

Stand 1 Playing and Performing	Strand 2 Compose and Improvise	Strand 3 Notation	Strand 4 TRIADSTM – Listening and Implementing	Strand 5 Listening and Appraising	Strand 6 Understanding	Strand 7 (RHO) Music Technology
Play and perform confidently in a range of solo and ensemble contexts, using their voice, playing instruments musically, fluently and with accuracy of 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 deeper understanding of the music that they perform and to which they listen, and its history.	Develop a working knowledge and understanding of Music Technology software in order to record/sequence coherent musical outcomes utilising the software and features creatively and musically.

Curriculum Map: Year 7 Music						
	Half Term 1	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6
Topic (With NC Links)	Find My Sound (Singing, Form and Structure) Performance 1 'I'm a Believer'. Strands 1,3,5,6	Traditional Music Rhythm, Pulse, Ode to Joy, Fanfare composition. Strands 1,2,3,4,6	Music technology (EDM) Strands 2, 4, 7	Performance 2 Song TBD – Modern, recognisable and in Key of C. Primary and Secondary Chords. Strands 1,3,5	World Music (Gamelan, Indian, Chinese). Strands 1,2,4,5,6	Music technology (Summer Album) 4 Tracks and Artwork Strands 1,3,5,7
Intent	This scheme of learning intends to bridge the gap between music learning and performing in primary and secondary school. It also embeds the importance of singing and performing within music and establishes this as a crucial skill to develop.	This scheme of learning intends to develop students understanding and skills to perform in time to varying time signatures, tempos and note durations. Still will be exposed to ensemble music without lyrics or pitch. Students will learn to play 'Ode to Joy' on the keyboard, and compose a fanfare. These skills will be utilised in many	This SoL intends to introduce students to Music technology to create and realise their music from the loops.	The scheme of learning intends to build on the performance work of Unit 1 developing the instrument specific techniques, furthering musical knowledge by playing a harder piece introducing secondary chords.	The scheme of learning intends to introduce students to music from around the world. We will look at Gamelan, Indian, and Chinese and study how these interlink, with continuity and change.	This SoL intends to develop students' music technology skills by playing in their music using note input method rather than loops.

Stand 1 Playing and Performing	Stand 2 Compose and Improve	Stand 3 Notation	Stand 4 TRIADSTM – Listening and Implementing	Stand 5 Listening and Appraising	Stand 6 Understanding	Stand 7 (RHO) Music Technology
--	---------------------------------------	----------------------------	---	--	---------------------------------	--

		different schemes of learning moving forwards and establishes strong foundations within performance.				
Key Knowledge	<p>Students will understand different pitches and ranges/basic instrument specific techniques within performance.</p> <p>Students will develop their understanding of the elements of music, in particular pitch, dynamics and structure.</p>	<p>Students will understand different tempos and time signatures.</p> <p>Students will develop their understanding of the elements of music, in particular rhythm, tempo, duration and time signatures.</p> <p>Students will develop their understanding of graphic and score notation.</p>	<p>To arrange a piece of music from the given building blocks/loops</p> <p>Be able to navigate the program and problem-solving where necessary</p> <p>Understand how EDM music can be constructed and implement this with own piece</p> <p>Copy and paste parts in order to create the desired structure</p> <p>Develop your piece using music from a similar genre</p> <p>Develop an awareness of text you when creating a piece of music</p>	<p>Further develop instrument specific technique Including microphone technique adding based notes and adding bass drum</p> <p>Develop a working Knowledge of minor chords and how to construct them</p> <p>To be able to perform all parts of the song on drums voice and keyboards</p> <p>Work collaboratively with your band mates</p> <p>Keep own part going</p> <p>Develop an awareness of ensemble</p>	<p>To perform elements of Gamelan/Indian and Chinese music</p> <p>To compose elements of gamelans/Indian and Chinese music</p> <p>To understand the elements of gamelans/Indian and Chinese music</p> <p>Be able to work collaboratively on the performance and composition work</p> <p>To be able to read pitched notation</p> <p>To understand and explain the history of Gamelan/Indian and Chinese music</p>	<p>Quantise parts</p> <p>Add own Tracks</p> <p>Add percussion track</p> <p>Use Automation for Volume (Fade out).</p> <p>Save as MP3</p> <p>Record step-time and merge parts together</p> <p>Using keyboard shortcuts (hot keys) to navigate the program</p> <p>Different methods to add notes to a track: adding notes with a mouse, playing notes in with a MIDI keyboard,</p>
Key Skills	Collective singing of songs with a small range.	Perform in time to a pulse of varying tempi.	Students will be able to:	Perform as a smaller group, rather than as a whole class employing	Students will be able to:	Make a significant and imaginative contribution to the

Stand 1 Playing and Performing	Stand 2 Compose and Improvise	Stand 3 Notation	Stand 4 TRIADSTM – Listening and Implementing	Stand 5 Listening and Appraising	Stand 6 Understanding	Stand 7 (RHO) Music Technology
-----------------------------------	-------------------------------------	---------------------	---	--	--------------------------	-----------------------------------

	<p>Call and response songs.</p> <p>Sing and play with vocal control songs with a small range.</p> <p>Sing/play tunelessly and with expression.</p> <p>Sing/play with accurate pitching and following performance directions, including dynamics.</p> <p>Sing with a sense of ensemble.</p> <p>Identify simple structure of pieces</p>	<p>Perform rhythms using rhythm grids in simple time.</p> <p>Perform rhythms using staff notation in simple time.</p> <p>Compose rhythms using rhythm grids in simple time.</p> <p>Compose rhythms using rhythm grids in simple time.</p>	<p>Arrange a new piece of music from the given Building blocks.</p> <p>Open, save, Loop, copy, paste, truncate</p> <p>Create own dance track using the given loops on separate tracks</p> <p>Navigate the program appropriately and creatively realising that there's more than one way to complete a function</p> <p>Develop technical and working knowledge and understanding of the sequencing program</p>	<p>group leader which operates without teacher intervention.</p> <p>Keep his or her own part going even if someone else goes wrong</p> <p>Have the confidence to perform on their own</p> <p>Perform block chords with root bass notes</p> <p>Perform broken chords with bass notes</p> <p>Section Leader (Drums/Keyboard/Voice)</p>	<p>Identify Gamelan, India, Chinese music</p> <p>Compose Peking, Saron, Raga, Drone, Tala, Pentatonic Improvisation</p> <p>Rehearse and perform their final pieces.</p> <p>The pupils should choose appropriate instrumentation, have a suitable structure, select which notes to use for their melody and drone.</p> <p>Pieces should be creative and include improvisation.</p> <p>Developing 'performance confidence'.</p>	<p>planning of a music product, making considered and insightful decisions in relation to the demands of the work.</p> <p>Demonstrate a sustained and effective input into the development and delivery of a music product, making a significant contribution to the success of the work.</p> <p>Create imaginative promotional material appropriate to the product that communicates information effectively to the target audience and shows awareness of industry practice.</p> <p>Play, record, edit melody</p> <p>Play, record, edit chords</p> <p>Record in time</p> <p>Use Tempo to slow recording down</p>
--	---	---	---	--	---	--

Stand 1 Playing and Performing	Stand 2 Compose and Improve	Stand 3 Notation	Stand 4 TRIADSTM – Listening and Implementing	Stand 5 Listening and Appraising	Stand 6 Understanding	Stand 7 (RHO) Music Technology
--	---------------------------------------	----------------------------	---	--	---------------------------------	--

						<p>Edit errors and wrong notes</p> <p>Use Copy and Paste functions for various sections</p> <p>Add drum loop for accompaniment.</p>
Misconceptions	Pitching and singing, chord 3 notes, play 1 miss 1 play 1, rock beat not doing bass drum on beat 3	Repeat signs, middle C, high G – low G jump, DS Al Fine, chromatic, enharmonic, harmonics, note durations, note names,	Loop, copy, paste. Part and track, individual track volume and overall volume.	Sections of a song, verse, chorus and bridge. Chord inversions, slash chords	Enharmonic notes, knowing sharps and flats	Automation of Volume, programming a drum machine rhythm, adding part b, c etc
Key Vocabulary	Voice, pitch, range, high, low, melody/tune, soprano, alto, tenor, bass, posture, vocal warm-up, dynamics, soft, loud, call and response, vocal control, expression and emotion, conductor, articulation and diction, binary form, ternary form, and rondo form.	Rhythm, pulse, beat, tempo/tempi, fast, slow, moderate, rhythm grid, staff notation, semibreve, minim, crotchet, quaver(s), semi-quaver(s), time-signature, bar, bar line, ostinato, cyclic rhythm, ensemble, dynamics, soft, loud, call and response. Orchestra, strings, woodwind, brass, percussion, tuned percussion, untuned percussion, instrumental family, conductor, pitch range for varying instruments, timbre,	Open, save, Loop, copy, paste, regions, truncate, tracks, structure, step-time input, real-time input, duration, note position pitch, velocity,	Tempo, Rhythm, Instruments, Articulation, Dynamics, Structure, Texture, Melody, Instrument specific terminology	Saron, Peking, Gamelan, Drone, Raga, Tala, Pentatonic Scale, Tempo, Rhythm, Instruments, Articulation, Dynamics, Structure, Texture, Melody, Instrument specific terminology	Open, save, Loop, copy, paste, regions, truncate, tracks, structure, step-time input, real-time input, duration, note position pitch, velocity,

Stand 1 Playing and Performing	Stand 2 Compose and Improve	Stand 3 Notation	Stand 4 TRIADSTM – Listening and Implementing	Stand 5 Listening and Appraising	Stand 6 Understanding	Stand 7 (RHO) Music Technology
--	---------------------------------------	----------------------------	---	--	---------------------------------	--

		sonority, bowing- arco, plucking- pizzicato, bass clef staff notation/chord diagrams, major and minor, baroque, classical, romantic periods, binary, ternary,				
Homework	Listen to music from varied styles. Practice own part. Use TRIADSTM to listen with discrimination using appropriate musical language.	Listen to music from varied styles. Practice own part. Use TRIADSTM to listen with discrimination using appropriate musical language.	Listen to music from varied styles. Practice own part. Use TRIADSTM to listen with discrimination using appropriate musical language.	Listen to music from varied styles. Practice own part. Use TRIADSTM to listen with discrimination using appropriate musical language.	Listen to music from varied styles. Practice own part. Use TRIADSTM to listen with discrimination using appropriate musical language.	Listen to music from varied styles. Practice own part. Use TRIADSTM to listen with discrimination using appropriate musical language.
Starting Point	Have experience of playing a musical instrument and keeping own part going.	Knowing where the notes are on the keyboard C-C.	Understand some basic chords and use these in the creation of EDM. Understand various instruments can make up a piece of Music.	Performance skills on drums, keyboard and voice. Singing/ playing as a large ensemble.	Notes on the keyboard. Some knowledge of music from different times if not places.	Using the DAW to record music input rather than the given loops.
End Point	whole class performance	1 x percussion performance using rhythm grids. 1 x percussion performance using staff notation. 1 x percussion composition using rhythm grids.	A range of sequences exemplifying :- Tracks Loops Automation, Pan, Volume	Solo performance instrument of choice Whole class performance Small group performance	whole class performance 3 x World Music compositions. Notated	Finished Music Product, with Artwork and 4 separate songs, each containing 4 tracks and 4 minutes in length each.

Stand 1 Playing and Performing	Stand 2 Compose and Improvise	Stand 3 Notation	Stand 4 TRIADSTM – Listening and Implementing	Stand 5 Listening and Appraising	Stand 6 Understanding	Stand 7 (RHO) Music Technology
--	---	----------------------------	---	--	---------------------------------	--

		1 x percussion composition using staff notation.				
Form of Assessment	Recording of performances	Recording of performances	Recording of sequences	Recording of performances	Recording/performances of Compositions	Realisation of sequence
Enrichment opportunities	Choir	African Drumming Club Percussion peripatetic lessons	Developing musical appreciation through any of the clubs/extra-curric activity.	School of Rock Club Music Theory Club Keyboard peripatetic instrumental lessons.	Any music club Samba	Any after school music club
Leadership opportunities	Lead their group by conducting or giving feedback.	Lead their group by conducting or giving feedback	Giving feedback and sharing work	Giving feedback	Being group leader/conductor	Being a critical friend

Curriculum Map: Year 8 Music

	Half Term 1	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6
Topic	Blues (How has music narrated the struggle for racial equality?) Strands 1, 2, 3, 5, 6	Rhythms from around the world (African/Samba) Strands 1, 2, 4, 6	Pop Song 'Skill development' Forget You Strands 1, 2, 3, 4, 5,	Computer and Video game music. Strands 2, 4,5,7	Performance Song TBD, Key of C/Am or 2b or 2#. Primary and Secondary chords, or different stylistic feature. Strands 1,3,5,6	Theme and Variation (Pachelbel's canon)
Intent	These schemes of learning intend to expose students to the chronology of the development of music in the West and the significance cultures from around the work have had on its development. These schemes of learning intend to develop student's awareness of cultural identify along with acceptance, tolerance and respect for cultures that differ from our own. Emphasising the significance of music as a medium that transcends age, ethnicity, gender, tolerance and other relevant protected characteristics.			The unit begins by looking at Character Themes in computer and video game music before pupils move on to explore ways in which Character Themes can be developed and changed for different atmospheres and scenarios within computer	The intention is to develop performance and stylistic qualities on an instrument of choice. The song will be technically more demanding with 2B's or #'s. Students are encouraged to change instruments, or alternatively	The scheme of learning begins by exploring basic ways to vary an existing theme using the elements of music and simple musical devices in

Stand 1 Playing and Performing	Stand 2 Compose and Improvise	Stand 3 Notation	Stand 4 TRIADSTM – Listening and Implementing	Stand 5 Listening and Appraising	Stand 6 Understanding	Stand 7 (RHO) Music Technology
-----------------------------------	-------------------------------------	---------------------	---	--	--------------------------	-----------------------------------

			and video games. The characteristic musical features of much computer and video game music: jumping bass lines, staccato articulation, chromatic movement and syncopation are included as musical knowledge through composing and performing tasks.		get even better at their chosen instrument but playing at the same standard is not encouraged.	terms of changing: <i>pitch (octave), timbre and sonority, articulation, tempo, dynamics, rhythm</i> and adding: <i>pedal, drone, ostinato, rhythm, decoration (passing notes).</i> This is then developed by progressively exploring and using more complex variation techniques including: <i>augmentation, diminution (revision of note values), canon/round</i> and <i>adding a counter melody</i> , before pupils learn how to vary a theme using changes in tonality and investigate how <i>inversion, retrograde</i> and <i>retrograde inversion</i> can be applied to a theme as more advanced variation techniques.
--	--	--	---	--	--	--

Stand 1 Playing and Performing	Stand 2 Compose and Improve	Stand 3 Notation	Stand 4 TRIADSTM – Listening and Implementing	Stand 5 Listening and Appraising	Stand 6 Understanding	Stand 7 (RHO) Music Technology
--	---------------------------------------	----------------------------	---	--	---------------------------------	--

Key Knowledge	How the slave trade influenced cultural identity in the Americas and the subsequent creation of Blues and Jazz.	The development of music from West Africa and how the slave trade transported African musical influences on the West.	How Blues and Jazz influenced modern music and the impact they had on most Western genres of modern music.	To develop a knowledge and understanding of how the Elements of Music can be used and manipulated as a basic form of musical variation to an existing theme or melody. Know, understand, and use other musical devices that can be changed or added to, to provide musical variation to an existing theme or melody.	Perform music to an audience with increased confidence style and fluency Be able to perform songs from a range of modern styles Demonstrate and understanding and application of notation staff cards when performing Explore different styles developing musical appreciation and use more appropriate musical terminology Develop as a student expert in an instrument of your choice To be able to critically evaluate your own and others' performances using technical vocabulary and your musical knowledge	To develop a knowledge and understanding of how the Elements of Music can be used and manipulated as a basic form of musical variation to an existing theme or melody. Know, understand, and use other musical devices that can be changed or added to, to provide musical variation to an existing theme or melody.
Key Skills	Identify geographic/cultural context of a piece of music. Keyboard performance skills including dexterity, co-	Identify geographic/cultural context of a piece of music. Perform multiple parts in time with fluency and accuracy.	Identify geographic/cultural context of a piece of music. Write lyrics to a brief. Develop performance skills on a range of band instruments – ukulele,	Identify geographic/cultural context of a piece of music. Develop composition skills and an understanding of how the elements of music can be used and manipulated as a basic form of musical	Playing a more complex part, adding drum fills, using different inversions and adding a more complex left hand singing in harmony	Identify geographic/cultural context of a piece of music. Develop composition skills and an understanding of

Stand 1 Playing and Performing	Stand 2 Compose and Improvise	Stand 3 Notation	Stand 4 TRIADSTM – Listening and Implementing	Stand 5 Listening and Appraising	Stand 6 Understanding	Stand 7 (RHO) Music Technology
--	---	----------------------------	---	--	---------------------------------	--

	<p>ordination, accuracy, and timing.</p> <p>Perform multiple parts in time with fluency and accuracy. Further develop sight reading skills using treble clef with an extended range.</p> <p>Understand and perform chord accompaniment – I, IV and V.</p> <p>Understand, perform and compose more complex rhythms that feature in Blues music.</p> <p>Develop understanding of different bass lines within music.</p> <p>Improvisation</p>	<p>Perform rhythms using rhythm grids in simple time.</p> <p>Perform rhythms using staff notation in simple time.</p> <p>Compose rhythms using rhythm grids in simple time.</p> <p>Compose rhythms using rhythm grids in simple time.</p> <p>Perform pieces with a variety of textures.</p> <p>Compose pieces with a variety of textures.</p>	<p>guitar, bass guitar and drum kit.</p> <p>Compose a with melody, with extended range, for voice or keyboard to accompany lyrics.</p> <p>Identify tonality of a piece of music and function in a socio/cultural context.</p> <p>Demonstrate secure ensemble skills with awareness of timing and balance with other performers.</p>	<p>variation to an existing theme or melody.</p> <p>Know, understand, and use other musical devices that can be changed or added to, to provide musical variation to an existing theme or melody.</p>	<p>performing more of the song</p> <p>no doubling of parts</p> <p>develop private practice routines</p> <p>playing a more complex rhythm playing with expression</p> <p>using dynamics</p> <p>student expert</p> <p>student leader interpreting traditional staff notation.</p>	<p>how the elements of music can be used and manipulated as a basic form of musical variation to an existing theme or melody.</p> <p>Know, understand, and use other musical devices that can be changed or added to, to provide musical variation to an existing theme or melody.</p>
Misconception	Playing the rhythms as dotted not straight	Playing any percussion instrument is easy. Keep own part going when	Timing of the accompaniment part. D major not Minor. Chord	Not just music to listen to whilst playing, key characters have themes, leitmotifs. Link	Sharps and Flats – using formula to work out chords not just white notes. Playing	No need for big changes to theme. Inversion,

Stand 1 Playing and Performing	Stand 2 Compose and Improve	Stand 3 Notation	Stand 4 TRIADSTM – Listening and Implementing	Stand 5 Listening and Appraising	Stand 6 Understanding	Stand 7 (RHO) Music Technology
--	---------------------------------------	----------------------------	---	--	---------------------------------	--

	quavers. Flat 3 rd flat 5 th . Not using sharp but flat.	polyrhythmic. Where the instruments are from.	sequence with C chord – Double C chord feels unusual.	to Film music. Exciting sounds that accentuate the onscreen experience.	bass drum at same time as snare.	retrograde, diminution, augmentation.
Key Vocabulary	Layout of piano/keyboard, 'middle C', treble clef staff notation, stave, staff lines and spaces, scale, left hand, right hand, melody/tune, finger position, chords, and octave, C major chord, F major chord, G major chords (and 7ths where appropriate), 12 Bar Blues chord sequence, 12 bar blues walking bass line, swinging rhythm, Blues scale in C, improvisation using Blues scale – Scat singing and keyboard.	Traditional west African instruments, djembe, djembe fola, rhythm, pulse, beat, tempo/tempi, fast, slow, moderate, rhythm grid, staff notation, semibreve, minim, crotchet, quaver(s), semi-quaver(s), time-signature, bar, bar line, ostinato, cyclic rhythm, ensemble, monophony, homophony, polyphony and antiphony.	Drum kit, ukulele, guitar, bass guitar, keyboard, pop song structure, primary chords, secondary chords, major, minor, lead sheet notation, chord diagrams (piano, ukulele, guitar, bass), ensemble awareness, timing, balance, dynamics, fluency, independent rehearsal skills, 12 bar blues chord sequence, lyric writing, melismatic, syllabic, hook, riff.	Melody, theme, variation, canon/round, ground bass, pitch, tempo, dynamics, counter melody, timbre and sonority, articulation (legato and staccato), inversion, retrograde, retrograde inversions pedal note, drone, melodic decoration, ostinato, tonality, major and minor.	Popular song structure, introduction, verse, strophic, link, pre-chorus, chorus, bridge, coda, lyrics, hook, riff, melody, countermelody, texture, chords, accompaniment, bass line, lead sheet, arrangement, cover version, melodic motion, conjunct, disjunct, range, melismatic, syllabic, instruments, timbre and sonority.	Melody, theme, variation, canon/round, ground bass, pitch, tempo, dynamics, counter melody, timbre and sonority, articulation (legato and staccato), inversion, retrograde, retrograde inversions pedal note, drone, melodic decoration, ostinato, tonality, major and minor.
Homework	Listen to music from varied styles. Practice own part. Use TRIADSTM to listen with discrimination	Listen to music from varied styles. Practice own part. Use TRIADSTM to listen with discrimination using appropriate musical language.	Listen to music from varied styles. Practice own part. Use TRIADSTM to listen with discrimination using appropriate musical language.	Listen to music from varied styles. Practice own part. Use TRIADSTM to listen with discrimination using appropriate musical language.	Listen to music from varied styles. Practice own part. Use TRIADSTM to listen with discrimination using appropriate musical language.	Listen to music from varied styles. Practice own part. Use TRIADSTM to listen with discrimination

Stand 1 Playing and Performing	Stand 2 Compose and Improvise	Stand 3 Notation	Stand 4 TRIADSTM – Listening and Implementing	Stand 5 Listening and Appraising	Stand 6 Understanding	Stand 7 (RHO) Music Technology
--	---	----------------------------	---	--	---------------------------------	--

	using appropriate musical language.					using appropriate musical language.
Start Point	Know how to play C, F, G chords, play basic rock beat, can sing as part of an ensemble.	Can keep a pulse, have drum experience. Have performed as a whole class.	Have performed pop song before. Know most chords in the piece. Can play basic rhythm have sung as part of a larger ensemble.	Have used DAW to create loop based piece. Understand key functions and modes.	Already have some instrumental and performance skills. These skills will be developed to the new piece. Different style, harder chords, more advanced features (solo, accents etc).	Can play melody lines, can use DAW. Use these skills to develop an Theme and Variation.
End Point	Recording of performances/compositions 1 x keyboard performance – 12 Bar Blues 1 x keyboard performance – 12 Bar Blues and walking bass line 1 x keyboard performance – improvisation 1 x keyboard performance – Blues piece	Recording of performances/compositions 1 x whole class djembe performance 1 x small group djembe performance 1 x small group djembe composition	Recording of performances/compositions 1 x group performance of Beatles piece 1 x group composition influenced by conventions of popular music from 1960s onwards.	1 x keyboard performance of theme. 1 x keyboard perform in retrograde 1 x keyboard perform inverted 1 x keyboard perform in augmentation 1 x keyboard perform in diminution 1 x composition based on a theme to included theme and variation techniques	1 x cover of popular song from 2015 onwards. 1 x group pop song composition	1 x keyboard performance of theme. 1 x keyboard perform in retrograde 1 x keyboard perform inverted 1 x keyboard perform in augmentation 1 x keyboard perform in diminution 1 x composition based on a theme to included theme and variation techniques

Stand 1 Playing and Performing	Stand 2 Compose and Improve	Stand 3 Notation	Stand 4 TRIADSTM – Listening and Implementing	Stand 5 Listening and Appraising	Stand 6 Understanding	Stand 7 (RHO) Music Technology
--	---------------------------------------	----------------------------	---	--	---------------------------------	--

Form of assessments	School of Rock Club Keyboard peripatetic instrumental lessons	African Drumming Club Percussion peripatetic lessons	School of Rock Club Keyboard peripatetic instrumental lessons	Recording of performances/compositions	Recording of performances/compositions	Recording of performances/compositions
Enrichment Opportunities	Lead their group by conducting or giving feedback.	Lead their group by conducting or giving feedback.	Lead their group by conducting or giving feedback.	Watching and listening, or attending live musical concerts, that include “Theme and Variations” music. Listening to Balinese and Javanese Gamelan music in which embellishment (heterophonic textures) and variation techniques are central features of the musical style. Performing Theme and Variations from the unit within a school concert or assembly setting.	Visiting a recording studio to see how a popular song is recorded in terms of different tracks, layers and channels and how music technology is used.	Watching and listening, or attending live musical concerts, that include “Theme and Variations” music. Listening to Balinese and Javanese Gamelan music in which embellishment (heterophonic textures) and variation techniques are central features of the musical style. Performing Theme and Variations from the unit within a school concert or assembly setting.
Leadership Opportunities				Lead their group by conducting or giving feedback.	Lead their group by conducting or giving feedback.	Lead their group by conducting or giving feedback.

Stand 1 Playing and Performing	Stand 2 Compose and Improvise	Stand 3 Notation	Stand 4 TRIADSTM – Listening and Implementing	Stand 5 Listening and Appraising	Stand 6 Understanding	Stand 7 (RHO) Music Technology
-----------------------------------	-------------------------------------	---------------------	---	--	--------------------------	-----------------------------------

Curriculum Map: Year 9 Music						
	Half Term 1	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6
Topic	Reggae Popular World Music Strands 1,3,5,6		Soundtracks (Incorporating Music Technology) Music for stage and screen Strands 2,3,5,7		How do you write a No. 1 hit? Strands 1, 2,4, 6	
Intent	This unit begins by exploring the origins of Reggae music from Mento, Ska and Rock Steady and looks at the famous Reggae musician, Bob Marley, and his influence on a worldwide audience.		The scheme of learning begins with an introduction into the purpose of film music and the decisions and challenges a composer of film music faces. Leitmotifs are an important aspect of film music and pupils explore how composers have used these to represent certain characters and situations within films and how, through the manipulation of the elements of music, these can be changed to suit different on-screen situations.		This scheme of learning begins by exploring ‘What Makes a Good Song?’ through practical musical investigation of two ‘good’ songs as case studies: “ <i>Shape of You</i> ” by Ed Sheeran and “ <i>Shotgun</i> ” by George Ezra. Pupils explore Hooks/Riffs, Structure, Melody and Lyrics through listening and analysis and performing parts of each song as short musical arrangements. Students learn about the importance of Hooks and Riffs, Popular Song Structure and the various difference components/sections within, Melodic Motion (Conjunct and Disjunct Motion) and Lyrics within both these case studies and a range of other popular songs.	
Key Knowledge	The unit uses two Reggae songs as case studies to explore the musical features of the genre: “Yellow Bird”: a Caribbean song, and “Three Little Birds”. Pupils learn about the different textural elements that make up a Reggae song: bass line riffs, melodic hooks, offbeat chords, syncopated rhythms and the vocal melody line. Pupils harmonic language is extended and developed constructing chords I, II, IV and V in F Major (“Yellow Bird”) and chords I, IV and V To recognise the stylistic conventions of Reggae music		How music can enhance the visual images and dramatic impact of film and can reflect the emotional and narrative messages of the drama. How timing is a crucial factor in the composition and performance of music for film. How film music can change the viewer’s interpretation of a scene. How to create an effective musical narrative for a film scene, using appropriate techniques to create an intended effect.		Understand the different textural and structural elements of a song/popular song. Understand and use the different musical information given on a lead sheet in creating a Musical Arrangement of a Popular Song.	
Key Skills	<ul style="list-style-type: none"> • How chords contribute to the texture of a song • To recognise the key features of a Reggae bass line 		How music can enhance the visual images and dramatic impact of film and can reflect the emotional and narrative messages of the drama.		Understand the different textural and structural elements of a song/popular song.	

Stand 1 Playing and Performing	Stand 2 Compose and Improvise	Stand 3 Notation	Stand 4 TRIADSTM – Listening and Implementing	Stand 5 Listening and Appraising	Stand 6 Understanding	Stand 7 (RHO) Music Technology
--	---	----------------------------	---	--	---------------------------------	--

	<ul style="list-style-type: none"> To understand syncopation and how it is used in Reggae music To identify the different layers that make up Reggae music Understand the key themes and style of Reggae lyrics 	<p>How timing is a crucial factor in the composition and performance of music for film.</p> <p>How film music can change the viewers' interpretation of a scene.</p> <p>How to create an effective musical narrative for a film scene, using appropriate techniques to create an intended effect.</p> <p>Develop understanding of using a music sequencer.</p>	<p>Understand and use the different musical information given on a lead sheet in creating a musical arrangement of a popular song.</p> <p>Compose original melodies, with extended range, to a given chord sequence.</p> <p>Write lyrics to a brief.</p> <p>Develop performance skills on a range of band instruments – ukulele, guitar, bass guitar and drum kit.</p>
Misconceptions	Playing the 'On Beat', Chords and notes, inversions, flat and sharps. Adding bass drum to snare drum rim shot. Playing too fast.	Not developing the riff, just sticking the same melody. Develop the bass part. Use diminution, augmentation retrograde as tools to develop the melody	Not having a starting point. Chord grids and lyric ideas are useful tools. Its ok to use chords from different keys! Think of the style when writing and emulate some of the key features.
Homework	Listen to music from varied styles. Practice own part. Use TRIADSTM to listen with discrimination using appropriate musical language.	Listen to music from varied styles. Practice own part. Use TRIADSTM to listen with discrimination using appropriate musical language.	Listen to music from varied styles. Practice own part. Use TRIADSTM to listen with discrimination using appropriate musical language.
Key Vocabulary	Reggae, Mento, Ska, Rock Steady, Rastafarianism, Lyrics, Offbeat, Strong Beats, Weak Beats, Syncopation, Riffs, Simple Harmonies: Primary Triads (Tonic, Dominant and Subdominant Chords), Textural Layers, Chords, Call and Response.	Leitmotif, soundtrack, theme song, mickey-mousing, concord/discord, chromaticism, sequencing, storyboard, 'borrowed' music, musical intervals, click tracks/timing, theme, sound effects, motif, timbre and sonority, musical cliches, diegetic and non-diegetic music.	Popular song structure, introduction, verse, strophic, link, pre-chorus, chorus, bridge, coda, lyrics, hook, riff, melody, countermelody, texture, chords, accompaniment, bass line, lead sheet, arrangement, cover version, melodic motion, conjunct, disjunct, range, melismatic, syllabic, instruments, timbre and sonority.
Start Point	Have knowledge of Blues and 12 Bar Blues, chords in root position	Have used DAW previously. Have touched on Leitmotif in video games. Can save and use automation.	Can play many chords, rhythms on keyboard, have experience of performing.
End Point	2 x performances of Reggae (e.g. Keys/drums) Milestone Performances/rehearsals	1 x composition for silent film.	1 x cover of popular song from 2015 onwards. 1 x group pop song composition
Form of Assessment	Recording of performances/compositions	Sequence recorded using Music Technology	Recording of performances/compositions
Enrichment opportunities	Watching further (suitable!) live performances of Reggae artists and bands such as Bob Marley and	Attending theatrical productions with live original music <i>e.g. some carefully chosen musicals.</i>	Visiting a recording studio to see how a popular song is recorded in terms of different tracks,

Stand 1 Playing and Performing	Stand 2 Compose and Improvise	Stand 3 Notation	Stand 4 TRIADSTM – Listening and Implementing	Stand 5 Listening and Appraising	Stand 6 Understanding	Stand 7 (RHO) Music Technology
--	---	----------------------------	---	--	---------------------------------	--

	The Wailers in concert. • Inviting local musicians or Reggae groups into school to perform live to pupils.	<p>Inviting local composers who may have written music for film and TV to lead workshops and talk about their technical and musical procedures behind their music.</p> <p>Watching musical concerts (<i>e.g. "Film Music Proms" etc.</i>) of film music being performed by an orchestra both with the moving image and also in isolation as concert suites.</p>	layers and channels and how music technology is used.
--	--	---	---

Stand 1 Playing and Performing	Strand 2 Compose and Improvise	Strand 3 Notation	Strand 4 TRIADSTM – Listening and Implementing	Strand 5 Listening and Appraising	Strand 6 Understanding	Strand 7 (RHO) Music Technology
-----------------------------------	--------------------------------------	----------------------	--	---	---------------------------	------------------------------------

Curriculum Map: Year 10 Music						
	Half Term 1	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6
Topic	Preparation for Component 1		Component 1 Assessment Window		Preparation for Component 2	
Intent	<p>In this component, you will develop your understanding of different types of music products and the techniques used to create them. You will explore how musical elements, technology and other resources are used in the creation, production and performance of music. You will also practically explore the key features of different styles of music and music theory and apply your knowledge and understanding to developing your own creative work. This component will help you to progress to Level 2 or 3 vocational or academic qualifications where a knowledge of musical styles and a grounding in the areas of performance, creation and music production is essential.</p>					
Key Knowledge	<p>See attached Unit Brief/Spec as Published by Pearson.</p>				<p>See attached Unit Brief/Spec as Published by Pearson.</p>	
Key Skills						
Misconception						
Key Vocabulary						
Key Reading						
End Point						
Form of assessments						
Enrichment Opportunities						
Leadership Opportunities						

Curriculum Map: Year 11 BTEC Music					
	Half Term 1	Half Term 2	Half Term 3	Half Term 4	Half Term 5
Topic	Component 2		Component 3		
Intent	<p>As a performer, producer or creator in the music industry, you need to continually develop your skills and techniques in order to be successful and secure a regular flow of gigs and commissions. In this component, you will participate in workshops and classes where you will develop technical, practical, personal and professional skills and specialise in at least two of the following areas: music performance, creating original music, music production. Throughout your development, you will</p>		<p>This component will allow you to work to your strengths and interests and apply the skills that you have learned throughout your course in a practical way. You will focus on a particular area of the music sector that excites and appeals to you and respond to a music brief as a composer, performer or producer. You will begin by exploring the brief and investigating possible responses and ideas to meet the demands of the brief. Using relevant resources, skills and techniques you will then develop and refine musical material before presenting your final response. You will develop and present an original creation based on a piece from a given list and a style from a choice of four. You will then present this as a solo or group performance, an audio recording or a Digital Audio</p>		

Stand 1 Playing and Performing	Stand 2 Compose and Improve	Stand 3 Notation	Stand 4 TRIADSTM – Listening and Implementing	Stand 5 Listening and Appraising	Stand 6 Understanding	Stand 7 (RHO) Music Technology
--	---------------------------------------	----------------------------	---	--	---------------------------------	--

	review your progress and consider how to make improvements. You will learn how musicians share their work and collaborate with others, and will develop your skills as a musician in how to use blogs, YouTube™, Soundcloud™ and other platforms to share your work and skills development with others. Developing musical skills and techniques will enable you to consider your aptitude and enjoyment for music, helping you to make informed decisions about what you will study in the future. This component will help you to progress to Level 3 qualifications in music or music technology, which look at skills and techniques in more detail. Alternatively, you may want to progress to other Level 3 vocational or academic subject areas. This component will support your development of transferable skills which will support your advancement in education and employment.	Workstation (DAW) project. You will also consider how your skills and interests make you suitable for the specific music sector opportunity. Presenting music for a set brief is a key element of post-16 music qualifications and this component will enable you to establish solid foundations to help you progress to further Level 2 or Level 3 courses. You will also develop skills in self-management, communication and presentation, which are vital to any future course of study.
Key Knowledge	See attached Unit Brief/Spec as Published by Pearson.	See attached Unit Brief/Spec as Published by Pearson.
Key Skills		
Misconception		
Key Vocabulary		
Key Reading		
End Point		
Form of assessments		
Enrichment Opportunities		
Leadership Opportunities		