

## CURRICULUM SUMMARY - MUSIC

### YEAR 7

TERM 1	TERM 2	TERM 3
<b>CONTENT</b> Elements of Music – extended listening examples to illustrate textures Graphic Scores	<b>CONTENT</b> Instruments of the Orchestra Vocal textures - extended listening examples to illustrate vocal textures in all genres and styles of music.	<b>CONTENT</b> Rhythm and metre – introduction to rhythmic units and their application. Layered rhythmic textures Keyboard skills – introduction of staff notation
<b>ASSESSMENTS</b> Baseline test Group composition and performance of Bumps and Crashes Piece focusing on knowledge and application of Elements of Music	<b>ASSESSMENTS</b> Extended project exploring instruments of the orchestra Independent research Interviewing a musician as part of research Group composition and performance of Vocal textures Listening test on vocal textures	<b>ASSESSMENTS</b> Rhythm test and rhythmic dictation. Group performance of layered rhythmic textures Independent work and assessment of keyboard skills through individual work progression in keyboard booklet
<b>HOW PARENTS CAN SUPPORT LEARNING</b> Encourage discussion of musical ideas that student are learning in class and encourage students to take up private instrumental tuition offered by the school, if they are interested	<b>HOW PARENTS CAN SUPPORT LEARNING</b> Assist with orchestral project – encourage student to listen to a range of musical instruments on CD, YouTube	<b>HOW PARENTS CAN SUPPORT LEARNING</b> Encourage discussion of musical ideas that students are learning in class and encourage students to take up private instrumental tuition offered by the school, if they are interested

### YEAR 8

TERM 1	TERM 2	TERM 3
<b>CONTENT</b> Variation in music Range of musical examples both played by teacher, CD and YouTube to embed ideas of Variation in music Extensive classroom discussion and sharing of ideas.	<b>CONTENT</b> Ostinatos in music – rhythmic and melodic Chordal ostinatos Extended project on Variations – PP by students based on a comparison of 2 cover songs, using the Elements of music as the basis for comparison	<b>CONTENT</b> Musical Futures – a nationwide schools project based on independent group music making where students create their own version of a popular song through listening and copying/adapting the original song. This project encourages ear training, leadership skills and group work.
<b>ASSESSMENTS</b> Group work on variation form based on Frere Jacques Test on vocabulary associated with Variation techniques.	<b>ASSESSMENTS</b> Students create and perform their own ostinato performances Presentation of Variation PP	<b>ASSESSMENTS</b> Songs and performances are assessed on an ongoing process through the use of log books and recorded evidence to chart progress. Final performances are recorded and assessed.
<b>HOW PARENTS CAN SUPPORT LEARNING</b> Encourage discussion of musical ideas that student are learning in class and encourage students to take up private instrumental tuition offered by the school, if they are interested	<b>HOW PARENTS CAN SUPPORT LEARNING</b> Parents can encourage their sons/daughters to research their PP presentations, ensuring that they understand the criteria.	<b>HOW PARENTS CAN SUPPORT LEARNING</b> Encourage discussion of musical ideas that students are learning in class and encourage students to take up private instrumental tuition offered by the school, if they are interested

## YEAR 9 OPTIONS YEAR

TERM 1	TERM 2	TERM 3
<p><b>CONTENT OPTIONS YEAR</b>            Students do extended work on chord progressions and how they relate to the building blocks of MELODY writing            Students develop an understanding and application of basic harmonic progressions and extended harmony to include passing notes            Students refine their understanding of the 32 bar Song genre            Students work in groups to create a song            Students learn what makes a good memorable melody including hooks and riffs-Chorus and Verse</p>	<p><b>CONTENT SHOW ME YOUR SKILL</b>            This is a project in which students have the opportunity to become teachers and leaders as they share their knowledge and experience of their instrument with other students in the class.            This collaborative unit of work results in students sharing and exchanging knowledge and learning the basics of another instruments            The groups/students perform for each other and share their experiences of teaching and learning</p>	<p><b>CONTENT SOUNDSCAPES – EXPLORING FILM MUSIC COMPOSITION</b>            Students embark on a Unit of work dedicated to the art of composing for Film.            They learn how to create atmosphere, how through the medium of music, to change an atmosphere            They understand the LEITMOTIF and its use in Film music            They create music using the MICKEY MOUSING. Technique            They then compose music to a silent film</p>
<p><b>ASSESSMENTS</b>            Understanding of chords            Notation reading skills            Harmony and extended harmony</p>	<p><b>ASSESSMENTS</b>            Creating a plan for teaching your skill            Understanding how to build up a language for learning            Learning how to create progress in learning            Preparing for a performance</p>	<p><b>ASSESSMENTS</b>            Composition – ongoing development of ideas and exploration of different genres in FILM            Composition based on Mickey mousing techniques connected to cartoons            Learning and performing famous leitmotifs            Composition skills connected with the FILM genre</p>
<p><b>HOW PARENTS CAN SUPPORT LEARNING</b>            Encourage their sons/daughters to practice regularly/ daily            Ensure that homework tasks are completed            Encourage /take their sons/daughters to Classical concerts</p>	<p><b>HOW PARENTS CAN SUPPORT LEARNING</b>            Encourage their sons/daughters to practice regularly/ daily            Ensure that homework tasks are completed            Encourage /take their sons/daughters to Classical concerts</p>	<p><b>HOW PARENTS CAN SUPPORT LEARNING</b>            Encourage their sons/daughters to practice regularly/ daily            Ensure that homework tasks are completed            Encourage /take their sons/daughters to Classical concerts</p>

**YEAR 10 EDUQAS GCSE**

<b>TERM 1</b>	<b>TERM 2</b>	<b>TERM 3</b>
<p><b>CONTENT</b>  <b>BASIC THEORY AND APPLICATION</b>            Students learn the theory and aural requirements for the GCSE EDUQAS course.            Cadences            Intervals            Melodic dictation            Rhythmic units and metre            Students begin simple composition exercises</p>	<p><b>CONTENT</b>  <b>Composition</b>            students begin their first composition and create a clear composition plan and structure.            Work is ongoing            Students begin applying the Elements of Music to their listening using the EDUQAS listening assessments and material            Students begin to analyze their FIRST set work – BACH BADINERIE and learn about DIATONIC harmony</p>	<p><b>CONTENT</b>            Students perform their SOLO pieces and are assessed according to the EDUQAS GCSE criteria              Composition students begin their first composition and create a clear composition plan and structure.            Work is ongoing            Students begin applying the Elements of Music to their listening using the EDUQAS listening assessments and material            Students begin to analyze their FIRST set work – BACH BADINERIE and learn about DIATONIC harmony</p>
<p><b>ASSESSMENTS</b>            Performance – students present their solo performance/s understanding GCSE levels            Theory tests            Vocabulary tests            Listening and essay writing tests</p>	<p><b>ASSESSMENTS</b>            Performance – students present their solo performance/s understanding GCSE levels            Theory tests            Vocabulary tests            Listening and essay writing tests</p>	<p><b>ASSESSMENTS</b>            Performance – students preparing for final recording of their solo pieces.            Vocabulary and set work /listening tests.            Essay writing exercises/tests.</p>
<p><b>HOW PARENTS CAN SUPPORT LEARNING</b>              Encourage their sons/daughters to practice regularly/ daily            Ensure that homework tasks are completed            Encourage /take their sons/daughters to Classical concerts            Revision – parents can ask their sons/daughters to explain the set works to them – excellent way to revise!</p>	<p><b>HOW PARENTS CAN SUPPORT LEARNING</b>              Encourage their sons/daughters to practice regularly/ daily            Ensure that homework tasks are completed            Encourage /take their sons/daughters to Classical concerts            Revision – parents can ask their sons/daughters to explain the set works to them – excellent way to revise!</p>	<p><b>HOW PARENTS CAN SUPPORT LEARNING</b>              Encourage their sons/daughters to practice regularly/ daily            Ensure that homework tasks are completed            Encourage /take their sons/daughters to Classical concerts            Revision – parents can ask their sons/daughters to explain the set works to them – excellent way to revise!</p>

**YEAR 11 EDUQAS GCSE**

<b>TERM 1</b>	<b>TERM 2</b>	<b>TERM 3</b>
<p><b>CONTENT</b>            Composition: Students now working on second composition.            Revision of set works plus addition of 1 new set work AFRICA BY TOTO            Students now explore GENRE across all 4 AOS in a more sophisticated manner            Student refine their understanding and application of the Elements of Music            Revision for end of term MOCKS            Students prepare their SOLO recordings</p>	<p><b>CONTENT</b>            Completion and revision of set works            Completion and recording of compositions            Completion and recording of performances to include DUET performance            Students write up their Composition logs according to the given criteria            Past paper revision and experience            Focus on areas of improvement and refinement            Vocab            Listening tasks short and long            10 marker question revision</p>	<p><b>CONTENT</b>            All course work completed and recorded            Set work completion from Term 2            Past paper revision            Composition logs completed</p>
<p><b>ASSESSMENTS</b>            Set work tests and listening.            Performance assessments according to GCSE requirements</p>	<p><b>ASSESSMENTS</b>            Revision of set works – essay writing            Listening tests.            Vocab tests</p>	<p><b>ASSESSMENTS</b>            Revision of set works – essay writing            Listening tests.            Vocab tests</p>
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**YEAR 12 2024**

TERM 1	TERM 2	TERM 3
<p><b>CONTENT AUTUMN TERM</b>            Fundamental theory skills, Listening and Composition Exercises</p> <ul style="list-style-type: none"> <li>• Knowledge of treble and bass clef notation</li> <li>• Primary chords I, IV, V</li> <li>• Chord extensions and how to recognise.</li> <li>• Key signatures up to four sharps and flats and their relative major/minors</li> <li>• Analysing melodies, texture aurally and from the page</li> </ul> <p>Fusions of Western Classical Traditions with non-Western Classical traditions</p> <ul style="list-style-type: none"> <li>• Be able to write notation in treble and bass clef</li> <li>• Be able to listen for shape of melodies and textures in western classical music</li> <li>• Exams and fusion and pop music.</li> </ul> <p>Develop confidence in analysing music from a score (full and short score) and say how music is developed over the course of a set work.</p>	<p><b>CONTENT SPRING TERM</b>            As Autumn term, with more of a focus on performance, developing essay writing</p> <ul style="list-style-type: none"> <li>• How to compose in Sonata form – what are the standard conventions?</li> <li>• How can I develop melodies in a typically classical way?</li> <li>• What analysis skills can I bring from Bach to Clara Schumann.</li> <li>• How can I form a strong argument when writing about music – musical element x3, it's effect and then a judgment.</li> <li>• Understand impressionist influences in Debussy</li> <li>• Understand pop and jazz influence in Courtney Pine's music.</li> <li>• How did Bernard Hermann create such evocative music with so few resources (just a string orchestra) and how is this effective.</li> </ul>	<p><b>CONTENT SUMMER TERM</b>            Revisiting Harmony Skills,</p> <ul style="list-style-type: none"> <li>• Harmony skills – which notes to double, knowledge of consecutive 5ths/8ves, using inversion chords to create smoother instrumental and vocal lines.</li> <li>• Using stimuli in learning how to arrange music for different groups of instruments.</li> </ul> <p>Understanding which solo performance pieces will allow me to score highly in performance.</p> <ul style="list-style-type: none"> <li>• Further developed understanding of how Romantic music (Berlioz) is borne out of the Baroque and Classical traditions and Development of the Orchestra.</li> <li>• Understanding how Danny Elfman creates music to evoke different characters</li> </ul> <p>Understanding of how to apply composition skills to arranging.</p>
<p><b>ASSESSMENTS</b></p> <ul style="list-style-type: none"> <li>• Theory quiz</li> <li>• Mrs D's Harmony Course (Lessons 1-3)</li> <li>• Set Work: Bach Cantata No. 48 (Movement 1 and 8)</li> <li>• Set Work: Anoushka Shankar 'Breathing Under Water'</li> </ul> <p>Set Work: Clara Schumann: Piano Trio in G minor</p>	<p><b>ASSESSMENTS</b></p> <p>Theory Quiz</p> <ul style="list-style-type: none"> <li>• Set work: Debussy Estampes</li> <li>• Set work: Continuing Clara Schumann</li> <li>• Set work: Courtney Pine: Back in the Day</li> <li>• Set work: Psycho (Bernard Hermann)</li> <li>• Examples of Sonata Form Composition</li> </ul> <p>Stimuli given to students such as piano sonatas played by staff and students to work in sonata form.</p>	<p><b>ASSESSMENTS</b></p> <ul style="list-style-type: none"> <li>• Set Work: Berlioz Symphonie Fantastique</li> <li>• Set Work: Batman (Danny Elfman)</li> <li>• Revisiting Mrs D's Harmony</li> <li>• Stimuli for arrangements such as London's Burning and Folksong: 'Black is the colour of my true love's hair' - also 'My Bonnie lies over the ocean'</li> </ul>
<p><b>HOW PARENTS CAN SUPPORT LEARNING</b>            Ensure that students know their Key knowledge skills            Monitor their coursework progression</p>	<p><b>HOW PARENTS CAN SUPPORT LEARNING</b>            Ensure that student's study and analyze their set works and complete all homework tasks in accordance with Edexcel syllabus</p>	<p><b>HOW PARENTS CAN SUPPORT LEARNING</b>            Monitor Coursework progression            Ensure that student's study and analyze their set works and complete all homework tasks in accordance with Edexcel syllabus</p>

**YEAR 13 2024**

<b>TERM 1</b>	<b>TERM 2</b>	<b>TERM 3</b>
<p><b>CONTENT AUTUMN TERM</b> Set work analysis, forming judgements &amp; mock exams</p> <ul style="list-style-type: none"> <li>• Development of the Orchestra</li> <li>• Musical style of the early 20<sup>th</sup> century</li> <li>• Composition assessment criteria – features of a creative &amp; imaginative composition.</li> <li>• Recognising musical style of orchestral works</li> <li>• Developing accurate aural skills</li> <li>• Developing creative ideas in composition and how to develop them</li> </ul> <p>Develop confidence in analysing music from a score (full and short score) and forming judgements about its place in the musical canon</p>	<p><b>CONTENT SPRING TERM</b> As Autumn term, with more of a focus on forming judgements &amp; essay writing Completion of performance &amp; composition coursework submissions</p> <ul style="list-style-type: none"> <li>• Finalising compositions – ensuring my ideas fully developed</li> <li>• Finalising recital performances – ensuring my musicianship is communicated to the audience</li> <li>• Features of each musical style (set work) that form a strong argument.</li> </ul> <p>Musical style of mid 20<sup>th</sup> century</p>	<p><b>CONTENT SUMMER TERM</b> Preparation for Listening &amp; Appraising Completion of arrangement task</p> <ul style="list-style-type: none"> <li>• Harmony skills – which notes to double, knowledge of consecutive 5ths/8ves, using inversion chords to create smoother instrumental and vocal lines.</li> <li>• Using stimuli in learning how to arrange music for different groups of instruments.</li> </ul> <p>Understanding which solo performance pieces will allow me to score highly in performance.</p>
<p><b>ASSESSMENTS</b> Performance assessment using Edexcel criteria</p> <ul style="list-style-type: none"> <li>• Set Work: Berlioz - Symphonie Fantastique (Wider Listening)</li> <li>• Set Work: Stravinsky - Rite of Spring</li> <li>• Set Work: Vaughan Williams – On Wenlock Edge</li> <li>• Set work: Bach Cantata – mvt 2</li> </ul>	<p><b>ASSESSMENTS</b></p> <ul style="list-style-type: none"> <li>• Set work: Saariaho - Petals for Violoncello and Live Electronics</li> <li>• Set work: Beatles - Revolver</li> <li>• Set work: Danny Elfman – Batman Returns</li> <li>• Set work: Kate Bush - Hounds of Love</li> </ul> <p>Examples of Arrangements in preparation of release of exam paper.</p>	<p><b>ASSESSMENTS</b></p> <ul style="list-style-type: none"> <li>• Revision and practice listening questions on each set work</li> <li>• Revisit stimuli for arrangements.</li> <li>• Continuing to develop accurate aural skills</li> </ul> <p>Greater confidence in identifying features of each musical era and musical style</p>
<p><b>HOW PARENTS CAN SUPPORT LEARNING</b> Ensure that students continue to expand their Wider learning in order to answer the WL questions using exam criteria. Support ongoing work on composition and performance</p>	<p><b>HOW PARENTS CAN SUPPORT LEARNING</b> Ensure that students continue to expand their Wider learning in order to answer the WL questions using exam criteria. Support ongoing work on composition and performance</p>	<p><b>HOW PARENTS CAN SUPPORT LEARNING</b> Ensure that students work through passed papers in preparation for final exam Support completion of Composition coursework Monitor Performance practice</p>