



Overview of KS3 Music Curriculum

All KS3 music lessons are linked to the objectives set out in the National Music Curriculum, identified through the key below.

- Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression
- Improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions
- Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions
- Identify and use the interrelated dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices
- Listen with increasing discrimination to a wide range of music from great composers and musicians
- Develop a deepening understanding of the music that they perform and to which they listen, and its history

Performance	P
Composition	C
Notation	N
Dimensions and Devices	D
Listening	L
Understanding Context	U

Head of Department: Mr A HARRISON

	Year 7	Year 8	Year 9
Autumn Term	<p>Let's Sing / Introduction to Rhythm -Pupils learn three songs, in 2 to 3 harmonic parts, and perform in a concert at the end of the first half term. -Students are introduced to rhythmic notation, the concept of pulse, time signatures, note values and duration. A lot of the rhythmic work is taught through vocal warm-ups and exercises. P, D, L, N,</p> <p>Christmas Keyboards -Students are introduced to staff notation and the dual purpose of pitch and rhythm to create music. -Students learn how to read the Treble clef notes A-G. -Students are introduced to keyboard playing – correct hand positioning and use of fingers. Students who</p>	<p>Reggae -Students are introduced to the historical and cultural context of Reggae music -Students learn about the balance of parts within an ensemble and the use of a bass line -Students work on their ability to maintain a clear pulse and count a syncopated rhythm. -Students are introduced to riffs and hooks in popular styles -Students work on a Reggae performance using syncopated chords (bubble rhythms) P, D, L, N, U</p>	<p>Film Music -Students study a range of musical devices and clichés for common genres of film music -Students analyse musical effectiveness for creating a mood appropriate to the film context -Students extent their understanding of descriptive music to learn about leitmotifs -Students learn how to play a range of contrasting film leitmotifs on the keyboard P, D, L, N, C, U Film (Music Technology) -Students build on their understanding of using music technology to create a piece of film music to depict a horror scene.</p>



	<p>already play the piano will be given appropriate activities based on their existing level</p> <ul style="list-style-type: none"> -Students are guided to practice and then perform a Christmas song, reading from staff notation. <p>P, D, L, N</p>		<ul style="list-style-type: none"> -Students study the devices and conventions used in music to convey good and evil. -Students compose a short piece of music to a short clip from a horror film. - Students learn about using timecode stamps and the use of storyboards in film music. <p>P, D, L, C, U</p>
Spring Term	<p>The Elements of Music</p> <ul style="list-style-type: none"> -Students are introduced to the concept of the Elements of music and the different dimensions of music and their descriptive effect. -Students learn about the Instruments of the Orchestra and the range of sonorities that can be used to create a mood -Students learn about graphic scores and soundscapes and consider how these can be interpreted by musicians -Students learn about the formation of a melody and consider the use of contour to express a narrative -Students learn about Programmatic music through a case study on Gustav Holst’s ‘The Planets’ -Students create an ensemble composition conveying a chosen planet of their choice using keyboards, voices and percussion -Students create a graphic score and analysis of their composition <p>P, D, L, N, C, U</p>	<p>Introduction to Music Technology</p> <ul style="list-style-type: none"> -Students are taught how to use the music software Cubase -Students are taught about the structure of a typical pop song and creating layers of texture within this structure -Students learn how to edit and quantise parts, automate volume, loop riffs and create drum beats. - Students also learn how to use a sampler track to manipulate audio and midi. <p>P, C, D, L,</p>	<p>Ukuleles</p> <ul style="list-style-type: none"> -Students are taught how to tune a ukulele -Students learn how to read ukulele tab notation Students learn a range of major, minor and seventh chords on the ukulele and perform a range of pop songs -Students develop practical skills, learning how to finger pick riffs on the ukulele <p>P, D, L, N,</p>
Summer Term	<p>Pop Music and Chords</p> <ul style="list-style-type: none"> -Students are introduced to Major and minor chord formation -Students learn popular chord patterns and the correct hand positions for playing different chords -Students listen to a range of pop repertoire and make comparisons between devices used in rock, metal, RnB and Dance music -Students work on an individual performance of a Pop song using two hands on the keyboard <p>P, D, L, N, U</p>	<p>The Blues</p> <ul style="list-style-type: none"> -Students are introduced to the historical context of slavery and its reference to the development of Blues music. -Students learn about the impact of the Blues through Delta and country blues – Chicago Blues – Rock n Roll of the 1950s. -Students are taught the key elements of blues harmony, 12 bar blues, blues scales, extended chords, walking basslines, boogie woogie and vamps 	<p>Battle of the bands</p> <ul style="list-style-type: none"> -Students work collaboratively to rehearse and perform a song as part of an ensemble. -Students combine their ukulele, vocal and keyboard skills accumulated through KS3 to put together an ensemble performance of a song of their choice. <p>P, D, L, U</p>



Samba

- Students revisit and extend their understanding of rhythms through a study of Samba drumming
- Students learn about the different instruments and their roles within a Samba band.
- Students learn how to play a range of complex rhythms and Samba grooves and improvise their own breaks, ending with a Samba performance

P, D, L, N, C, U

- Students are supported to develop their improvisation skills using blues chords and scales
- Students learn how to structure typical lyrics to a Blues song and how to fit these to a melody
- Students undertake performance case studies in contrasting pieces that use Blues conventions, including piano Ragtime pieces.

P, D, L, N, C, U



Overview of KS4 Curriculum

All KS4 music is linked to **practical musicianship, appraisal and composition skills**, including the use of music technology production.

The examined content focuses on detailed understanding of a range of musical genres and requires detailed analysis, using devices and dimensions associated with all Elements of Music (Melody, Articulation, Dynamics, Tempo, Structure, Harmony and Tonality, Instrumentation and Timbre, Rhythm and Texture). The knowledge required for each unit is categorised by these Elements.

Performance skills are developed through ensemble playing and regular solo performance opportunities and feedback. Students are expected to continue their solo performance development outside of lesson time.

Related areas: Students develop understanding of scoring and production in Pop music and Film music composition. Historical case studies link to cultural contexts, history and anthropology

Subject: Music **Head of Department:** Mr Harrison

Year 10

3 lessons fortnight	2 lessons fortnight
<p><u>Music Appraisal Skills</u></p> <ul style="list-style-type: none"> -Students review and extend their understanding of the Elements of Music and how these can be used for Listening analysis -Students learn how to apply this analysis through instrument and instrument role recognition <p><u>Knowledge:</u></p> <ul style="list-style-type: none"> • Articulation; Staccato, tongued, legato/slurred, Pizzicato, arco, Tremolo, Accent/sforzando. • Dynamics; ff to pp (including Italian names), crescendo and diminuendo in words and symbols. • Harmony; Diatonic, dissonant, atonal, chromatic, • Chords; major, minor, seventh, tonic, sub-dominant, dominant, • Melody/Pitch: Stepwise, scalar, leap (conjunct/disjunct), chromatic • Texture; Solo, monophonic, thick, thin, Homophonic/chordal, Polyphonic, Unison, • Rhythm; Anacrusis/up-beat, Off-beat/syncopation, dotted, Metre/pulse, Irregular metre <p><u>Conventions of Pop</u></p> <ul style="list-style-type: none"> -Students study in depth the genres of Rock n' Roll (1950s and 1960s), Rock Anthems, Pop Ballads and Modern solo artists -For all genres, students learn the key instruments used, typical features and devices, and roles and relationships of instruments in ensemble -Students study the contextual impact of the music and its audience. -Students undertake practical and listening exercises to a wide range of musicians in these styles, for familiarisation, instrument identification and analysis of musical features -Students study guitar effects and techniques used throughout this period, including principles of guitar improvisation -Students learn how to analyse drum parts -Students learn about voice parts, vocal techniques and word-setting -Students learn about the range of technologies used in the 1970s onwards regarding the amplification and production of Pop music <p><u>Knowledge:</u></p> <ul style="list-style-type: none"> • Harmony; Primary triads, simple harmony, harmonic progression, harmonic rhythm, walking basslines, 12 bar blues, blues chords, riffs, power chords, • Technology; Synthesiser, drum machine, mixing desk, sequencer, multitracking, overdubbing, amplification, sampler, sampling, scratching, DJ, decks, looping, groove, panning, MIDI, computer, Digital effects, (FX), reverb, echo, distortion, attack, delay, Vocoder, quantising • Voices/Ensembles/Timbre; Voices: soprano, alto, tenor, bass, A cappella, Syllabic, melismatic, Solo, lead singer, backing vocals, chorus/choir, Scat. • Guitars; bends, pitch-bends, hammer-ons, pull-offs, finger-picking, vibrato <p>Instruments; (learn how to aurally recognise and understand the role of the) acoustic and electric guitars, bass guitars, keyboards, string ensembles, pop and rock drum kit, keyboard/synthesisers/piano</p>	<p><u>Introduction to Compositional Techniques</u></p> <ul style="list-style-type: none"> -Students develop compositional skill from KS3 with scaffolded exercises to build understanding of chord patterns -Students learn how to invert chords and notate these -Students learn how to develop an effective rhythmic pattern in their chords and bassline -Students learn how to write accompanying drum rhythms to suit the chosen style of their composition -Students learn about the typical structural format of a pop song <p><u>Knowledge:</u></p> <ul style="list-style-type: none"> • Intervals; unison, 2nd 3rd 4th 5th 6th 7th, octave, tone, semitone • Structure: Intro, Verse, Pre-chorus, Chorus, Bridge, Instrumental, Coda, Strophic Form <p><u>Performance</u></p> <ul style="list-style-type: none"> -GCSE Music students are expected to perform in either the school band or choir and will rehearse and prepare for ensemble performances at the Festival of Christmas -In the final lessons of term, students will work on a Christmas song performance in



small groups, performing on their instrument

Spring Term	<p>Composition 1 development Learning and Knowledge outlined above is continued</p> <p>Performance -Students submit a solo performance and are given individual feedback and targets towards their practical skills. This Performance is used as a baseline for calculation of mock grades, regarding the 30% Performance weighting.</p>	<p>Rhythms of the World -Students study the traditional music of Brazil (Samba), African Drumming, Indian Classical Music, Bhangra of the Punjab Region, Calypso from Trinidad, Palestinian, Israeli and Greek folk music -Students examine general rhythmic devices and approaches to rhythmic ensemble performance -For all genres, students learn the key instruments used, typical features and devices, and roles and relationships of instruments in ensemble -Students study the contextual impact of the music and its audience. -Students undertake practical and listening exercises to a wide range of musicians in these styles, for familiarisation, instrument identification and analysis of musical features</p> <p>Knowledge</p> <ul style="list-style-type: none"> • Rhythms; Cross-rhythm, polyrhythm, Swung/swing rhythm, Indian tala, Bhangra chaal, irregular time signatures • Melodic patterns; Parallel motion, parallel thirds, Raga scale, Maqam Scale, range, accelerando, call and response, • Structures; Samba grooves and breaks, Indian Alap, Jhor, Jhala and Gat • Time signatures; simple duple, triple, quadruple, and compound duple • Melodic decoration: glissando, tremolo, microtones • Instrumentation; (learn how to aurally recognise and understand the role of the) sitar, tamera, tabla, tumbi, dholak, harmonium, alghoza, floyera, bouzouki, oud, doumbek, toubeleki, kora, djembe, donno, dundun, ganza, caixa, repinique, surdo, apito whistle, tambourim, cabassa, shakers, agogo-bells, cow-bells, saxophones, double-bass, clarinet, violin, steel pans
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Summer Term	<p>The Concerto Through Time -Students study in depth the Concerto and Concerto Grosso from the Baroque Period, the Classical Concerto and the Romantic Concerto -For all genres, students learn the key instruments used, typical features and devices and roles and relationships of instruments in ensemble, particularly the relationship between the soloist/s and ensemble in the Concerto format -Students study the contextual impact of the music and its audience. -Students undertake practical and listening exercises to a wide range of musicians in these styles, for familiarisation, instrument identification and analysis of musical features -Students learn how to write extended answers analysing a listening extract, making links to the context or descriptive purpose -Students are introduced to melodic dictation</p> <p>Knowledge:</p> <ul style="list-style-type: none"> • Cadences; perfect, imperfect, plagal, interrupted • Modulation; tonic, sub-dominant, dominant, relative minor, relative major • Ornaments, decoration and their signs: trill, turn, mordent, acciaccatura, grace note. • Tempo; Largo, andante, moderato, allegro, vivace, presto, Rallentando/ritenuto, Rubato • Structures; Binary, ternary, rondo, variation, Sonata Form, cadenza, • Accompaniment; Basso Continuo, Figured Bass, Ground Bass, Alberti Bass, • Instrumentation; (learn how to aurally recognise and understand the role of the) growing orchestra from 1650-1810, including the string section, use of harpsichord, wind, percussion and brass sections, distinguishing between oboes/clarinets and French horns/trumpets. • Texture; Melody-dominated homophony, polyphony, Counterpoint, imitation <p>Melodic contour; Sequence, balanced phrasing, irregular phrasing, question and answer</p>	<p>Composition 1 completion -Students learn how to construct a successful melodic line for a pop song -Students extend their knowledge of lyric-setting, word-painting and features of a vocal hook -Students learn how to create vocal harmonies -Students compose a vocal melody for their composition -Students compose backing vocals to accompany their lead vocal</p> <p>Knowledge:</p> <ul style="list-style-type: none"> • Harmony; Major and minor harmonies in 3rd and 6^{ths} <p>Composition 1 must be completed with accompanying lead-sheets and documentation before the end of Year 10.</p>
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Year 11

Autumn Term	<p>Film Music</p> <ul style="list-style-type: none"> -Range of film genres studied <ul style="list-style-type: none"> Case study 1: Musical devices to produce tension and suspense including sustained notes and pedals, dissonance, chromaticism, pitch polarity, unusual instrument effects and FX Case study 2: Time and Place: methods for representing contrasting time periods through style and instruments, including instruments used in Western soundtracks, for fantasy and for Sci-Fi Case Study 3: The creation of energy to support action/thriller genres - Game music, with popular composers and styles -Instrumental analysis and recognition -Comparison Question techniques (Q6) <p>Knowledge:</p> <ul style="list-style-type: none"> • Music Appraisal skills are revisited with a focus on descriptive effect, using MAD T-SHIRT, with a particular focus on: the use and effect of articulation, dynamics, timbres, melodic contour and tonality <p>NOVEMBER LISTENING MOCK</p>	<p>Performance 1 (solo) is recorded</p> <ul style="list-style-type: none"> -Performance feedback will be given and practice honed to achieve highest possible marks. -Multiple recordings can be taken to achieve best possible showing of student's ability. <p>Composition 2</p> <ul style="list-style-type: none"> -Students begin work on composition 2 – most often in the same style as composition, but using the exam board given stimulus
Spring Term	<p>Exam practice skills</p> <ul style="list-style-type: none"> -Students learn how to dictate music onto a treble clef using a rhythmic guide -Students learn strategies for the 9 mark essay question (Q3) -Students develop strategies for score question (Q7) with study of how to follow scores, including following a pulse and time signature <p>Revision</p> <ul style="list-style-type: none"> -Substantial time revising all previous topics and cross-referencing musical features: <p>Focus on:</p> <ul style="list-style-type: none"> • Instrumental techniques and recognition • Relationship between different instruments in ensemble • Rhythm and percussive elements • Styles and functions of accompaniment • Theoretical concepts (modulations/key signatures/time signatures) 	<p>Completion of Coursework associated documents and final performances including Performance 2 (ensemble)</p>