



Music Curriculum Map 2021-2022

Academic year: <u>Year 7</u>	Content. Unit title and brief outline of content.	Skills taught in each unit.	Assessment – what knowledge and skills will be assessed and how?
AUT A Musical elements and notation	Understanding keywords and musical elements. Analysing music. Baseline Assessment	<ul style="list-style-type: none"> • How to read pitch and rhythm notation. • Appraising skills – using keywords and describing music. • How to sing well. Keeping in time with accurate intonation. • Composing using the musical elements: combining different rhythms. • Instrumental performing skills 	Musical questionnaire on entry in Y7 (including musical theory understanding and identifying performing skills). HPA – solo performance and individual composition. All students – ensemble performance and group composing task.
AUT B Musical elements and notation	Keyboard skills - learning how to work out notes of keyboard and how to read notation	<ul style="list-style-type: none"> • Further emphasis on musical elements - how to use musical language accurately • Introduction to Western notation and how to read the treble and bass clef staves • Good keyboard hand position and finger independence through learning differentiated keyboard pieces. • Listening and appraising skills - giving aural and written feedback to assess how a performance went well or how it could be improved • How to perform confidently as a soloist 	Solo keyboard performance skills assessed in final performance.
SPR A World Music	Samba - cultural context and background, developing instrumental skills	<ul style="list-style-type: none"> • How to identify the different samba instruments visually and aurally • How to play different samba instruments correctly • How to maintain your rhythmic part as part of an ensemble - playing in time • Learning the main groove and different types of break • How to compose a samba piece using the main groove and different types of break 	Ensemble performance skills, leadership, and quality of composition assessed in final performance of group composition.
SPR B World music	African Music - learning about instrumental and vocal conventions in Western African Drumming	<ul style="list-style-type: none"> • How to learn music from an aural tradition and pass this on to others • How to create an effective piece based on repetition/ostinato and development of musical ideas • Team work in composition and performing • Improving vocal skills and harmonising vocally in a group • Instrumental skills - percussion based performing 	Master drummers assessed for their ability to lead a rehearsal. Ensemble performing skills in final performance. Solo vocal skills as appropriate if included in final piece.



		<ul style="list-style-type: none"> • How to identify common African instruments aurally • How to create more extended and complex rhythms and perform them with a steady beat • How to take the lead in a rehearsal and performance as Master Drummer 	Western African Music research HW – knowledge and understanding assessed.
SUM A Jazz	12 Bar Blues: the history and Blues conventions. Improvising melodies over repeating chords.	<ul style="list-style-type: none"> • How to create accompaniment patterns from chords. • Playing two hands on a keyboard. • How to create melodies from scales (improvising) • Ensemble skills: fitting with others in group performances. • Appraising: identifying typical blues instruments (comparison with Western European tradition). • Social awareness: role of Slave Trade in Blues and inequality in Southern USA. • Racism in Music industry (original Dixieland Jazz Band) 	EOY exam. (composing, performing and listening)
SUM B Structure	Using phrases (4 and 8 bars). Sections found in songs. Binary, ternary and rondo forms. Development and repetition of ideas.	<ul style="list-style-type: none"> • Understanding the term structure in Music. • Identifying where different sections start and finish: describing the contrasts. • Appraising: identifying binary form, ternary form and rondo form compositions. • Composing binary form, ternary form and rondo pieces. • Composing using musescore: copying and pasting and developing ideas. 	Binary Form, Ternary Form and Rondo compositions. Listening exercises based on structure. HPA – performance of graded exam pieces in classical structures.

Academic year: <u>Year 8</u>	Content. Unit title and brief outline of content.	Skills taught in each unit.	Assessment – what knowledge and skills will be assessed and how?
AUT A Music for stage and screen.	Film music - using notation software to compose a piece of music to accompany a film	<ul style="list-style-type: none"> • How music is used effectively in films. • Becoming familiar with different musical notation/ sequencing software • How to use musescore to enter pitch and rhythm • How to copy/paste and edit sounds using notation software • Learning about major and minor scales and chords, pentatonic and whole-tone scales. Diminished sevenths and pedal notes. • Entering original musical ideas onto musescore • Composing a score to accompany a film story board. 	Individual composition skills assessed in final film score composition



<p>AUT B Music and history Philanthropy project</p>	<p>Folk music - history and context, how to perform folk songs and sea shanties vocally and on the keyboard</p>	<ul style="list-style-type: none"> • Learning folk songs and sea shanties vocally and on the keyboard • How to analyse rhythm and pitch in a melody and how to fit lyrics with rhythms • How to compose simple folk-inspired syllabic vocal melodies over simple accompaniments • Vocal performing technique (solo and ensemble) – Folk songs / music from own cultural / ethnic background • Comparing music from different styles and genres. • Working in groups to put together instrumental and vocal performances: improving the performances with an awareness of accuracy and ensemble. 	<p>Practical assessment performing folk music accurately. Creating melodies and accompaniments on the keyboard</p>
<p>SPR A Song-Writing</p>	<p>Protest songs – understanding how music has been used for campaigning and as a vehicle for social change. Vocal technique – A Cappella singing.</p>	<ul style="list-style-type: none"> • Social and Catholic responsibility – Human rights. • Use of musical elements to increase the effectiveness of the song. • Industrial Folksong: British Social History. Impact of social class on music making. • Solo and ensemble singing skills. • Word setting techniques. (Syllabic and melismatic settings) • Singing and playing accompaniment at same time • Creating Leadsheets. 	<p>Industrial folksong listening assessment. Composing skills: setting of own protest song lyrics. Solo vocal performance (with instrumental accompaniment as appropriate)</p>
<p>SPR B Song writing Philanthropy project</p>	<p>Song writing</p>	<ul style="list-style-type: none"> • Exploring elements of pop songs - chords, structure, melody, lyrics, bass lines - how to construct a song • Keyboard skills: creating accompaniments using both hands on the keyboard playing triads and arpeggios • Using inversions to create more effective and fluent lines • Recognising common chords and chord progressions in pop songs • Using learning from aural exercises to inform own composing • Vocal performing technique – singing, breath control, harmonising, rap, communication with audience • Using own instrumental skills to improve the overall effect of a piece • Techniques for controlling nerves when performing 	<p>Final assessment of four chord song composition. Vocal skills assessed in final performances and instrumental skills of accompanists. All assessed on their contribution to the composition.</p>
<p>SUM A World Music</p>	<p>Classical Indian Music.</p>	<ul style="list-style-type: none"> • Identifying common Indian Instruments. • Performing Ragas and Talas. • Ensemble performing: reacting to others in ensembles. 	<p>EOY exam.</p>



	How it is different from Western classical tradition. How Indian Music is structured and how the performers create pieces.	<ul style="list-style-type: none"> • Learning about structure in Indian Music (alap, johr, gat etc.) • Composing using acoustic and virtual instruments. • Melodic improvisation. • Combining layers of sound. 	(composing, performing and listening)
SUM B Fusions	Learning about Bhangra, musical fusions and introduction to Release	<ul style="list-style-type: none"> • Learn how musical fusions combine elements from different cultures. • Vocal and instrumental performing skills. • Combining European and Non-European musical elements. • Composing skills. • Listening to music – identifying varied instrumental and vocal resources. • Cultural understanding: how immigration is an enriching cultural experience. 	Listening based on Bollywood score. Bhangra composition. Fusion performance combining aspects of own musical cultural and ethnic and backgrounds.

Academic year:	Content. Unit title and brief outline of content.	Skills taught in each unit.	Assessment – what knowledge and skills will be assessed and how?
Year 9	Edexcel GCSE Music		
AUT A Music for stage and Screen	Musicals	<ul style="list-style-type: none"> • Link to GCSE - Wicked - starting to learn how to analyse music at GCSE level • Learning about the different elements that make up musicals (acting, dance, singing etc.) • Learning about different musicals songs and performing songs from musicals • Learning different songs from musicals and exploring how they are constructed, then turning it into a short musical scene - dialogue and singing/playing • Expressive vocal technique. 	Solo / ensemble vocal performance of a song from a musical. Appraising exercise on unknown song from a musical.
AUT B World Music	Music of the Caribbean - cultural context and background	<ul style="list-style-type: none"> • How to identify different styles of music from the Caribbean aurally • Exploring syncopation • Learning a piece of music from the Caribbean on the keyboard or other instruments • Performing as a group and giving feedback to improve own and others' performances • Composing using rhythmic features of different Caribbean musical styles 	Performance of reggae song - ensemble performance skills assessed Composition assessed



SPR A World Music	The Music of Eastern Europe	<ul style="list-style-type: none"> • Learning about Grażyna Bacewicz (1909 – 1969): Polish composer and violinist • One of the first Polish female composers to achieve international recognition • listen and reflect on a piece of orchestral music • create their own piece of music using instruments and voice • perform as an ensemble • learn musical language appropriate to the task • play and perform in ensemble contexts, using voices and playing musical instruments • improvise and compose music for a range of purposes using the interrelated dimensions of music • listen with attention to detail and recall sounds with increasing aural memory 	Overture composition project assessed. Vocal performances of Eastern European Folk songs.
SPR B The Western Classical Tradition	Programme music and instruments of the orchestra	<ul style="list-style-type: none"> • How music can use different elements to tell a story, create a particular mood or represent a character (Peter and the Wolf listening) • How to identify orchestral instruments visually and aurally • How to compose music to tell a story by using musical elements creatively • How to perform these compositions confidently 	Written listening and appraising work assessed. Performing and composition skills assessed in final performance of composition.
SUM A and B	FINAL KS3 assessment	<ul style="list-style-type: none"> • Composing skills (free composition and composition to a brief) • Solo vocal performing skills (any piece) • Creating cover versions (instrumental and vocal performances) 	EOY exam (listening) Solo performance Ensemble performance Free Composition Composition to a Brief Singing performance

Academic year:	Content. Unit title and brief outline of content.	Skills taught in each unit.	Assessment – what knowledge and skills will be assessed and how?
Year 10	Edexcel GCSE Music		
AUT A	1) Solo performing 2) Ensemble Performing		



	<p>3) Composing exercises – song writing verse and chorus 4) Set works - AO2 -Purcell</p>	<p>Music has a spiral curriculum for musical skills. All of the skills taught in Year 7-8 are delivered each half term in Year 10. Specifically, the skills are based around the GCSE specification which focuses on Listening and Appraising, Performing and Composing. As all three main skill areas are so closely linked, whenever possible content is delivered and learning is reinforced by using all three skills to investigate new content. For example, students will often start with a listening activity based on identifying musical elements in a piece of familiar music (set works) or relating previous learning to an unfamiliar piece (wider listening). Students will then use their vocal and instrumental skills to perform the music (or pieces similar) before moving on to a composing a complete piece with a formal structure in which they will incorporate the elements and devices heard at the start of the process into a composition of their own.</p>	
AUT B	<p>1) Solo performing 2) Ensemble Performing 3) Composing exercises – melodies and accompaniments (pentatonic) 4) Set works – AO2 Killer Queen</p>		
SPR A	<p>1) Solo performing 2) Ensemble Performing 3) Free composition task 4) Set works – AOS1 Bach</p>	<p>Throughout each half term students will always give one assessed and one ensemble performance. Skills acquired at KS3 will enable them to be critical listeners and identify areas for improvement in their own performances and those of others. They will learn to work together to rehearse effectively and learn to give honest constructive feedback to each other.</p>	
SPR B	<p>1) Solo performing 2) Ensemble Performing 3) Free composition task 4) Set works – AOS1 Beethoven / Wider listening</p>	<p>Aural analysis skills developed at KS3 and knowledge of keywords will continue to develop but students will also start to analyse from notated music. Students will learn to identify musical elements in the set works anthology and how to annotate a score. They will also learn to write accurately about music describing in detail what they can hear. They will start making suggestions relating to the composer’s intentions and the effect of the music on the listener. Students will learn to apply their aural skills to unfamiliar pieces heard in and out of school.</p>	
SUM A	<p>1) Solo performing 2) Ensemble Performing 3) Free Composing Draft 4) Set works – AOS Wicked writing the 12 mark essay.</p>	<p>In composing students will compose complete pieces, based on 8 bar sections with melodies and accompaniment, building them up into pieces by repeating and developing the ideas. They will learn to use an increasing range of performing techniques and develop more of an understanding of how to write idiomatically for instruments as well as increasingly exploiting their potential. Students will learn how to add performance directions such as dynamics and articulations to their score and compose accompaniment patterns based on inversions of primary and secondary triads.</p>	
SUM B	<p>1) Solo performing 2) Ensemble Performing 3) Free Composing Draft 4) Set works – AOS1-4 revision. Full paper.</p>		<p>EOY Exam: One solo and one ensemble. Free composition.</p>



Listening – full exam paper.

Academic year: Year 11	Content. Unit title and brief outline of content. Edexcel GCSE Music	Skills taught in each unit.	Assessment – what knowledge and skills will be assessed and how?
AUT A	1) Solo performing 2) Ensemble Performing 3) Free Composition Final draft 4) Set works – AOS Samba em Preludio and dictation.	Music has a spiral curriculum for musical skills. All of the skills taught in Year 7-8 are delivered each half term in Year 11. Specifically, the skills are based around the GCSE specification which focuses on Listening and Appraising, Performing and Composing. As all three main skill areas are so closely linked, whenever possible content is delivered and learning is reinforced by using all three skills to investigate new content	One solo performance One ensemble performance. Free composition draft. One listening EMB.
AUT B	1) Solo performing 2) Ensemble Performing 3) Composing to a brief draft 1 4) Wider Listening and Unfamiliar listening questions and dictation. 5) Set works – AOS Star Wars	Throughout each half term students will record at least one solo and one ensemble performance for final assessment. Skills acquired at KS3 will enable them to be critical listeners and identify areas for improvement in their own performances and those of others. They will work together on their ensembles and improve them. They will make informed decisions about appropriate repertoire based on the Edexcel Difficulty Booklet and prepare for each performance independently, constantly reflecting on the accuracy, fluency and expressive nature of their performance.	One solo performance One ensemble performance. Composition to a brief draft 1. One wider listening EMB.
SPR A	1) Solo performing 2) Ensemble Performing 3) Composing to a brief draft 2 4) Set works – exam practice and wider listening / unfamiliar listening and dictation. 5) Set works – AOS Afro Celt Sound	Students will continue to develop their listening and appraising skills completing exam style questions. They will learn to follow scores of unfamiliar pieces and make links with the set works. Students will learn how to structure their 12 mark answers and will work on dictation skills.	One solo performance One ensemble performance. Composition to a brief draft 1. 12 Mark essay EMB.
SPR B	1) Solo performing 2) Ensemble Performing 3) Composing – final free and draft.	Students will complete their composition to a brief and free composition using the skills from KS2 and Y9/10.	One solo performance One ensemble performance.



	4) Set works – exam practice and dictation.		Composition to a brief and free compositions. Full exam EMB.
SUM A	1) Solo performing 2) Ensemble Performing 3) Composing – final free and draft. 4) Set works – exam practice and dictation		Exam practice questions.