



MUSIC

CURRICULUM SEQUENCING

EXAM BOARD RATIONALE

In Music, we chose Pearson exam board. The board gives a much broader knowledge base than AQA focusing on more styles of music and more set works rather than just three. There is more of a focus on the practical nature of the subject with a 60% weighting for Performing and Composing Coursework. The Listening element of the paper is worth the other 40% of the final grade. The coursework can be completed at any time during the course, but the aim is to complete the whole course before February half-term in preparation for exam practice.

The Key Stage 3 curriculum around the three main disciplines set out by Pearson; Listening and appraising, performing, and composing and have chosen to look at areas of study within the three musical styles of World music, Western Art music and Popular music.

The National Curriculum for Music (also based around listening, performing, and composing) states that students are required to perform confidently in a range of solo and ensemble contexts, improvise and compose musical ideas in a variety of genres, styles, and traditions. Students must also be able to listen with discrimination to a wide range of music from great composers and musicians.

KEY SUBJECT SKILLS

Assessment Objective	Descriptor
A01	Performing
A02	Composing
AO3	Listening and appraising

BASELINE EXPECTATIONS

Knowledge and Skills Expectations

Key Stage 3

Year 7	<ul style="list-style-type: none">• Students will broaden their musical experience and interests, develop imagination and foster creativity• Students will develop knowledge, understanding and skills needed to communicate effectively as musicians• Students will develop an awareness of a variety of instruments, styles and approaches to performing and composing
Year 8	<ul style="list-style-type: none">• Students will develop an awareness of music technologies and their use in the creating and presentation of music• Students will recognise contrasting genres, styles and traditions of music and develop some awareness of musical chronology
Year 9	<ul style="list-style-type: none">• Students will learn the formal musical elements and staff notation• Students will continue to learn through rehearsal and musical exploration

Key Stage 4

Year 10	<ul style="list-style-type: none">• Students will have the ability to create new ideas and develop these through incremental improvements• Students will develop a variety of key skills through deliberate practise. They will have the ability to work individually and as part of a group and will be able to analyse music
Year 11	<ul style="list-style-type: none">• Students will be able to use key element words to describe and analyse a range of key set works for their GCSE exam• Students will have composed at least 2 compositions using a range of skills and will be able to realise these using music technology• Students will record at least 2 performances both alone and as part of an ensemble

Key Themes, Threads and Topics

Key Skills	Knowledge and Type of Knowledge	Key Concepts (Dr Smith)
Performing	<p>Students will develop performing skills individually and in groups to communicate musically with fluency and control of the resources used.</p> <p>Students will perform music in a range of styles using voices, keyboard, ukulele, African drums, and guitars as well as a range of percussion and other instruments where possible</p>	<p>Dynamics: How loud and soft the musical sounds are</p> <p>Rhythm: The organisation of musical elements into sounds and silences</p>
Composing	<p>Students will develop composing skills to organise musical ideas and make use of appropriate resources.</p> <p>Students will compose music in a range of styles and for a range of instruments but mainly for keyboard and percussion</p>	<p>Structure: The organisation of musical elements to form a composition or performance</p> <p>Instrumentation: Identification of instruments, families and sounds and how they are combined</p>
Listening	<p>Students will recognise links between the integrated activities of performing, composing, and listening and appraising and how this informs the development of music.</p> <p>Students will listen to a range of different musical styles and will appraise and discuss as both part of a group and short answer questions (usually as quick start tasks.)</p>	<p>Tempo: The speed at which a piece is played</p> <p>Harmony and Tonality: Two or more complementary notes played or sung at the same time</p>

ASSESSMENT

In Music, learners are assessed in three key areas:

1. Their performance ability in a variety of musical contexts both solo and ensemble and on a variety of instruments most notably Keyboard, Voice, and Percussion.
2. Their ability to compose and develop musical ideas for a variety of instruments, using a variety of musical forms and structures using traditional methods and music technology.
3. Students' ability to demonstrate Musical understanding and critically appraise music and its use of the formal musical elements (Melody, Articulation, Dynamics, Texture, Structure, Harmony, Instrumentation, Rhythm, and Tonality/Timbre)

Formative assessment is taken during lessons, recordings and constant live feedback is used to monitor progress and plan for the next stage of learning. We recognise that progression in music is not linear and therefore ongoing assessment is essential.

Year	Summative	Calendared Term	Core Topics to be assessed.
7		Autumn	Interrelated Dimensions of Music – the elements of music
		Spring	West African Drumming – the basics of playing rhythm
		Spring	Keyboard skills – first tune
		Summer	Ukulele Skills 1
8		Autumn	The development of Popular Music 1 – Blues composition
		Autumn	The development of Popular Music 2 – Chords and Popular music during the 1950's
		Spring	Theme and Variation and Music for Gaming – Theme and Variation composition
		Spring	Music for Film – composition of a leitmotif
		Summer	World Music – Chinese Music composition
		Summer	Ukulele Skills 2
9		Autumn	Back in Time – Performance of a Western Art Music extract
		Autumn	Synth Pop – Synth Riff Composition
		Spring	Blur vs. Oasis – Brit Pop Performance
		Spring	Advanced Rhythm – Group Rhythm Performance
		Summer	Ukulele Skills 3
10		Autumn	Elements of Music Assessment
		Autumn	Swartz "Defying Gravity" listening assessment

		Spring	Afro-Celt Sound System "Release" Listening Assessment
		Spring	Purcell "Music for a While" Listening Assessment
		Summer	Queen "Killer Queen" Listening Assessment
		Summer	Esperanza Spalding "Samba Em Preludio" Listening Assessment
11		Autumn	Bach "Brandenburg Concerto no. 5 3 rd mvt" Listening Assessment
		Autumn	Beethoven "Pathetique Piano Sonata" Listening Assessment
		Spring	Completion of incomplete Composition Coursework
		Spring	Completion of incomplete Performance Coursework

MUSIC CURRICULUM SEQUENCING

Term	Topic and Big Questions	Assessment	Skills tested	Links to prior/future learning
Year 7				
Autumn	<p>The Inter-related Dimensions of Music</p> <p>The Elements of Music</p> <p>BQ: Which inter-related dimension of music is the most important?</p>	Ensemble based performance activities including singing	<p>Exploration of our key concepts, the inter-related dimensions of music.</p> <p>Timing, performing accurate rhythms, ensemble skills, listening to and working with others, Self-reflection</p>	Ascertain prior musical experience Data from ERSMS peripatetic lessons at primary school, rehearsing, creating/composing performing, ensemble work
	<p>West-African Drumming</p> <p>With a focus on rhythm, pupils will explore stylistic features of West African Drumming</p> <p>BQ:</p>	Ensemble performance using djembe's	Rhythm, pulse, unison, Master Drummer, call and response, unison, solos, and polyrhythm	<p>Rehearsing Composing/creating Performing Working as part of an ensemble</p> <p>Dynamics, rhythm, structure, melody, pitch, timbre, tempo, texture, instrumentation, harmony, timing, performing accurate rhythms, ensemble skills, listening to and working with others, self-reflection</p>
Spring	<p>Keyboard Skills</p> <p>Performing Music/Pitch Pitch, melody and keyboard performance technique</p> <p>BQ: What is a Performance? How do we read music?</p> <p>Introducing: treble clef, notes on the treble clef, note values the staff</p>	First Tune Performance – Students will choose a performance piece based on a tune they know looking mainly at the pitch of the notes	Learning: using keyboard pieces correct finger position, rhythm and pitch. Students will learn how to use the staff, treble clef	<p>Creating/composing, rehearsing, performing, ensemble work</p> <p>Timing, Reading and understanding staff notation, performing accurate rhythms Using the correct fingers when playing the keyboard</p>
Summer	<p>Ukulele Skills 1</p> <p>Developing performance skills this unit will focus on learning chords on the ukulele</p>	Students will be assessed on their ability to play the chords C, G, Am and F and apply them in a performance of a song(s)	Learn different parts of the ukulele: Frets, tuning pegs, nut, bridge,	Creating/composing, rehearsing, performing, ensemble work

	Play the chords C, Am, G and F Develop strumming patterns Ensemble performances of a song BQ: Why are Ukulele's so popular to play and learn?		saddle, soundhole, strumming, chord chart, chords	Timing, performing accurate rhythms, using the correct fingers when playing chords, understanding tab and chord charts, listening to and working with others, self-reflection
Term	Topic and Big Questions	Assessment	Skills tested	Links to prior/future learning
Year 8				
Autumn	The Development of Popular Music How did Popular Music begin and Develop into the Popular Music that we listen to today? BQ: Would Blues exist if there was no slavery? How and why did Popular Music develop in the 1950s?	Blues improvisation	12 bar blues, blues scale, improvising/improvisation Structure in a piece and the use of repetition and contrast	Timing, keyboard skills, improvisation, listening to and working with others, self-reflection
Spring	Theme and Variations and Music for Gaming Exploring basic ways to vary a theme BQ: How relevant are theme and variations in modern music?	Students will then create and develop their own variations from the Mario Theme by using different elements of music	Theme, variation, ostinato, element words revisited from term 1 of year 7) and chords	Timing, keyboard skills, reading notation, developing melody lines, listening to and working with others, self-reflection
	Music for Film BQ: Can music in a film be more iconic than the film itself?	Students will compose their own leitmotif theme for a Toy Story Character	Students will be assessed on their ability to create a leitmotif reflecting the character of their choice	Previous element words, timing, keyboard skills, theme and variation. Timing, reading notation, composition of a melody
Summer	World Music and Fusion BQ: Why and how does music sound different all over the world?	Chinese Music Composition - Students will use notes of the Pentatonic scale to prudence a piece of music using structure and a drone	How does the music around us sound? How are World Music scales and rhythms constructed? How do musical instruments differ from one country to another and why?	Composing using scales, harmony, timing, keyboard skills
Term	Topic and Big Questions	Assessment	Skills tested	Links to prior/future learning
Year 9				
Autumn	Back in Time Western Art Music -	Students will perform melodies from iconic composers using pieces as listed	Why was Western Art Music important in the development of all music?	Timing, keyboard skills, reading notation, performing accurate melodies and chords

	<p>Students will learn how European Art Music began and developed through the Centuries?</p> <p>BQ: Would music be different today if famous composers such as Mozart and Beethoven didn't exist?</p>	<p>Baroque - Spring (Four Seasons) Vivaldi Classical - Mozart Rondo alla Turca Romantic - Wagner Ride of the Valkyries Minimalist - Steve Reich Clapping Music</p>	<p>Students will learn about music from the following musical periods - Baroque Classical Romantic Minimalist They will also learn the names of some famous composers</p>	<p>Listening to and working with others Self-reflection</p>
	<p>Synthpop</p> <p>Students will go back to the 1980's and look at how the synthesizer changed the sound of music</p> <p>BQ: Is the Synthesizer a real instrument?</p>	<p>Students will perform short synthpop riffs on the keyboard and students will compose their own catchy synthpop riffs</p>	<p>Students will learn what synthesizers are and how their sound is unique</p> <p>Students will learn about synthpop, the synthesizer, drum machines and syncopation</p>	<p>Timing, Keyboard skills, reading notation, performing accurate melodies and chords, composing short riffs Listening to and working with others Self-reflection</p>
Spring	<p>Britpop</p> <p>This unit explores the 1990s genre of Britpop, looking at the style of music and rivalries between bands</p> <p>BQ: Blur vs Oasis?</p>	<p>Students will perform a section of a Britpop piece on a keyboard containing melody and chords</p>	<p>Students will learn about the popular bands and genres of this time. They will also learn about the stylistic features of Britpop</p>	<p>Links to previous until on Synth-pop looking at synthesizers, drum machines and syncopation Timing, Keyboard skills, reading notation, performing accurate melodies and chords, listening to and working with others Self-reflection</p>
	<p>Advanced Rhythm</p> <p>BQ: How do we create more interesting rhythms using Syncopated beats?</p>	<p>Advanced Rhythm composition – Students will compose a complicated rhythm individually and then arrange and add African percussion instruments as part of a group</p>	<p>Students will create rhythms using polyrhythm, syncopation, triplets and dynamics. They will perform solo as well as being part of an ensemble</p>	<p>Playing as part of a group Playing the djembe and various other percussion instruments</p>
Summer	<p>Ukulele Skills 3</p> <p>This unit combines learning from year 7 and 8 to develop the students' ukulele skills</p> <p>BQ: How can the ukulele be used to create and perform music from different cultures and genres?</p>	<p>Students will combine chords and melodies in the performance of 2 song mashups</p> <p>Students will be assessed on their ability to perform various pieces on the ukulele using chords and a plucked melody</p>	<p>Students will develop their strumming technique Students will learn some new chords and melodies. They will learn how to read a chord chart using TAB and will also learn how to play accompaniments</p>	<p>Timing, Ukulele skills, reading TAB, listening to and working with others Self-reflection</p>

At Key Stage 4, students will have a three-lesson rotation which will be as follows:

- Lesson 1 – Theory and General Musicianship

- Lesson 2 – Listening and Appraising
- Lesson 3 - Composing

Term	Topic and Big Questions	Assessment	Skills tested	Links to prior/future learning
Year 10				
Theory and General Musicianship	<p><u>Theory and General Musicianship 1</u></p> <p>Introduction to the Edexcel GCSE music course and basic Music Theory</p>	<p>Reading notation basics – how to write, read and work out note names</p> <p>Ledger lines Note stems and shapes</p> <p>Duration</p> <p>Grouping notes, rests, and triplets</p> <p>Simple metres, irregular metres, compound time signatures, free time and tied notes</p> <p>Tones and semitones in the key of C major</p> <p>Accidentals, sharps, and flats Enharmonic equivalents</p>	<p>The Staff and notes names</p> <p>The Bass clef and note names</p> <p>Time values Beaming notes and grouping rests</p> <p>Bars and time signatures</p> <p>Tones and semitones Degrees of the scale – composing using scales</p>	<p>Students will learn how to notate their compositions and recognise various listening and appraising devices</p>
	<p><u>Theory and General Musicianship 2</u></p> <p>Scales, chords and Cadences</p>	<p>Minor keys and minor scales – composing using minor scales</p> <p>Modes and other scales – composing using other scales</p> <p>Intervals</p> <p>Chords – Creating an accompaniment</p> <p>Cadences and chord progressions – completing a piece</p>	<p>Key signatures – Major and minor keys, tones and semitones</p> <p>The key signature “clock” and circle of 5ths</p> <p>Modes and chromatic scales</p> <p>Harmonic intervals, melodic intervals, major and minor intervals</p> <p>Block chords, creating harmony, triads, arpeggios, broken chords, naming chords and using Roman numerals and chord symbols</p> <p>Imperfect, perfect, plagal, and interrupted cadences. Chord progressions and modulation</p>	<p>Students will learn how to use scales and chords within their own compositions. They will learn how to recognise scales, chords and cadences building on their listening and appraising skills</p>

<p>Listening and Appraising</p>	<p>Listening and Appraising</p> <p>Introduction to GCSE Music</p> <p>The Elements of Music</p> <p>Set Work Introduction</p>	<p>The Components and introduction to these</p> <p>The orchestra</p>	<p>Music for film and the purpose of music in a film</p>	<p>Students will learn about the different instruments in the symphony orchestra and how they are used within the set works</p>
	<p>Area of Study 3 – Music for Stage and Screen</p> <p>Set work 1 “Defying Gravity” Schwarz</p>	<p>The life and times of Stephen Schwartz</p> <p>Background to Wicked</p> <p>The use of Leitmotif and reoccurring patterns in Defying Gravity</p> <p>Close analysis of Defying Gravity</p>	<p>The musicals of the 20th and 21st centuries</p> <p>Different kinds of music from Gilbert and Sullivan, the age of the Golden Musical and Rock and Pop Musicals today</p> <p>The historical development through Broadway and the London West End</p> <p>Famous composers in the USA and UK</p> <p>The Untold Story of the Witches of Oz</p> <p>Performing various motifs and hooks from the piece</p> <p>Looking at the intervals of Somewhere over the Rainbow link to the original Wizard of Oz</p> <p>Orchestration and the Pit Band</p> <p>Harmony, tonality, and circles of 5ths</p> <p>Key musical features</p> <p>Comparison with other pieces such as “Naughty” from “Matilda” and “Mama I’m a Big Girl Now” from Hairspray and other wider listening</p>	<p>Listening and Appraising skills. Applying the elements of music to set works and students’ own compositions</p>
	<p>Area of Study 2 – Vocal Music</p> <p>Set Work 1</p> <p>“Music for a While” by Henry Purcell</p>	<p>The life and works of Henry Purcell and background to music for a while</p>	<p>Vocal Music in the Baroque Era</p>	<p>Listening and Appraising skills. Applying the elements of music to set works and students’ own compositions</p>

		<p>The story of Oedipus and Music for a While. The song is calming and uses various musical responses to capture this</p> <p>The use of Ground Bass in the Baroque Era</p>	<p>Purcel and music of the restoration period (1660-1720)</p> <p>The Theare Royale</p> <p>The Countertenor Ground bass Instrumentation Dynamics and tempo markings Structure of Music for a While Ternary form Cantata Laments Dissonant intervals Suspended chords Tierce de Picardie Word setting Arpeggiated chords</p> <p>Other key features</p> <p>Wider Listening and comparisons ("The Trumpet shall Sound," "Rejoice Greatly" and "Every Valley" from the Messiah by Handel)</p>	
	<p><u>Area of Study 2 - Vocal Music</u> <u>Set work 2 –</u> <u>"Killer Queen" by Queen</u></p>	<p>The birth of the Music of Queen</p> <p>Contextual background of the song</p> <p>The "Queen" sound</p> <p>Musical technology as a musical element (panning, effects, flange, flanger, word-painting, distortion, wah-wah and reverb)</p> <p>Close analysis of Killer Queen – Structure, Tonality and Harmony</p> <p>Instrumentation and Sonority, rhythm, metre and timbre Melody and texture</p>	<p>The early years of Queen Vaudeville inspired music Glam rock, multi-tracked sound Anthemic sounds of Queen Structure, tonality and harmony, middle 8, outro, harmonic sequences, extended chords, scalic patterns, harmonic rhythm Synthesisers, overdubbing, timbre, gospel music, swung quavers, compound metre, syncopation</p> <p>Wider listening ("God only Knows" by The Beach Boys) and summary of key musical elements</p>	<p>Listening and Appraising skills. Applying the elements of music to set works and students' own compositions</p>
<p>Composing</p>	<p><u>Composition</u></p>	<p>Setting up and using Soundtrap</p>	<p>Recording in time with a click</p>	

		<p>First Soundtrap project</p> <p>Editing on Soundtrap</p> <p>Drum tracks</p> <p>Audio tracks</p>	<p>Saving work</p> <p>Using the edit screen to change instruments and change tempo</p> <p>Multi tracks and Tools – recording on more than one track, recording a set of chords, the right click tools</p> <p>Copying and pasting</p> <p>Using quantise</p> <p>Importing a drum track</p> <p>Using F3 to change the volume of individual tracks</p> <p>Recording an audio track</p>	<p>Using compositional devices from KS3 and learning new ones as stated to use in composition coursework</p>
	<u>First composition skills</u>	<p>Continuing with editing skills on Soundtrap and recording first composition ideas</p> <p>Composing a melody</p> <p>Recording and composing using chords</p> <p>Developing chords</p> <p>How to compose using different types of scales</p> <p>Planning a composition</p>	<p>8 bar rhythms</p> <p>Melodies</p> <p>Forms and structures</p> <p>Repetition and contrasting phrase structures</p> <p>Approaches to composition</p> <p>Starting points and writing motifs</p> <p>What makes a good composition?</p> <p>The mark scheme – developing musical ideas, demonstrating technical control, composing with music coherence and composing using music technology</p> <p>Harmonies and chords</p>	<p>Using compositional devices from KS3 and learning new ones as stated to use in composition coursework</p>
	<u>Beginning a full composition and composing with intent – Composition 1</u>	<p>Completion of Composition 1</p>	<p>Introductions</p> <p>Structuring a piece</p> <p>Composing using verse and chorus style</p> <p>Lyric writing</p> <p>Instrumentation and style</p> <p>Harmony</p> <p>Drum parts</p> <p>Putting the whole thing together</p>	<p>Using compositional devices from KS3 and learning new ones as stated to use in composition coursework</p>

			Ternary form Theme and Variation Film Music	
Term	Topic and Big Questions	Assessment		Links to prior/future learning
Year 11				
Theory and General Musicianship	Theory and General musicianship 3 Structures, textures and other compositional devices Vocal Music and the Orchestra	Musical Structures General knowledge – terms and signs Texture Other compositional Devices Voices and Instruments Choirs, chorus, and acapella vocal writing Types of vocal music – opera (arias and recitative) operetta, musicals, oratorio, cantatas, mass, motets, and anthems The Orchestra – Woodwind, brass, strings, and percussion Musical dictation	Musical forms, strophic form, verse and chorus, binary, ternary, sonata, rondo, arch and ritornello. Larger musical forms – pop and song structures Tempo directions, dynamics, expression, and articulation. Ornamentation Monophonic, homophonic, polyphonic, heterophonic textures Counterpoint, imitation, and canon. Counter melodies and pedal Repetition, sequence, variation, augmentation, diminution, fragmentation, call and response, ostinato, pedal/drone, syncopation and cross rhythm Soprano, alto, tenor, bass Treble, countertenor, falsetto, baritone and mezzo-soprano Lyrics – syllabic and melismatic writing. Disjunct, conjunct and word painting The symphony orchestra, transposing instruments, and other instrumental ensembles Pitch, intervals, rhythms and duration, time signatures revisited	Students will learn how to structures and textures within their own compositions. They will learn how to recognise vocal and orchestral parts, building on their listening and appraising skills
	Theory and General Musicianship 4	Solo performance	Accompaniments	

			Choosing music Styles of performing Preparing for the performance exam	
	Theory and General Musicianship 5	Ensemble performance	Difficulty levels Rehearsing as part of a group The performance	
Listening and Appraising	Area of Study 1 – Instrumental Music from 1600-1850 “Brandenburg Concerto no. 5, 3rd mvt” by J. S. Bach	<p>The life and work of J. S. Bach. The Baroque era and features of the Baroque period and style. Composing as a job – Patronage</p> <p>Brandenburg background</p> <p>The concerto grosso</p> <p>The role of the basso continuo in concerto no. 5 and the role of the harpsichord</p> <p>Close analysis of Brandenburg Concerto No. 5, 3rd mvt - Gigue</p>	<p>Bach, the person, and composer</p> <p>Musical contexts of the Baroque period</p> <p>Ornamentation</p> <p>Diatonic music</p> <p>Monophonic, homophonic, polyphonic texture</p> <p>Textures and tonalities</p> <p>Sequence</p> <p>Pedal</p> <p>Suspension</p> <p>Affection (the prevailing mood in Baroque music)</p> <p>Dialoguing and antiphonal writing</p> <p>Concertino and ripieno</p> <p>The structure and the movement – ternary form</p> <p>Fugal writing</p> <p>Subjects and dominants</p> <p>Countersubjects and answers</p> <p>Counterpoint, stretto, secondary dominant and passing modulations</p> <p>Relative minors, variants, passage work, scalar writing</p> <p>Unison, canon, cadential and chromatic writing</p> <p>Wider listening (“Concerto Grosso Opus 6 No. 5, 2nd mvt” by Handel)</p>	<p>Students will learn how to structures and textures within their own compositions. They will learn how to recognise vocal and orchestral parts, building on their listening and appraising skills</p>
Listening and Appraising	Listening and Appraising		Romanticism	

	<p>Area of Study 1 – Instrumental Music from 1600-1850 Set work 2 – “Pathetique Sonata in C Minor” by Beethoven</p>	<p>Invention of the Piano and comparison of other keyboard instruments in the other set works. Beethoven’s piano and modern pianos</p> <p>The life and work of Beethoven</p> <p>The Industrial Revolution The Romantic Period</p> <p>Close analysis of Pathetique piano sonata</p> <p>Sonata form</p>	<p>Sforzando Classical Era</p> <p>Sonata form – exposition, development and recapitulation, first subject, second subject, bridge passage, codetta, coda</p> <p>Homophony Diminished 7ths</p> <p>Interrupted, perfect and imperfect cadences, pedal, murky bass, transitions</p> <p>Articulation, staccato, legato writing</p> <p>Mordents, alberti bass, enharmonics, augmentation and dominant preparation</p> <p>Wider listening (“Sonata in C Major k545”)</p>	<p>Listening and Appraising skills. Applying the elements of music to set works and students’ own compositions</p>
<p>Composing</p>	<p>Introduction to Composition 2 (Set work brief composition)</p>	<p>Completion of composition 2</p>		