – regular and		
	musical devices,		and differences in the range of TV	irregular patterns.		
	together with		themes selected from different	Ostinato – repeated		
Term 2	other media, can		times. What makes the differences?	rhythms Quantising on the		
	convey a		What causes the similarities?	Macs – aligning recorded		
	message.		Discuss impact of ICT on the way	music in time		
Advanced			we hear music today.			
Keyboards	They also			Literacy – keywords		
	compose, refine		Listen to some other TV themes	Bass ostinato, melody,		
	and record pieces		and concentrate on the	orchestral instruments,		
	in which a sense		instrumentation. Discuss the role	drone, triplets, motifs,		
	of time, place,		of instrumentation and the role it	dissonance, chord clusters,		
	mood or		plays in the arrangements.	major & minor chords,		
	intention is		Perform a TV theme with simple	ostinato, minor chords (Dm		
	essential.		classroom accompaniment, using	and Am), tonality, fanfare,		
			a variety of acoustic and electronic	arpeggios, major key, accents,		
			instruments	romantic themes, rising		
				intervals, phrasing, legato,		
				crescendo, minor chords,		
			Set the students the task of writing	suspensions.		
			a TV theme. Give them a clear brief	•		
			– a frame, a choice of set forms			
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Quality of Education - Co	urriculum				
			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,		
	In this unit,	Dance music	Discuss how dance music is a	Numeracy	
	· ·			Numeracy Ability to play music in time	
	students learn to	Structure: form,	universal genre used in all	Ability to play music in time –	
	recognise and	verse, chorus, intro,	cultures,	understanding rhythms and	
	understand how	outro, arrangement,	times and places. Set the task for	tempo and beat.	
	composers	ballad, pop standard,	students in this unit: to compose	Ability to compose music	
	structure dance	rhythm, lead, sequencer,	their own dance music, drawing	using different rhythms and	
	music and how	cut- copy-paste, general	on all	divisions of beats	
	instrumental	MIDI, backing track,	skills, knowledge and	(fractions).	
	arrangements can	acoustic, electronic.	understanding developed	Roman numerals for identifying	
	play an important		throughout key stage 3. Identify	chord sequences	
	part in the success	Wider Listening	different uses and contexts	Time signatures –	
	of dance music.	Any dance music	for different types of dance music	regular and irregular	
			and ask pupils to identify	patterns.	
	They learn to		particular intentions, eg use,	Ostinato – repeated	
	create their dance		effect.	rhythms Quantising on the	
Term	music, working			Macs – aligning recorded	
3	within fixed		Revise the concept of hooks and	music in time	
	parameters. They		form studied in year 7 by listening		
Advanced	also learn how		to dance musc and analysing the	Literacy – keywords	
Drumming	music technology		class compositions that were	Structure: form, verse, chorus,	
	can be used to		made for	intro, outro, arrangement,	
	structure, shape,		'Hooks and riffs'. Analyse the	ballad, pop standard, rhythm,	
	arrange and		structure of particular dance	lead, sequencer, cut-copy-	
	provide a backing		tracks.	paste, general MIDI, backing	
	to dance music.			track, acoustic, electronic.	
			Listen to other dance tracks that		
	This unit develops		have been popular in different		
	students' ability to		times, eg dance music from		
	evaluate, explore,		differentparts of		
	compose and		the world. Use a mix of class and		
	perform different		group discussion, leading to		
	perioriii dillerelit		Broup discussion, leading to		

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Quality of Education - Curriculum 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 precomposed for them.

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Quality of Education - Curriculum		/ /
	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'.)	
	11113.7	
	Show how to access general MIDI	
	sounds to create and build an	
	instrumental arrangement of a	
	song with drums, accompanying	
	patterns and pads.	
	patterns and paus.	
	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	

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Quality of Education - Curriculum	
	controversial questions and video
	recordings.
	Churche aguild use a smulhi treat.
	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

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Quality of Education - Curriculum Students will learn how music can enhance an Term 4 event, and about the Music and the Media challenge of composing music to a brief or commission for a particular event.



Quality of Education - Curriculum

Quality of Education - C	See BTEC Unit 1	See BTEC Unit 1	See BTEC Unit 1	See BTEC Unit 1	See BTEC Unit 1	See BTEC Unit 1
Term						
Dianning and						
Planning and event						
	See Musical Futures	S See Musical Futures	See Musical Futures	See Musical Futures	See Musical Futures	See Musical Futures
	See Wasiear ratures	See Wasical Futures	See Wasical Facules	See Musical Futures	See Musical Futures	See ividsical ratures
Term						
Term 6						
Musical Futures						
Futures						



Year 10 GCSE

Year 10 - Co	ontent		Assessments		CEIAG	Personal
		Topics	Assessment type			Development
Term 1 Conventions of Pop	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	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.
Term 2 Conventions of Pop	AoS 1 Developing awareness of your own instrument's capabilities. Students prepare group presentations in instrumental families, including specific techniques. Students could	Developing own instrument specific techniques	Composition: Developing initial ideas Three note composition Primary chords and cadences Analysis of nursery rhymes National Anthem compositions	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		 Confidence Responsibility Self-motivation Integrity Self-management Communication skills Collaboration Compositional skills Imagination

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

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Quality of Education - Curriculum

Quality of Education - Cu	urriculum				18
	recording cannot			Quantising on the Macs –	
	be			aligning	
	used as			recorded music in time	
	a final				
	submissi			Literacy – keywords	
	on).			Tempo, syncopation,	
	011).			layering, ostinato,	
	AoS 3: Rhythms of			polyphonic, monophonic,	
	the			solo, homophonic	
	World			3010, Homophome	
	Exploration of the				
	•				
	different styles				
	through workshops		5 1 5		
	AoS 1 and Practical	Film music	End of year assessment: Year 10	Numeracy	
	Component	Ensemble	Mock	Understanding	
	Students use lesson	performance	Listening Exam comprising	rhythms and tempo	
	and home learning		questions from AoS 3, 4 and 5	and beat.	
	time to finalise		Composition:	Ability to compose music	
	their choice for		Controlled tasks (composition for the	using different rhythms and	
	their AoS 1		Integrated portfolio).	divisions of beats	
	performance.			(fractions).	
				Time signatures –	
	Students prepare		Completion of composition for	regular and irregular	
	(or are given by the		Integrated Portfolio and submission.	patterns.	
	teacher) group			Ostinato – repeated	
	performances to			rhythms Quantising on the	
	be rehearsed and			Macs – aligning recorded	
Term	then workshopped			music in time	
5	during				
Film Music	lessons in			Literacy – keywords	
	preparation for			Film Music	
	their Ensemble			Style/ genre tradition:	
	Performance.			Bass ostinato, melody,	
	renormance.			orchestral instruments,	
	AoS 4: Film Music			drone, triplets, motifs,	
				-	
	Exploration of how			dissonance, chord clusters,	
	music can create a			major & minor chords,	
	mood/emotion,			ostinato, minor chords (Dm	
	significant			and Am), tonality, fanfare,	
	characters or			arpeggios, major key,	
	actions.			accents, romantic themes,	
	This can be done			rising intervals, phrasing,	



Quality of Education - Curriculum

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



Year 11 GCSE Music

Year 11 - Content		Assessments			CEIAG Personal	
		Topics	Assessment type			Development
Term 1 Concerto through time	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	Performance 1	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,	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	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
Term 2 Concerto through time	AoS 1 Students record their AoS 1 performance during this term, in a context chosen by the teacher.	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	Numeracy Structure in music – binary / ternary / rondo / ritornello / variation form Ability to play music in time – understanding rhythms and tempo and beat.	achievable. Becoming a music Teacher or a peripatetic teacher are often the most obvious choices for	skills Collaboration Compositional skills Imagination Creativity Team work Motivating others Innovation



Quality of Education - Curriculum

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

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Quality of Education - Curriculum

Quality of Education - Co	Prepare and record	Recording of	Composition:	Numeracy	
	ensemble	performances	Students select most appropriate	Ability to play music in	
	performances.		composition brief and controlled	time – understanding	
Точно			time is given for the OCR set brief	rhythms and tempo and	
Term	Revisit AoS 3 and		composition.	beat.	
4	AoS 4 through			Roman numerals for	
Solo and	practical			identifying chord	
ensemble	workshops and			sequences	
performances	listening tests.			Time signatures – regular and	
				irregular patterns.	
				Ostinato – repeated rhythms	

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Quality 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. Revision of AoS 2, 3 Submission of Integrated portfolio Numeracy and Practical component. Sructure in music – and 4. Students binary / ternary / rondo / ritornello / recap vocabulary variation form and do Ability to play music in practice time – understanding questions. rhythms and tempo and beat. Listening Exam Ability to compose music using different rhythms Term and divisions of beats (fractions). **Revision** Roman numerals for identifying chord sequences Time signatures – regular and irregular patterns. Ostinato – repeated rhythms Quantising on the Macs – aligning recorded music in time Listening Exam Listening Exam Term 6



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.

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Quanty	- Curriculani				
	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	
	Vaughan Williams, On	works and wider	component is	Structure – Binary, Ternary, Rondo 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.				
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.				
	sa actares and styles.				
	Work on free				
	composition is ongoing.				
	composition is ongoing.				

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Quality of Education - Curriculum Preparation for the performance component is ongoing. Instrumental Music (3 Performing. Free composition is ongoing. Numeracy Division/Fractions – note values and weeks): Free composition. how shorter notes fit into longer Vivaldi, Concerto in D Preparatory exercises are started Preparation for notes Minor, Op. 3 No. 11 composition to a towards composition to a brief Structure – Binary, Ternary, Rondo Clara Schumann, Piano brief assessing assessing technique. Inverted chords Trio in G minor, Op.17: technique. Retrograde – serialism Instrumental Music Preparation for the performance Movement 1 Triplets – 3 into 2 component is ongoing. set works Irregular patterns Berlioz, *Symphonie* Listening Roman numerals revisit Fantastique: Movement Essay on Instrumental music Vivaldi, Concerto in D Bach choral (parallel 5ths / octaves) 1 Minor, Op. 3 No. 11 Literacy Clara Schumann, Explore these pieces by Keywords PLC distributed. Piano Trio in G using the students' Keywords related to Instrumental minor, Op.17: knowledge and music set works. Movement 1 understanding of musical Berlioz, Symphonie elements, musical Fantastique: contexts and musical Term Movement 1 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 19thcentury approaches to instrumental music.

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	Free compositio	n is				
		11 15				
	ongoing.					
	Preparatory exe	rcises are				
	started towards					
	composition to a	a brief				
	assessing techni	que.				
	Preparation for	:he				
	performance co	mponent				
	is ongoing.					
	Instrumental Mu	ısic (3 Performance	Free composition is ongoing.	Numeracy		
	weeks):	` Free composition		Division/Fractions – note values and		
	Wider listening i		Preparatory exercises are	how shorter notes fit into longer		
	include example		continued towards composition	notes		
	movements from	•	to a brief assessing technique.	Structure – Binary, Ternary, Rondo		
	Classical sand Ro	_	to a brief assessing teerinique.	Inverted chords		
		· ·	Preparation for the performance	Retrograde – serialism		
	symphonies, cha			Triplets – 3 into 2		
	music and other	g .	component is ongoing.	Irregular patterns Roman numerals revisit		
	instrumental wo			Bach choral (parallel 5ths / octaves)		
		works	Essay on film music.	Duest error at (parametrosition)		
	Music for Film (3			Literacy		
Te	Bernard Herrma	=		Keywords PLC distributed.		
	Psycho excerpts			Keywords related to film music set		
	Rachel Portman,	The Psycho excerpts		works.		
	Duchess excerpt	s Rachel Portman, <i>The</i>				
		Duchess excerpts				
	Explore these pi	eces by				
	using the studer	its'				
	knowledge and					
	understanding o	f musical				
	elements, music	al				
	contexts and mu					
	language to mak					
	judgements abo					
	music.					
	masici				1	

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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, Batman	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 Structure – Binary, Ternary, Rondo	
	range of film styles	brief assessing		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 Bach choral (parallel 5ths / octaves)	
	ongoing.			Buch choral (parallel 5ths / Octaves)	
		Listening		Literacy	
				Keywords PLC distributed.	

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Quality	of Education - Curriculum				
	Preparatory exercises are	Danny Elfman,		Keywords related to Instrumental	
	continued towards	Batman Returns		music set works.	
	composition to a brief	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 Back in the	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.				
	Free composition is				
	ongoing.				
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Quality	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)
	norough revision of	Performing.	Wider listening essay based on	Numeracy	A career in music	As well as developing a whole
are	reas of study from Year	Finish and record	popular and jazz.	Division/Fractions – note values and	allows many to find	multitude of skills, music assists
On	ne	free composition.	Free composition	how shorter notes fit into longer	a job that combines	with our social and personal
(4)	weeks)	Preparatory work for		notes Structure – Binary, Ternary, Rondo	something you love with a promising,	development too. The list below demonstrates the many
		composition to a		Inverted chords	rewarding job.	areas of personal development
Pol	opular Music & Jazz (3	brief assessing		Retrograde – serialism	rewarding job.	students will improve within
we	eeks):	technique.		Triplets – 3 into 2	This curriculum will	the music curriculum. The
Wi	/ider listening should	Popular Music and		Irregular patterns	allow students to	curriculum will also allow you
pla	ace these pieces within	Jazz wider listening.		Roman numerals revisit	develop a passion	to explore the latest technology
a c	context of jazz and	Revision of areas of		Bach choral (parallel 5ths / octaves)	for developing	for music including garage band
	opular music in the	study from Year One		Literacy	musical skills and knowledge, opening	/ Sibelius / Logic X as well as exploring the recording studio
Term	econd half of the 20th	Popular Music & Jazz		Keywords PLC distributed.	many wide-ranging	with a bespoke mixing desk.
and	nd the 21 st centuries.	(3 weeks):		Keywords related to popular music	career	and a cop one managerous
				set works.	opportunities.	 Performing skills
						Confidence
Rev	evise, refine, complete				The music industry	 Responsibility
and	nd record free				is highly	Self-motivation
cor	omposition.				competitive, there's a wide range of	• Integrity
					careers to choose	Self-managementCommunication skills
Coi	ontinue preparatory				from and, with the	Collaboration
wo	ork towards brief				right qualifications	Compositional skills
ass	ssessing technique.				and dedication, a	Imagination



	Preparation for the				career in music is	Creativity
	performance component				achievable.	Team work
	is ongoing.					 Motivating others
	Fusions:	Performing.	Continue preparatory work	Numeracy	Becoming a music	 Innovation
	Debussy, Estampes: 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 Structure – Binary, Ternary, Rondo	are often the most obvious choices for	
	Breathing under water	technique	Preparation for the performance	Inverted chords	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	
	using the students'	Debussy, Estampes:		Litana	of the many other	
	knowledge and	Nos. 1 and 2		Literacy Keywords PLC distributed.	career pathways in music:	
	understanding of musical			Keywords related to Instrumental	music.	
	elements, musical	Anoushka Shankar:		music set works.	The course provides	
	contexts and musical	Breathing under			a starting point into	
	language to make critical	water selected tracks			employment in	
Term	judgements about the				many of the diverse	
2	music.	Familia Valera			areas of music,	
		Miranda: <i>Caña</i>			including roles in	
	Once they have been	<i>quema</i> selected			specialist areas such as a musician,	
	studied, comparative and	songs			composer, song	
	evaluative skills can be				writer, conductor,	
	practised between them.				record producer,	
	'				sound technician,	
	Wider listening should				roadie, venue	
	build on the GCSE study				manager, studio	
	of fusions among music				manager, marketer, sound engineer,	
	of different styles.				session musician,	
					music journalist /	
	Continue preparatory				blogger, software	
	work towards brief				programmer, DJ,	
	assessing technique.				retailer.	

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	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		
	Spring excerpts	New Directions set	component is ongoing.	Inverted chords		
	Saariaho, <i>Petals</i>	works and wider		Retrograde – serialism Triplets – 3 into 2		
	Sadriano, recais	listening.		Irregular patterns		
	Explore these pieces by	noterinig.		Roman numerals revisit		
	using the students'	Listening /		Bach choral (parallel 5ths / octaves)		
	knowledge and	Appraising				
	understanding of musical	Cage, Three Dances		Literacy		
	elements, musical	for two prepared		Keywords PLC distributed.		
	contexts and musical	pianos: No. 1		Keywords related to New Directions		
		pianos: No. 1		music set works.		
	language to make critical	Character In . The Dite				
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.					
			•	•	•	

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

assessing technique. Retrograde – serialism of study. Term Triplets – 3 into 2 Irregular patterns Revise areas of study. Roman numerals revisit Bach choral (parallel 5ths / octaves) Literacy Keywords PLC distributed. Keywords related to Instrumental music set works.



Quality of Education - Curriculum

Term	Examination		
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• All schemes are subject to change and adaption to suit individuals / classes / resources